

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. memo	To: HRC From: MV re: Cultural Appointments (2 pages)	n.d.	b(6)
002. memo	To: Bruce Lindsey From: William Gilcher, Susan Reichman, Mary Tydings re: Arts and Humanities Issues (1 page)	01/29/1993	b(6)
003. memo	To: Bruce Lindsey From: NEA/NEH Search Team re: National Endowment for the Arts (3 pages)	01/28/1993	b(6)
004. report	Prospects Considered/Chair, National Endowment for the Arts (37 pages)	n.d.	b(6)
005a. letter	To: Susan from Jane [Alexander] re: materials requested (1 page)	06/17/1993	b(6)
005b. list	[re: supporters] (4 pages)	06/14/1993	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20018

FOLDER TITLE:

Alexander, Jane [1]

2013-0534-S

ry1538

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

JANE
ALEXANDER

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

August 7, 1993

PRESIDENT CLINTON NAMES JANE ALEXANDER TO CHAIR
NATIONAL ENDOWMENT FOR THE ARTS

WASHINGTON, D.C. - President Clinton today announced his nomination of award-winning actress, producer and author Jane Alexander as Chairwoman of the National Endowment for the Arts.

"The arts play an essential role in educating and enriching the lives of all Americans, and the National Endowment is integral to helping arts thrive throughout the country. The NEA helps enhance our children's learning, serves as an economic catalyst for local communities, and makes the arts a more accessible and vital part of people's everyday lives," said the President.

"The Endowment's mission of fostering and preserving our nation's cultural heritage is too important to remain mired in the problems of the past. It is time to move forward and Jane Alexander is superbly qualified to lead the Endowment into a new era of excellence. Just as she has brought the power of performance to regional theaters throughout the country, she will be a tireless and articulate spokesperson for the value of bringing art into the lives of all Americans.

"More than 30 years ago, President John F. Kennedy said, 'I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist.' With those words as her challenge, I am confident Jane Alexander will work tirelessly and courageously to make the arts a full and productive partner in our nation's future," the President said.

Ms. Alexander currently stars in the hit Broadway play, Wendy Wasserstein's The Sisters Rosensweig. In addition to her Tony Award for The Great White Hope and Emmy Award for Playing for Time, Ms. Alexander has received five Tony Award nominations, four Academy Award nominations, and five Emmy Award nominations. She has produced several films, narrated numerous documentaries, short stories, and books, and is the co-author of a translation of Henrik Ibsen's The Master Builder.

(more)

Ms. Alexander is a forceful leader and able manager who has served as an effective advocate for a number of worthwhile causes, including the National Stroke Association, Women's Action for New Directions and the Wildlife Conservation Society. In recognition of her leadership, she received the Living Legacy Award: Jehan Sadat Peace award in 1988.

The NEA, created in 1965, is an independent federal agency whose mission is to foster and sustain the excellence, diversity and vitality of culture in the United States while broadening the availability of arts for all Americans.

-30-30-30-

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. memo	To: HRC From: MV re: Cultural Appointments (2 pages)	n.d.	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20018

FOLDER TITLE:

Alexander, Jane [1]

2013-0534-S
ry1538

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

CULTURAL APPOINTMENTS LIST

White House

Special Asst to the President for Cultural Affairs

Advisory Council on Historic Preservation

total membership: 10

(Chairman, Vice Chair and 2 members terms expiring 6/93)

Commission on Fine Arts

Chairman, plus 6 members

(3 members terms expire 12/18/93)

National Commission on Libraries and Information Science

10 public members, 4 appointed librarians

(8 public members vacant)

National Foundation on the Arts and Humanities

National Endowment for the Arts

26 Members of National Council

(10 members National Council currently vacant)

Chairman

Senior Deputy Chairman

Deputy Chairman for Programs

Special Projects Director

Director of Public Affairs

Special Assistant

General Counsel

Director of Policy and Planning

Congressional Liaison Officer

National Endowment for the Humanities

26 members of National Council

(1 Council member currently vacant)

Chairman

Deputy Chairman

Special Asst to the Chairman

Special Assistant, Chairman's office

General Counsel

Communications Policy Director

Special Assistant to Director of Communications

Institute of Museum Services

15 members of National Museums Services Board
(8 positions NMSB vacant)
Director

U.S. Information Agency

Assoc Director for Education and Cultural Affairs

Cultural Property Advisory Committee
11 members (1 vacancy)

J. William Fulbright Foreign Scholarship board
12 members

The Kennedy Center

15 ex officio members by statute
30 private members by presidential appointment
(no current vacancies until Sep 1994)

President's Committee on Arts and Humanities
Executive Director

Corporation for Public Broadcasting

Members of the Board, 2 current vacancies

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
002. memo	To: Bruce Lindsey From: William Gilcher, Susan Reichman, Mary Tydings re: Arts and Humanities Issues (1 page)	01/29/1993	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20018

FOLDER TITLE:

Alexander, Jane [1]

2013-0534-S

ry1538

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003. memo	To: Bruce Lindsey From: NEA/NEH Search Team re: National Endowment for the Arts (3 pages)	01/28/1993	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20018

FOLDER TITLE:

Alexander, Jane [1]

2013-0534-S
ry1538

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
004. report	Prospects Considered/Chair, National Endowment for the Arts (37 pages)	n.d.	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20018

FOLDER TITLE:

Alexander, Jane [1]

2013-0534-S
ry1538

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

JANE
ALEXANDER

THE WHITE HOUSE

WASHINGTON

August 6, 1993

Dear Mr. Chairman:

I am today officially nominating a native of Massachusetts, Jane Alexander, to be the next Chair of the National Endowment for the Arts. Ms. Alexander is among America's most distinguished working artists, excelling in the arts for over thirty years as an award-winning actress, producer, and author.

The arts play an essential role in educating and enriching all Americans, and the National Endowment is integral to helping arts thrive throughout the country. The Endowment helps enhance our children's learning, serves as an economic catalyst for local communities, and makes the arts a more accessible and vital part of people's everyday lives.

The Endowment's mission of fostering and preserving our nation's cultural heritage is too important to remain mired in the problems of the past. It is time to move forward and Jane Alexander is superbly qualified to lead the Endowment into a new era of excellence that encourages the involvement of all Americans. Just as she has brought the power of performance to regional theaters throughout the country, she will be a tireless and articulate spokesperson for the value of art for all Americans.

Ms. Alexander currently stars in the hit Broadway play, Wendy Wasserstein's The Sisters Rosensweig. In addition to her Tony Award for The Great White Hope and Emmy Award for Playing for Time, Ms. Alexander has received five Tony Award nominations, four Academy Award nominations, and five Emmy Award nominations. Ms. Alexander has produced several films, has narrated numerous documentaries, short stories, and books, and is the

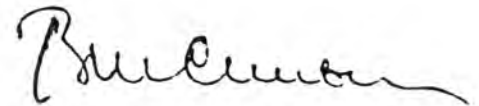
co-author of a translation of Henrik Ibsen's The Master Builder and co-author of The Bluefish Cookbook.

Ms. Alexander is a forceful leader and able manager. Ms. Alexander has served as a forceful and effective advocate for a number of worthwhile causes including the National Stroke Association, Women's Action for New Directions and the Wildlife Conservation Society. In recognition for her leadership, she received the Living Legacy Award: Jehan Sadat Peace award in 1988.

Over thirty years ago, President John F. Kennedy said, "I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist." With those words as her challenge, I am confident Jane Alexander, when confirmed by the Senate, will work tirelessly and courageously to make the arts a full and productive partner in our nation's future.

With best wishes,

Sincerely,



The Honorable Edward M. Kennedy
Chairman
Committee on Labor and Human Resources
United States Senate
Washington, D.C. 20510

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

August 7, 1993

**PRESIDENT CLINTON NAMES JANE ALEXANDER TO CHAIR
NATIONAL ENDOWMENT FOR THE ARTS**

WASHINGTON, D.C. - President Clinton today announced his nomination of award-winning actress, producer and author Jane Alexander as Chairwoman of the National Endowment for the Arts.

"The arts play an essential role in educating and enriching the lives of all Americans, and the National Endowment is integral to helping arts thrive throughout the country. The NEA helps enhance our children's learning, serves as an economic catalyst for local communities, and makes the arts a more accessible and vital part of people's everyday lives," said the President.

"The Endowment's mission of fostering and preserving our nation's cultural heritage is too important to remain mired in the problems of the past. It is time to move forward and Jane Alexander is superbly qualified to lead the Endowment into a new era of excellence. Just as she has brought the power of performance to regional theaters throughout the country, she will be a tireless and articulate spokesperson for the value of bringing art into the lives of all Americans.

"More than 30 years ago, President John F. Kennedy said, 'I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist.' With those words as her challenge, I am confident Jane Alexander will work tirelessly and courageously to make the arts a full and productive partner in our nation's future," the President said.

Ms. Alexander currently stars in the hit Broadway play, Wendy Wasserstein's The Sisters Rosensweig. In addition to her Tony Award for The Great White Hope and Emmy Award for Playing for Time, Ms. Alexander has received five Tony Award nominations, four Academy Award nominations, and five Emmy Award nominations. She has produced several films, narrated numerous documentaries, short stories, and books, and is the co-author of a translation of Henrik Ibsen's The Master Builder.

(more)

NEA Release
pg. 2

Ms. Alexander is a forceful leader and able manager who has served as an effective advocate for a number of worthwhile causes, including the National Stroke Association, Women's Action for New Directions and the Wildlife Conservation Society. In recognition of her leadership, she received the Living Legacy Award: Jehan Sadat Peace award in 1988.

The NEA, created in 1965, is an independent federal agency whose mission is to foster and sustain the excellence, diversity and vitality of culture in the United States while broadening the availability of arts for all Americans.

-30-30-30-

THE NATIONAL ENDOWMENT for the Arts commands such a small share of total government spending that it does not even appear as a separate item on the short form of the federal budget. But relative to its size, the agency has over the past few years probably consumed more debate time than any other function of government. Ronald Reagan entered office suggesting that government had no business financing or endorsing cultural activity. A dozen years later, the Republicans left the White House having turned the NEA from a sacred cow into a matador's bull—and having diverted a third of its nominal allocation to potential pork barrel by state arts councils. Even that wasn't enough for Jesse Helms and Patrick Buchanan, who sought to abolish the NEA for purportedly funding obscenity and irreligious bigotry, based on a handful of controversial grants among 100,000 the NEA has given.

Artists and their allies flocked to Bill Clinton's Inaugural expecting him to refurbish the endowment's standing and refill its coffers. Last week he took a major step toward at least the first half of that agenda, naming one of America's most distinguished actresses, Jane Alexander, 53, as the agency's new chairman. Said Clinton: "The endowment's mission of fostering and preserving our nation's cultural heritage is too important to remain mired in the problems of the past. She will be a tireless and articulate spokesperson for the value of bringing art into the lives of all Americans."

Alexander, who will set aside her career to take the job, has been starring on Broadway this season as the eldest of *The Sisters Rosensweig*, a role that brought her a sixth Tony nomination (she has won a Tony and an Emmy and been nominated for the Oscar four times). Tall and stately, with angular looks that let her play glamorous or plain, she specializes in emotionally austere drama but offstage is fun loving and approachable. She is living proof of the dividends that grants can pay. She vaulted into prominence playing the white girlfriend of black boxer Jack Johnson in *The Great White Hope*. It opened in 1967 in



CULTURE

An Artist to Plead for Art

Actress Jane Alexander exits Broadway to revitalize the National Endowment

a Washington production financed by the NEA and went on to Broadway and the movies. Alexander has often worked at NEA-funded institutions since then, as has her husband, director Edwin Sherin.

Alexander would be the first artist of any kind to hold a post customarily given to administrators, and her inexperience at infighting could be a drawback. In star-struck Washington, however, she will bring glamour and credibility to the case for arts funding. Says Jack O'Brien, artistic director for San Diego's Old Globe Theater: "She has a realistic view of what we are up against, she is an eloquent advocate, she is a classy woman—exactly what Capitol Hill should see." Says Illinois Democrat Sidney Yates, a congressional co-creator of the NEA who chairs the subcommittee overseeing it: "She is well known, generally ad-

A temporary swan song in *The Sisters Rosensweig*

mired for her talents, bright and charming."

Her appointment is no panacea. Clinton is unlikely to expand the endowment. While he campaigned against "content restrictions," his Justice Department has continued to defend a Bush-era ban on grantees who transgress "general standards of decency and respect for the diverse beliefs and values of the American public." Alexander has not spoken out since her name was raised, but is known to oppose content controls. Aides to Hillary Rodham Clinton boosted her. Says a participant: "Mrs. Clinton felt the endowment suffered from misinterpretation, innuendo and lies, that it needed a more visible face."

Alexander's personal credibility is not enough, warns John Frohnmayer, who fought the culture wars until President George Bush ousted him as NEA chief during last year's primaries: "Nobody can do that job alone. The President has to say, 'This is my personal choice, someone I have confidence in and designate to carry out something critically important to my Administration.'"

Representative Philip Crane of Illinois, who called for abolishing the NEA and helped induce the House to cut its allocation, argues that private-sector financing for the arts exceeds \$9 billion a year, making the NEA superfluous. Arts organizations reply that every penny is needed and that an

NEA grant confers vital legitimacy—precisely why conservatives have been so fervent about denying money for art that does not meet their mores. Says William Patton, executive director of the Oregon Shakespeare Festival: "Being recognized by the NEA is the Good Housekeeping Seal of Approval."

When Alexander went before Yates' subcommittee in 1990, she said, "I find it astonishing that after 25 years we are not celebrating the enormous success of the NEA. Rather, we're put in a position of defending it. The family of art produces ugly babies as well as beautiful ones, but we have to embrace all of that family." After a career embracing that whole family with unflinching honesty, Alexander is ready to put her artistry and income on hold to live up to those words.

—Reported by Julie Johnson/Washington and Daniel S. Levy/New York

TALKING POINTS ON JANE ALEXANDER

Jane Alexander is a superb choice to Chair the National Endowment for the Arts. One of America's finest actors, she has the tenacity, skill, and leadership to make the arts a full partner in our nation's future.

- **Experienced.** Jane Alexander has a versatile range of experience in the arts -- from acting and recording to producing and writing. She is one of America's most distinguished, respected and accomplished working artists. In addition to her performances seen by millions of Americans, she has a solid record of managing staff, meeting deadlines, and overseeing budgets as a successful producer. Her work on the boards of several non-profit organizations has prepared her well to lead the National Council on the Arts and manage the agency staff.
- **Committed.** Jane Alexander's dedication to the arts is tireless. Over the course of her career, she has always believed that accessibility and quality are the mainstay of making the arts alive for more Americans. She is a strong advocate for small regional theaters, and she puts her words to action. In the last ten years, she has performed in regional theaters throughout the country, at the Spoleto Festival in Charleston, and has taught young students at the Oklahoma Summer Institute.
- **Forceful Advocate.** Since making her mark in the non-profit theaters of Washington, D.C., Cambridge and Boston, Massachusetts, Jane Alexander has been one of the most articulate and forceful advocates for the arts. In testimony before Congress, she has publicly expressed her appreciation of the government's support of small and regional organizations and has spoken eloquently on the vital importance of the arts in our children's and our nation's future.
- **Knowledgeable.** For the past 30 years, Jane Alexander has worked in television, radio, film, recording, Broadway, off-Broadway, and small regional theaters. As an actress, she has first-hand experience of the power of the arts to move audiences. As a producer, she knows the business of the arts. And as an advocate for the arts, she knows what it takes to fight for critical priorities. Jane Alexander understands what the arts -- and federal support of the arts -- mean to real America. She has the wisdom, knowledge, and experience to make her a distinguished and vital leader and spokesperson for the arts for all Americans.
- **Visionary Leader.** In his Inaugural Address, President Clinton promised a change in government. His choice of Jane Alexander marks a new era of leadership at the National Endowment for the Arts. She will be a Chair who understands both the concerns of artists and the needs of the public. The President has challenged her to fulfill the promise of "full recognition of the place of the artist," and she has the vision to move the agency forward into a new era of excellence.

Miami Herald
August 9, 1993

From Broadway to Beltway

In assembling an administration that "looks like America," President Clinton has been at his best when he looked beyond those with a merely cosmetic resemblance to this or that ethnic group.

Some of his best choices have been those recruited from far-flung threads of the American tapestry — not just the tassled fringes of established power.

Examples include Joycelyn Elders, the nominee for surgeon general, former top health official of a poor, rural state who has brought essential health care to people in need. Or Veteran's Affairs Secretary Jesse Brown, himself a disabled veteran. Or Housing and Urban Development Secretary Henry Cisneros, who as mayor of San Antonio was often at the mercy of the federal department that he now runs.

The latest of these real-world appointees is actress Jane Alexander, whom the president has chosen to head the National Endowment for the Arts. The

MS. ALEXANDER AT NEA
The arts endowment
needed a real artist with a
feel for real audiences.
Now it has one.

embattled endowment typically has been run by curators and scholars, often perceived as distant from artists and their audiences. Thus in recent years the NEA's important work — supporting thousands of cultural

institutions of mostly broad appeal to ordinary Americans — has been hurt by the ineffective advocacy of its sometimes taciturn, seemingly patrician bosses.

Now enter the popular practitioner, the engaging, thoughtful, and versatile Ms. Alexander. Perhaps no artist is ever

closer to an audience than is a performer in a small theater. Ms. Alexander was a hit in small off-Broadway houses for years. But more recently she has starred with equal comfort in Broadway houses, in movies, and in the ultimate populist medium: TV.

Above all, the NEA needs an artist-advocate with a feel for the tastes of real American audiences. In Jane Alexander, it has found what it needs.



Alexander

BIOGRAPHY OF JANE ALEXANDER

Jane Alexander, a native of Brookline, Massachusetts, has been active in the arts for over 30 years as an award-winning actress, producer and author. Throughout her career, Ms. Alexander has excelled in film, theatre, television and other areas of the arts.

Ms. Alexander currently stars in the hit Broadway play, Wendy Wasserstein's The Sisters Rosensweig. In addition to her Tony Award for The Great White Hope and Emmy Award for Playing for Time, Ms. Alexander has received five Tony Award nominations, four Academy Award nominations, and five Emmy Award nominations. She also received the Television Critics Circle Award for her portrayal of Eleanor Roosevelt in the film Eleanor and Franklin: The White House Years. In addition to the 40 films she has appeared in, Ms. Alexander has performed in over 100 plays in New York and in regional theatres in dozens of states throughout the country.

Ms. Alexander has produced three films, including the acclaimed A Marriage: Georgia O'Keeffe and Alfred Steiglitz for PBS's American Playhouse series. She has narrated numerous documentaries, short stories and books and is the co-author of a translation of Henrik Ibsen's The Master Builder and co-author of The Bluefish Cookbook.

Ms. Alexander has served as an effective and articulate advocate for a number of worthwhile causes including the National Stroke Association, Women's Action for New Directions and the Wildlife Conservation Society. In recognition of her leadership she received the Living Legacy Award: Jehan Sadat Peace award in 1988.

Ms. Alexander graduated from Sarah Lawrence College and attended the University of Edinburgh. She was born on October 28, 1939 in Boston, Massachusetts, the daughter of surgeon Thomas B. Quigley, one of the founders of sports medicine, and the granddaughter of Daniel Quigley, who was Buffalo Bill Cody's physician. Ms. Alexander and her husband, the director Ed Sherin, live in Putnam County, New York and she is stepmother to Tony, Geoffrey and Jonathan. Her son, Jace Alexander, is an actor and director.

WHAT YOU CAN DO

1. Write to your Senators

Urge them to support the nomination of Jane Alexander and to stand behind a strong and vital NEA (please see talking points, article, and sample letter). Encourage board members of arts organizations and other community leaders to contact their Senators about the nomination as well. Also, urge people from other states to write to their Senators. You can write to all Senators at the following address:

U.S. Senate
Washington, D.C. 20510

2. Check the Senate Committee Lists

The top priorities of Senators to contact are: 1) members of the Senate Labor and Human Resources Committee, 2) members of the Senate Appropriations Committee, and 3) all remaining members of the Senate.

3. Op-Eds & Letters to the Editor

Voice your support for the Alexander nomination in your newspaper as a guest columnist or in a letter to the editor. Monitor papers for criticism of the NEA and the nominee, and be sure to respond by setting the record straight. For assistance, please contact Ginny Terzano at (202) 682-5570 or (202) 682-5565.

4. Send Copies of Everything

Please keep us aware of your work by sending copies of both your letters to Senators and any responses you receive to:

Mrs. Kathy Kruse
315 Russell Building
1st and C Streets, NE
Washington, D.C. 20510

If you write something which is printed in your paper, please send a copy to:

Ginny Terzano
1100 Pennsylvania Ave, NW
Room 614
Washington, D.C. 20506

Committee on Labor and Human Resources

MAJORITY MEMBERS

Edward M. Kennedy, Mass.,
Chairman
Claiborne Pell, R.I.
Howard M. Metzenbaum, Ohio
Christopher J. Dodd, Conn.
Paul Simon, Ill.
Tom Harkin, Iowa
Barbara A. Mikulski, Md.
Jeff Bingaman, N.M.
Paul David Wellstone, Minn.
Harris Wofford, Pa.

MINORITY MEMBERS

Nancy Landon Kassebaum, Kan.,
Ranking Minority Member
James M. Jeffords, Vt.
Dan Coats, Ind.
Judd Gregg, N.H.
Strom Thurmond, S.C.
Orrin G. Hatch, Utah
Dave Durenberger, Minn.

This is the committee before which Jane Alexander will have her confirmation hearings on September 21, 1993.

Committee on Appropriations

MAJORITY MEMBERS

Robert C. Byrd, W.Va.,
Chairman
Daniel K. Inouye, Hawaii
Ernest F. Hollings, S.C.
J. Bennett Johnston, La.
Patrick J. Leahy, Vt.
Jim Sasser, Tenn.
Dennis DeConcini, Ariz.
Dale Bumpers, Ark.
Frank R. Lautenberg, N.J.
Tom Harkin, Iowa
Barbara A. Mikulski, Md.
Harry Reid, Nev.
J. Robert Kerrey, Neb.
Herb Kohl, Wis.
Patty Murray, Wash.
Dianne Feinstein, Calif.

MINORITY MEMBERS

Mark O. Hatfield, Ore.,
Ranking Minority Member
Ted Stevens, Alaska
Thad Cochran, Miss.
Alfonse M. D'Amato, N.Y.
Arlen Specter, Pa.
Pete V. Domenici, N.M.
Don Nickles, Okla.
Phil Gramm, Tex.
Christopher (Kit) Bond, Mo.
Slade Gorton, Wash.
Mitch McConnell, Ky.
Connie Mack, Fla.
Conrad Burns, Mont.

SAMPLE LETTER

Dear Senator:

I am writing to urge you to support the nomination of Jane Alexander as chair of the National Endowment for the Arts. Jane Alexander will serve as a forceful leader and able manager as a result of her extensive experience in non-profit regional theater. She has a solid record of managing staff, meeting deadlines and overseeing budgets as a successful producer. As one of America's most finest actors, Jane Alexander has the tenacity, skill, and leadership to make the arts a full partner in our nation's future.

Alexander's thirty years of experience in the arts make her a widely respected ambassador for the arts. As an artist, Alexander understands the needs of the American public and will serve as a responsive leader. Over the course of her career, she has always believed that accessibility and quality are the mainstay for bringing the arts to more Americans. In her testimony before Congress, she has expressed her appreciation for federal support for small and regional arts organizations and she has been an articulate advocate for the role the arts play in the lives of young people all across the country.

Alexander's appointment as chair will mark the beginning of a new era at the NEA. As a strong communicator, she will seek to renew and strengthen the role of cultural life in America. However, this will only be possible with the support of the Congress. Therefore, I also urge you to support a strong and vital NEA when the appropriation and reauthorization come up for consideration this fall.

Thank you for your consideration and I look forward to hearing from you.

Sincerely,

Please send copies of letters to:

Senator Ted Kennedy
Atten: Kathy Kruse
315 Russell Senate Building
1st and C Streets, NE
Washington, DC 20510

THE WHITE HOUSE
WASHINGTON

National Arts and Humanities Month
October 1993

The moral strength of our great nation is rooted in our rich cultural traditions and in a profound appreciation for the diversity of the people, values, and beliefs that make us Americans. For more than 200 years, the quality of our civic life has flowed not only from our industrial, agricultural, and technological ingenuity, but also from the creative vision of our artists and the wisdom of our humanists.

Through the arts and humanities we gain a deeper understanding of ourselves as individuals and as a society. The arts and humanities remind us that whatever our differences, we share a common heritage that binds us together as a nation.

Music, painting, sculpture, architecture, dance, theater, film, and the folk arts all awaken our minds and our senses. They allow us to express our emotions, impressions, and attitudes about the human condition and the human experience.

History, literature, and philosophy allow us to explore and understand ourselves and others through collective reflection and learning.

The arts and humanities enable Americans from every walk of life to respond to both their individuality and their shared experiences in ways that make the human spirit soar.

We are a nation called to artistic and intellectual responsibility at a critical time in the history of the world. Our major authors are read in every language, our films are shown in every capital, and our music never lacks listeners. Our traditions of free inquiry and expression help to shape political attitudes and cultural values around the globe.

As we become an increasingly diverse society, the arts and humanities will help us deepen our understanding of one another, honor our differences, and celebrate our shared experiences and values as Americans.

The month of October has been designated as National Arts and Humanities Month. I urge all Americans to join me in recognizing the special role the arts and humanities play in fortifying our unique heritage.

National Arts and Humanities Month is a time when we recognize the contributions of artists, scholars, museums, theaters, libraries, schools, foundations, government agencies, and other organizations and individuals who work to keep the arts and humanities a vital part of our lives. Throughout the month of October, let us reflect on the breadth of artistic and humanistic endeavors that blossom freely across our nation, and let us rejoice in the eloquence and meaning they give to our ideas, hopes, and dreams as American citizens.

On this occasion, I voice my deep respect and pledge my continuing support for the arts and humanities as essential ingredients of our American way of life. I look forward to celebrating National Arts and Humanities Month this October at the White House and with you in your communities throughout the United States.

Bill Clinton

JANE

[ALEXANDER]

MEMORANDUM FOR THE PRESIDENT

FROM: MELANNE VERVEER

DATE: March 30, 1993

SUBJECT: Nomination of Jane Alexander to be Chair of the
National Endowment for the Arts

I. SUMMARY : I believe it is in the best interests of the
Administration to name Jane Alexander to be
NEA Chair, as soon as possible.

II. Discussion:

Crucial Time for the NEA

Over the last few years, the NEA has been racked by controversy whipped up by its right wing critics. Their dishonest characterizations of the work of the Endowment, augmented by a potent grassroots campaign aimed at eroding congressional support, have severely weakened the NEA and made congressional support politically risky. The Administration's supporters in the Congress are hoping that you will name a distinguished Chair who will set a positive course for the NEA (restoring its former luster), who will win back the confidence of Congress and spare the White House any future embarrassment.

Jane Alexander is uniquely qualified to head the NEA at this critical juncture for the agency. She has a distinguished national reputation and enjoys the admiration of liberals and conservatives alike. Her nomination would please the New York and California cultural communities which make a significant contribution to the nation's economy and, perhaps more importantly, garner the support of Middle America. I am confident that she will put the President's interests above all others. She has the support of the Chairs of the congressional committees with jurisdiction over the NEA. Moreover, members like Senator Boren, who have been less than enthusiastic supporters of the Endowment, strongly back Alexander because she would be a consensus builder, non-elitist in her view of the arts, sensitive to the politics of this issue, and an attractive spokesperson for the arts. She is eloquent when she talks about the arts in the lives of disadvantaged children, and has worked in this area. Senator Kennedy believes she could be easily confirmed.

Need for Timely Action

The lack of action on the appointment of an NEA Chair is becoming a serious problem. Questions are growing about the Administration's commitment to the nation's cultural life (indeed, many of our campaign's key supporters are openly

grumbling). Congress has already scheduled hearings on the NEA's reauthorization and budget and we are getting daily inquiries from Members about the Administration's position, as well as their pleas for a new Chair to stabilize and rebuild the agency. In addition, the NEA has postponed a series of important decisions on grants, pending lawsuits, and Medal of Arts nominees and it is unable without new leadership to address the needs of its demoralized career staff.

Besides filling the position of Chair, the Administration also has the opportunity to fill positions for key deputy slots - and a majority of seats on the NEA Council - the body that must approve all grants. In short, these nominations can turn the NEA into an asset, instead of a problem.

One last note, the decision to name Sheldon Hackney, the distinguished president of the University of Pennsylvania, to head the NEH has been widely applauded. There is great hope that someone equally renowned will be named to head the sister agency.

JANE

| ALEXANDER |

Senate Panel Gives Alexander Its Vote And a Rave Review

By KAREN DE WITT

Special to The New York Times

WASHINGTON, Sept. 22 — After a session that resembled a curtain call more than a Congressional hearing, the actress Jane Alexander was unanimously confirmed today by a Senate committee as chairwoman of the National Endowment for the Arts. The full Senate is to vote on her confirmation within two weeks.

In her appearance before the Senate Labor and Human Resources Committee, Ms. Alexander steered determinedly clear of the disputes that have dogged the endowment, while promising to undo any damage that has been done. Looking coolly composed, the nominee took the high road, offering inspirational anecdotes of how the arts had transformed her life and promising that if she was confirmed, her goal for the arts would be that "the best reaches the most."

"I have a vision for the arts in this country," Ms. Alexander said. "The vision is that every man, woman and child find the song in his or her heart."

High National Profile

The arts world is looking to her prestige and stature — she will be the first head of the endowment who has such a high national profile — to restore the standing of an agency that has been caught up in controversy in the last four years.

Its financial support of a museum that organized a traveling show of photographs by the late Robert Mapplethorpe outraged conservatives, many of whom contended that public funds were being used to support obscene art or art that attacked traditional family values. As a result, opponents of the agency were able to get Congress to institute an "obscenity ban" in reauthorization legislation in 1990. The chairman at the time, John Frohnmayer, subsequently overruled four grants that had already been approved by endowment panels, prompting outrage in the arts world.

Behind Ms. Alexander during today's hearing were members of her family, including her husband, Ed

Sherin, who produces the television show "Law and Order"; her son, Jace Alexander, who is a film director, and her stepson, John Sherin, who is a student at Harvard Medical School. Ms. Alexander's niece, Katherine Quigley, a fifth grader, came from Connecticut to be here with her parents, Tom Quigley, Ms. Alexander's brother, and Janice Quigley.

Senate confirmation hearings are always orchestrated, but occasionally principals veer from the script, causing unexpected fireworks. There was none of that today.

'A Coronation at Least'

The hearing was swift, lasting just over an hour and resulting in a 17-0 vote. Each side of the aisle vied to outdo the other in complimenting Ms. Alexander. Senator Edward M. Kennedy, Democrat of Massachusetts and the chairman of the committee, called Ms. Alexander's appointment by President Clinton "brilliant." So did Senator Alfonse M. D'Amato, Republican of New York.

So thick and fast were the compli-

Continued From Page C13

ments, that Senator Howard M. Metzenbaum, Democrat of Ohio, remarked jokingly that he thought he was participating in "a confirmation process" but found himself instead at a "deification process."

Senator Claiborne Pell, Democrat of Rhode Island, joked near the end of the hearing that the session had been "if not deification, a coronation at

least." Mr. Pell, along with Representative Sidney R. Yates, Democrat of Illinois, helped create the endowment in 1965.

Senator David L. Boren, Democrat of Oklahoma, and Mr. D'Amato, who introduced Ms. Alexander, left little room for criticism, stressing her altruistic efforts in promoting arts in rural Oklahoma and her decision to set aside her acting career for public service. Mr. Boren said that her work in the arts in his state had elicited "truckloads of letters," showing that "how a person spends his or her time reflects their values."

Ms. Alexander promised she would listen sympathetically to those who were disturbed by some of the art that had generated controversy. At the same time, she was emphatic about taking the arts out of the political arena.

"The arts should not be used as a political football by those on the far right or the far left," she said, adding that if she was confirmed, she could not promise that "the arts will be free of controversy."

"The very essence of art, after all, is to hold the mirror up to nature," she added. "The arts are too important to be misused by some who disseminate misinformation for their own ends or attach the endowment as a campaign platform."

The Support of Helms

Ms. Alexander's support in the Senate is wide ranging. Even Senator Jesse Helms, Republican of North Carolina, has promised to support her. Last week, on the Senate floor,

Mr. Helms said: "Like other Senators, I admire her as a talented and sensitive actress. And unless I learn something about her that I do not know, it is my intent to support her nomination when it comes up in the Senate."

Several moments of hilarity ensued during today's hearing, an indication of how relaxed the procedure was. At one point, Senator Judd Gregg, Republican of New Hampshire, said that he sometimes thought the Senate should apply for a grant from the endowment, as "community theater." But, he said, the Senate was probably "too controversial" to get one.

Ms. Alexander, 53, has had a long and distinguished acting career, beginning with her early experience at the Arena Stage in Washington.

Today, she told how the endowment helped start her career by financing a production of "The Great White Hope" at the Arena Stage. The play won her a Tony Award when it went on to Broadway, and an Oscar nomination when she starred in the film version.

Ms. Alexander, who recently left a starring role in "The Sisters Rosensweig" on Broadway, has received numerous awards, including an Emmy for her portrayal of a concentration-camp victim in the television movie "Playing for Time."

Beyond the Smiles

For all the amiability at today's hearing, there was an underlying concern that the reputation of the endowment be redeemed. Ms. Alexander said that one of her first priorities would be to let the country know that the overwhelming number of endowment-financed projects are not controversial.

Still, in today's hearing, Senator Orrin G. Hatch, Republican of Utah, said the agency had to face the fact that its constituency "is not the arts community; it is the American people."

"When the N.E.A. funds works of art that are blatantly offensive or obscene," he said, "it flaunts its principal purpose, which is to bring the arts to all Americans."

He continued: "The N.E.A. is not a bank from which artists may draw funds to undertake whatever projects they wish. The N.E.A. is not an entitlement program."

That point was driven home this year when opponents of the agency worked to reduce the \$174 million that the Clinton Administration had requested for the endowment. The House voted in July to cut the appropriation by 5 percent, to \$166 million; last week, the Senate approved \$170 million for the agency.

Mr. Hatch said Ms. Alexander, as an artist herself, was "in a unique position to help restore confidence in the N.E.A."

Not everyone was charmed by today's outcome. Martin Mawyer, the president and founder of the Christian Action Network, an organization of 80,000 members concerned about family values, said that his group had submitted 20 questions for Ms. Alexander to be asked, and that the committee had not asked one of them. The questions ranged from what she would do about controversial arts projects that have already been financed, like one in California that gave out \$10 bills to illegal immigrants, to what her definition of art is.

Mr. Mawyer conceded that Ms. Alexander "will fly through" confirmation. "This was basically nothing but a love fest," he said of the hearing.

An Easy Time for F.C.C. Nominee ✓

By EDMUND L. ANDREWS

Special to The New York Times

WASHINGTON, Sept. 22 — Reed E. Hundt, a Washington lawyer and former classmate of both Vice President Al Gore and the Clintons, sailed through his Senate confirmation hearing today to be the next chairman of the Federal Communications Commission.

But Mr. Hundt, an attorney best known for his work in antitrust law, gave no clue about what he thinks — or even if he has thought — about the policy battles now roiling the telecommunications industry.

Despite prodding by lawmakers on the Senate Commerce Committee to offer even a general outline of his views, the man who will hold a job affecting billions of dollars in investment adamantly avoided questions on everything from television violence and cable TV prices to competition in the telephone industry.

Instead, he stuck cautiously to a prepared script. He praised the "communications revolution," said the F.C.C. should look out for the public interest and said his primary goals would be to spur new jobs and make sure that new services were available to all Americans.

Stresses Availability to All

"The power of these networks must be available to all Americans," he testified. "Those who live in rural areas, miles down the road from the nearest sophisticated switch or fiber-optic cable, must be just as connected to the communications revolution as every other American."

Beyond that, he offered few clues about his priorities or his overall philosophy. But in the absence of controversy, both Democrats and Republicans expressed support for Mr. Hundt and said they would seek confirma-

tion by the full Senate as quickly as possible. Mr. Hundt was relatively unknown among communications lawyers. According to his disclosure statements to the Senate, he has represented "wireless cable" companies that use microwave radio to distribute television programming and has represented other communication companies before the F.C.C. and in court.

But most of his work has been in other areas, from antitrust law to environmental disputes and intellectual property issues.

Several senators tried unsuccessfully today to get Mr. Hundt to move beyond platitudes.

"If we are in a revolution, then it would seem to me that to study it to death would not be in the public interest," said Senator John C. Danforth, the Missouri Republican who has sponsored a bill to let telephone companies provide television programming.

Mr. Hundt politely praised the bill for its "ambition and breadth," but declined to offer his own opinion and said, "It's never going to be possible for government to define a market and assure that it will be static."

Senator Larry Pressler, Republican of South Dakota, got similar responses when he asked Mr. Hundt about policy conflicts between cable and telephone industries. "I honestly don't know how those differences will be resolved," Mr. Hundt said.

When reporters tried to press Mr. Hundt after the hearing, he ran for the door and promised, "If I get the job, I'll talk to you then."

tion by the full Senate as quickly as possible.

Mr. Hundt, who is 45, is a partner in the law firm of Latham & Watkins — the same firm that is home to Mark Fowler, the staunch deregulator who served as F.C.C. chairman under President Ronald Reagan. He attended St. Albans School with Mr. Gore and Yale Law School with the Clintons.

Until he was nominated by Presi-

THE NEW YORK TIMES THURSDAY, SEPTEMBER 23, 1993

Because we convened the
group, Fri 13th we have
THE WHITE HOUSE
WASHINGTON
about
conferenced

- 1) The President's choice of
JA - one of America's finest
actors - to head the NEA
is a sign of his commitment
to reinvigorating the Endow.
a building as it's ~~25 years~~
more than 25 yr rich
history of celebrating &
nurturing ~~the arts and~~
America's cultural life
and making the arts
more accessible to millions
of our fellow citizens.
-

3) Jane will be the
THE WHITE HOUSE
WASHINGTON

1st Chair of NEA to
speak from the experience
of a person who's life's
work ^{is} as an artist -
work that transcends film,
theater & TV, will bring
& has a breadth & integrity
~~specific~~ Give her a
unique voice & understanding

In
~~the~~ epitomizing the best
in her field ~~to~~
she will be a distinguished
rep for the arts.

THE WHITE HOUSE
WASHINGTON

2) The nomination is also
a sign that the President
recognizes &
appreciates the central
role that the arts play
in the spirit of the
nation, in the education
of our people and in our
economy

~~His choice of Joe to head~~
~~the NEA~~ He wanted to put
someone at the helm ^{with exp'ce +} who stature
would be a ^{gigging} real leader in
moving NEA forward

THE WHITE HOUSE

WASHINGTON

4) She is keenly aware
of need to demonstrate
to public the unique
role NEA plays for them.

Through her work especially
in repertory theater that
took her to the big cities
as well as rural
communities, she ~~can~~
~~she~~ knows of what she
speaks.

If confirmed, you will find
her out of Washington -
~~can~~ putting focus ^{on} arts in
local communities

THE WHITE HOUSE
WASHINGTON

~~Marina~~

5) She has also contributed
unmeasurably to the
civic life of our nation -
working on a range of
issues from health & the
envi to int'l peace.

~~She has testified & organized~~

She has given generously
of her time, talent & (Talent)
voice to ~~many~~ ^{many} public

policy issues. She cares about
Country & ^{world} role ^{play} in ^{love} & ^{citizen} ^{honors}

She rec'd numerous honors

~~Awards~~, including

The Sabat Peace Award.

THE WHITE HOUSE

WASHINGTON

6) As a producer, she
has demonstrated a

Capacity to manage a
team & take an idea
from vision to reality.

In spearheading production,
she has managed large
staffs, set & met deadlines
& accounted for a budget.

She is Collegial —
work well with staff —
others in admin & the
Congress

THE WHITE HOUSE

WASHINGTON

Those who will use her
~~for the purpose of opposing~~
~~the top of the line~~
confirmation to

Initial reaction has
been gratifying - underest'te
challenge her. If confirmed,
no doubt, be sought.

POLITICAL

SENATOR DAVID BOREN , OK (Dem.)

CONGRESSMAN MAXINE WATERS , L.A. , CA (Dem.)

CONGRESSMAN RON DELLUMS , L.A. CA (Dem.)

CONGRESSMAN BILL RICHARDSON , N.M. (Dem.)

SENATOR JOHN GLENN , OHIO (Dem.)

SENATOR CHAIRBOENE PELL , R.I. (Dem.)

SENATOR BILL BRADLEY , N.J. (Dem.)

CONGRESSMAN HAMILTON FISH , N.Y. (Rep.)

STATE SENATOR NY, PATAKI , (Rep.)

PRESSWOULD SUPPORT ME:

MICHAEL KILIAN - CHICAGO TRIBUNE and
syndication. WRITES ABOUT NEX
Based in D.C.

ARMY ARCHERD - DAILY VARIETY
COLUMNIST FOR HOLLYWOOD.

ROBERT OSBORNE - HOLLYWOOD REPORTER
COLUMNIST.

JAY BOBBIN - SYNDICATED COLUMNIST
AND CRITIC, FILMS AND T.V.

DAVID RICHARDS - THEATRE CRITIC,
N.Y. TIMES

HOWARD ROSENBERG - FILM, T.V.
L.A. TIMES

WILLIAM HENRY - TIME MAGAZINE

JEFFREY LYONS - CBS RADIO AND
FILM REVIEW TV SHOW

GENE SHALIT - FILM, TV ETC. TODAY SHOW

JOEL SIEGEL - FILM, TV ETC. ABC-TV

JOAN LUNDEN - ABC TV. GOOD MORNING AMERICA

CHARLIE ROSE - PBS TALK SHOW

LIZ SMITH - SYNDICATED COLUMNIST

PRESS

WOULD LIKE TO DO INTERVIEWS WITH ME :

KATIE COURIC , NBC'S TODAY SHOW

William HONAN , N.Y. TIMES

JACKIE TRESCOTT , WASH. POST

JEAN NATHAN , NY ~~Based~~ & WASH. POST

AMEI WALLACH , NEW YORK NEWSDAY

OTHER PRESS POSSIBILITIES

SUSAN KING - L.A. TIMES + SYNDICATION

MAX FRANKEL - EXEC. EDITOR N.Y. TIMES

DIXIE WHATELY - LOCAL ABC-TV BOSTON (WCVB)

POSSIBLE OP-ED WRITERS:

MARY FRATES - OKLAHOMA (~~SUMMER~~) ARTS
INSTITUTE - OK CITY OK

SONDRA MYERS - CULTURAL ADVISOR TO THE
GOVERNOR, HARRISBURG PA.

JANIE C. LEE - GALLERY OWNER, DALLAS TX.

CAROL NASHE - NATL. ASSOC. OF RADIO
TALK SHOW HOSTS, 134 ST. BOTOLPH ST.
BOSTON MA. 02115

DAVID ROCKEFELLER, CAMBRIDGE, MA.
OFFICE NYC FAX # 212-649-5922

ALICE STONE ILCHMAN, PRES. SARAH LAWRENCE COLLEGE
BRONXVILLE, N.Y.

THEODORE BIKEL, PRES. ASSOCIATED ACTORS AND
ARTISTS OF AMERICA

JACK GOLODNER, PRES. DEPT. OF PROFESSIONAL
EMPLOYEES, AFL-CIO

? SUSAN E. EBERSOLE, SCHOLASTIC ART + WRITING
WARDS. NYC, NY 212-505-3404

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
005a. letter	To: Susan from Jane [Alexander] re: materials requested (1 page)	06/17/1993	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20018

FOLDER TITLE:

Alexander, Jane [1]

2013-0534-S
ry1538

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
005b. list	[re: supporters] (4 pages)	06/14/1993	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20018

FOLDER TITLE:

Alexander, Jane [1]

2013-0534-S

ry1538

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

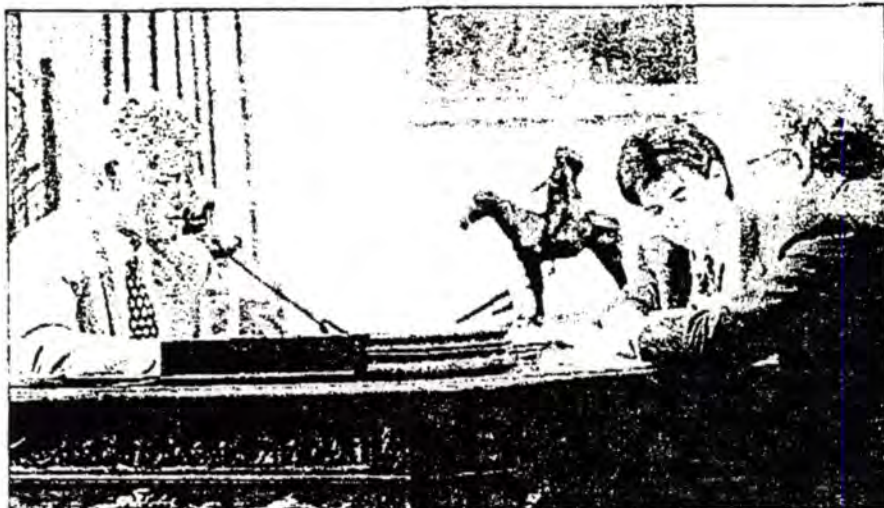
RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

218-216

Clinton's Budget Squeaks By in House, Setting Up Showdown in Senate Today



Clinton works with advisor George Stephanopoulos, center, and Howard Paster, director for legislative affairs, in the Oval Office yesterday.

WASHINGTON BUREAU

Washington — In an excruciating replay of its squeaker vote on President Bill Clinton's budget outline in May, the House last night passed the full budget package by only a two-vote margin.

To rousing cheers of relief from fellow Democrats in the final seconds of the vote, Rep. Marjorie Margulies-Mezvinsky (D-Pa.) voted to support the plan, bending to intense lobbying after she had voted against it the first time around.

Minutes before the final tally, congressional leaders were not sure of the final count, and several times the budget measure fell behind in the vote.

House Majority Leader Richard Gephardt (D-Mo.), in his final speech, made an emotional plea to those who remained undecided. "This plan is a challenge to our generation that we must meet," he said. "Surely tonight, we can take responsibility to see that the country we hand to the next generation is not as good, but is better than the country that was handed to us."

All day, the lobbying effort was "spectacularly thorough — and desperate — and vigorous," said Rep. Charles Wilson (D-Tex.), who decided Wednesday to change his no vote of May to a yes this time around.

But just as fast as Democrats trumpeted the names of those who switched to yes, others were defecting the other way. "It's like a game of Ping-Pong," said one exhausted leadership aide.

This package is designed to cut the deficit by \$496 billion over five years by cutting \$255 billion in spending and raising \$241 billion in new taxes. Clinton knew the vote would be close. But most of the White House lobbying effort had been directed this week at wavering senators.

"Only in the last 48 hours has the softness around here been noticed," said Rep. Bob Clement (D-Tenn.).

White House aides, cabinet officials, top Congressional leaders — and Clinton himself — telephoned the waverrers constantly. When some of those who were undecided stopped picking up their phones, the Clinton troops started swarming into their offices for some "face-to-face persuasion," Rep. Richard Durbin (D-Ill.) said.

In one example of the effort, Transportation Secretary Federico Pena telephoned wavering freshman

This story was reported by Jill Dutt, Timothy Clifford, Martin Kasindorf and Karen Brothers, and written by Dutt.

House Dems Win Deal For Cuts on Horizon

By Jill Dutt

WASHINGTON BUREAU

Washington — Fuming that their Senate colleagues had grabbed the headlines and all the attention from the White House before last night's crucial vote on President Bill Clinton's budget, a key group of House Democratic conservatives extracted concrete promises yesterday that deficit reduction would not end with passage of the budget.

"We've got to make clear there's more on the horizon in terms of spending cuts," said Rep. Tim Penny (D-Minn.), who negotiated the deal with Congressional leaders and the White House yesterday.

"It's next to impossible to go home and explain voting for the president's package" because the public is obsessed with the idea that it is only going to raise their taxes, Penny added.

Amendments to the budget bill itself were not allowed before the final House vote, so Penny secured these promises of future action that he said would set up a "fair fight to push spending lower."

The first was a promise that Congress will vote in September after returning from its summer recess on a bill to put a kind of cap on spending for entitlements

Please see CUTS on Page 19

BUDGET from Page 3

Rep. Robert Menendez (D-N.J.) to urge him to commit to vote yes again. Later in the day, Housing and Urban Development Secretary Henry Cisneros, traveling in Arizona, telephoned Menendez.

Still unwilling to commit, Menendez got another call from Pena. The third time was the charm. He said yes and Pena immediately faxed the news to the White House. In the Senate, which is expected to vote on the budget today, the Democrats looked to be one senator short of the necessary 50, which would give Vice President Al Gore the chance to break a tie and cast the majority vote — as he did with the budget outline. In May that measure squeaked by in the House by a vote of 219 to 213.

Last night, the close House count surprised some, but conservative Democrats said they had been warning for some time that they have been troubled about the bill ever since the Senate stripped out a provision in the earlier package that would have forced a budget review of spending overruns on entitlement programs like Medicare.

Rep. Don Johnson (D-Ga.), for example, decided to switch his previous yes vote to no late yesterday afternoon after he decided a deal being cut by the leaders and some other conservative House Democrats didn't have enough teeth to control entitlements.

Within minutes of his public announcement, Johnson was deluged with calls. Clinton called. Senate Majority Leader George Mitchell (D-Maine) called. Deputy Majority Whip Butler Derrick (D-S.C.) came to his office for a personal chat. But Johnson held firm.

Clinton called again around 8:30 p.m., and Johnson had to put Gore on hold to take the call. As of 9 p.m., however, Johnson's vote was still a no, according to his press secretary.

Clinton, in remarks at a National Teachers Hall of Fame meeting, said that he had been telling House members "this is the beginning, not the end, of our efforts to have responsible budgeting."

The White House wasn't the only group calling the Capitol yesterday. Offices were deluged with calls, apparently in response to lively radio talk shows that aired throughout the day. An AT&T spokesman said more than 450,000 calls came into the Capitol in one hour around noontime, 10 times the normal volume.

Republicans, united in their opposition to the bill, pilloried it in passionate speeches, illustrated with charts and graphs, and with humor. Rep. David Dreier (R-Calif.) launched into a David Letterman

routine, listing the top 10 reasons to vote for the bill. The clincher, he said: It will make Clinton a one-term president.

Republicans not only warned that the budget bill would cost jobs, raise taxes and kill the recovery, they also claimed last-minute deals would cost the taxpayers money. "They are frantic," said Sen. Alfonse D'Amato (R-N.Y.). "They will do whatever they have to now. And it's going to cost the American taxpayers billions of dollars to pay for those promises to win those last few votes."

Under the bill, both corporations and wealthy Americans would face income tax hikes while middle-class Americans would be hit most directly by a 4.3-cent increase in the gasoline tax. Higher-income Social Security recipients would pay more taxes on the benefits they receive, and families who can claim the Earned Income Tax Credit would see their payments rise.

In the Senate, most of the focus was on Sen. Bob Kerrey (D-Nebr.), Clinton's onetime presidential primary rival, who voted for the original bill in June, but so far has withheld his support.

"Everybody's been banging on Kerrey all day," one

senior Senate aide said, adding that the White House and Senate leadership was "more confident than they have been, but he's not locked yet."

Sen. Sam Nunn (D-Ga.), who has clashed with the president over such issues as gays in the military, and Sen. Richard Bryan (D-Nev.) announced yesterday that they would not support the president's budget.

In May, Democratic leaders could promise that things would be fixed in the future, or slip in enticing items at the last minute. But a final budget package, formally known as a budget reconciliation bill, can't be changed. So they turned instead to an appeal for party unity.

"The Democrats can't afford what happened in October of 1990," when the Bush administration's deficit-reduction plan failed on the first vote, said Rep. Robert Matsui (D-Calif.). "If we don't do it this time, with Democrats controlling the House and Senate and a Democratic presidency, we're in deep trouble."

Foley stressed that there was no real alternative and urged members not to let their individual visions of the best possible bill become "the enemy of a good budget reconciliation bill."

Dems Win Deal for Future Cuts

CUTS from Page 3

like Medicare. Such an entitlement review was in the House version of Clinton's budget that passed in May, but was stripped out by the Senate.

The second was a promise that the House would vote on a balanced budget amendment. The Senate is expected to vote on the measure in October.

The third binds Clinton to proposing a new spending-out bill after the beginning of the new fiscal year on Oct. 1. The bill would lock in savings already approved in House appropriation bills for 1994 and ensure the money goes to deficit reduction rather than new spending. House members would be allowed to offer a few amendments to cut spending beyond what Clinton proposes. In addition, members will be allowed to vote on any amendment that would require future emergency disaster relief to be paid for with spending cuts in other areas.

Penny said the three promises could cut tens of billions of dollars in new spending, but not all of his conservative colleagues said they went far

enough.

"I've come to believe it's worth the risk to come back and try to recreate a package that deals more responsibly with reducing the deficit," said Rep. Calvin Dooley (D-Col.) after leaving a midday meeting of conservatives. Dooley voted for the budget bill the first time around, but decided yesterday that he wouldn't vote to make it law.

The deal wasn't enough to persuade any of the 38 Democrats who voted against the budget the first time to vote yes last night. But it did help six or seven of those who voted yes the first time but who had been getting cold feet. The agreement "responds to the many calls and letters most of us have received in our districts," said Rep. Lynn Schenk (D-Calif.). "I believe that this restores their faith that we have heard them" in their demands for more spending cuts.

White House officials, including Clinton himself, were eagerly negotiating the package throughout the day and announced the deal amid much fanfare just hours before the final vote.

Martin Kasindorf contributed to this story.

WORLD

15

Bosnian Muslims Wary of Talks

COMBINED NEWS SERVICES

Geneva — Bosnian peace talks will not resume until early next week, international mediators said yesterday in a clear signal they were having problems getting the Muslim-led government back into full-scale negotiations.

The announcement, through spokesman John Mills, followed what diplomats called a tough and often heated eight hours of discussions with Bosnia's Muslim president, Alija Izetbegovic, on resuming the stalled peace bid.

Izetbegovic told reporters as he left after the session: "We keep insisting on the withdrawal of Serb forces from Mount Igman and Mount Bjelasnica," the heights near Sarajevo his Serb foes have seized recently.

Serbs besieging the capital of Bosnia, who could find themselves in NATO's gunights within days, announced yesterday they are pulling back from the mountains and will re-open two roads to boost the flow of humanitarian relief.

But officials of Bosnia's Muslim-led government were skeptical because all parties to the former Yugoslav republic's civil war have chronically reneged on their public commitments.

Izetbegovic also said discussions with United Nations mediators Lord David Owen and Thorvald Stoltenberg had failed to make progress on a map of a new Bosnian union of three ethnic republics, the key part of a plan to end the 16-month-old war.

Mills said Owen and Stoltenberg would be inviting Bosnian Serb leader Radovan Karadzic and Croat chief-tain Mate Boban back to Geneva "probably late on Monday" to resume negotiations with the Izetbegovic delegation.

That would set the next round of talks just after a NATO meeting in Brussels where the focus of discussion will be possible air strikes against Serb

forces.

Diplomats said the mediators, who make no secret of their fears that such strikes could wreck any immediate hope for a settlement, could be calculating that it would be clear to the Muslims after the NATO session that no such action was imminent.

Owen and Stoltenberg are said to be furious about the bombing threat and hope NATO will put off action. They are said to believe that Izetbegovic will accept partition of his country once he loses hope for foreign military interven-



A UN peacekeeper stands guard behind a car full of bullet holes in central Sarajevo yesterday.

AP Photo

tion.

Izetbegovic and his foreign minister, Haris Silajdzic, have called for air strikes as a means of forcing Serb flexibility at the talks.

Izetbegovic had insisted he was staying away because of the Serb advance in the strategic heights near Sarajevo. But earlier yesterday Karadzic and his military chief, Gen. Ratko Mladic, agreed to hand over most of the area to UN peacekeepers.

FROM NEWSDAY NAT'L DESK

08.05.1993 22:23

NO.18 P. 4

NATION

17

Actress Faces Tough NEA Role

By Karin Lipson

STAFF WRITER

Battlers on both sides of the nation's cultural war — gearing for the expected nomination of actress Jane Alexander to head the National Endowment for the Arts — are armed with lists of challenges and demands for the prospective chairwoman.

NEA and other federal sources said the announcement could come as early as today, or over the weekend.

Depending on the political stance of the advocacy groups, the items on their "must-do" lists for Alexander range from filling senior staff positions at the embattled arts agency to taking a litmus test on her views about specific controversial works of art.

"This may be the most important role of her career. She has a chance to become a real-life heroine by overseeing the renaissance of the NEA," said David Mendez, executive director of the National Campaign for Freedom of Expression, in a statement prepared in anticipation of a nomination announcement today.



Jane Alexander in "The Sisters Rosensweig," now on Broadway.

NEA grants for controversial works of art — especially works that are sexually explicit — have been at the heart of a debate that has raged for several years over the federal funding agency.

Political and religious conservatives have rallied against spending federal dollars for work they find obscene or blasphemous, while artists and civil liberties groups have fought for an NEA unhampered by "content restrictions" on the kind of art it funds.

A federal judge last year struck down as unconstitutionally vague legislation that required that federally funded art meet "general standards of decency." The Justice Department under the Clinton administration is appealing that decision.

For the National Campaign for Freedom of Expression, the key question now for Alexander is: Where does she stand on the "decency" clause?

"We want her to stand up in front of the Senate, during her confirmation hearings, and say she opposes content restrictions on the NEA," said Steve

Johnson, director of the Seattle headquarters of the National Campaign for Freedom of Expression.

The group's second priority, according to the release, is for Alexander to fill vacant senior staff positions with "individuals who can provide her with experience and expertise in the complex arts community."

Barbara Handman, vice president of the People for the American Way, a liberal lobbying group, said, "Our concern is freedom of expression and access to information."

During confirmation hearings, "I want to know from the chair of the NEA how clearly freedom of expression will be respected," said Handman, who described herself as a personal friend of Alexander's.

Martin Mawyer, president of the the Christian Action Network of Forest, Va., a conservative religious lobbying group, said the group would ask senators to quiz Alexander during her confirmation hearings on her views of such works as the photographs of Joel-Peter Witkin. "We find them extraordinarily gruesome, dealing with dead bodies, dismembered human body parts and sexual perversion that we can't really talk about," Mawyer said. Witkin received a \$20,000 NEA fellowship in 1992, according to the NEA.

In general, "We have been opposed to her nomination," said Mawyer. "We don't think the interests of Hollywood should be what's choosing the NEA."

117

BIOGRAPHY OF JANE ALEXANDER

Jane Alexander, a native of Brookline, Massachusetts, has been active in the arts for over 30 years as an award-winning actress, producer and author. Throughout her career, Ms. Alexander has excelled in film, theatre, television and other areas of the arts.

Ms. Alexander currently stars in the hit Broadway play, Wendy Wasserstein's The Sisters Rosensweig. In addition to her Tony Award for The Great White Hope and Emmy Award for Playing for Time, Ms. Alexander has received five Tony Award nominations, four Academy Award nominations, and five Emmy Award nominations. She also received the Television Critics Circle Award for her portrayal of Eleanor Roosevelt in the film Eleanor and Franklin: The White House Years. In addition to the 40 films she has appeared in, Ms. Alexander has performed in over 100 plays in New York and in regional theatres in dozens of states throughout the country.

Ms. Alexander has produced three films, including the acclaimed A Marriage: Georgia O'Keeffe and Alfred Steiglitz for PBS's American Playhouse series. She has narrated numerous documentaries, short stories and books and is the co-author of a translation of Henrik Ibsen's The Master Builder and co-author of The Bluefish Cookbook.

Ms. Alexander has served as an effective and articulate advocate for a number of worthwhile causes including the National Stroke Association, Women's Action for New Directions and the Wildlife Conservation Society. In recognition of her leadership she received the Living Legacy Award: Jehan Sadat Peace award in 1988.

Ms. Alexander graduated from Sarah Lawrence College and attended the University of Edinburgh. She was born on October 28, 1939 in Boston, Massachusetts, the daughter of surgeon Thomas B. Quigley, one of the founders of sports medicine, and the granddaughter of Daniel Quigley, who was Buffalo Bill Cody's physician. Ms. Alexander and her husband, the director Ed Sherin, live in Putnam County, New York and she is stepmother to Tony, Geoffrey and Jonathan. Her son, Jace Alexander, is an actor and director.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

August 7, 1993

State by the Press Secretary

Last night, the Senate gave its unanimous advice and consent to the ratification of the Open Skies Treaty. The Administration applauds the Senate's decision on this important agreement.

The Treaty on Open Skies represents the broadest and most flexible effort to date to promote openness and transparency of military forces and activities. Present signatories include all NATO Allies, the East European members of the former Warsaw Pact, Russia, Ukraine, Belarus, Georgia, and Kyrgyzstan.

The Treaty on Open Skies will give all participants an agreed way to gather information about foreign military forces and activities of concern to them. Under the Treaty, each participating state may conduct a limited number of unarmed flights anywhere over the territory of the other participants, using approved photographic, radar, and infrared sensors to make and record observations. The information from all Open Skies observations will be made available to all participants. This innovative combination of breadth of coverage, flexibility of use, and availability of information enables the Open Skies regime to make a unique contribution to building confidence and enhancing stability.

The Open Skies concept was first put forward by President Eisenhower in 1955, and then revived in a Treaty proposal by President Bush in 1989. It was signed by twenty-five nations on March 24, 1992.

The United States looks forward to early ratification of the Treaty by all signatories and its early entry into force. The United States also welcomes the participation in the Treaty of additional states which want to further its goals of openness and transparency.

QUESTIONS FOR JANE ALEXANDER

TOPICS

- NEA I. Each recent controversy
- A. San Diego
 - B. Cobb County
 - C. NAMAC
 - D. Whitney
 - E. Witkin

- NEA II. Process & reform
- A. Independent Commission *bipartisan* *-subgrants*
 - B. PCAH
 - C. Federal Council

- Jim Fitzpatrick* III. Content restrictions *D. Relationship/funding to states*
- A. decency
 - B. other standards
 - C. homosexuality
 - E. Accountability*

- Susan* IV. Artforms *D. Rust*
- A. new v. established
 - B. institutional v. individual
 - C. performance art
 - D. conceptual art

- Jim Fitzpatrick* V. Specific past controversies
- A. Mapplethorpe
 - B. Serrano
 - C. Annie Sprinkle
 - D. Karen Finley

- Bill* VI. Responsibility and authority of Chair

- Nesher* VII. Compare with Hackney

- Jim Fitzpatrick* VIII. Finley lawsuit
- A. settlement
 - B. appeal

- Jim Fitzpatrick* IX. Alexander Qualifications *Nes out of mainstream*
- A. administrative
 - B. financial
 - C. Hollywood*

- Nesher* X. Justify NEA's existence

- XI. Elitism *access*

- XII. Accountability

PUBLIC ENDORSERS OF JANE ALEXANDER NOMINATION
as of 9/3/93

Actors Equity	Council of the Great City Schools
AFL-CIO Professional Employees	[The] Creative Coalition
African Continuum Theatre Coalition	Dance/USA
Alliance Arts Council of Nebraska	DC Commission on the Arts
American Arts Alliance	Director's Guild
American Assn. of Museums	Dramatist's Guild
American Council for the Arts	[The] Easton Events Company
American Council of Learned Societies	Incorporated
American Crafts Council	Gardner Arts Network
American Federation of Musicians	Greater Miami Opera
American Federation of Teachers	Human Rights Campaign Fund
American Federation of T.V. and Radio Artists	Independent Committee on Arts Policy
American Film Institute	Intl Alliance of Theatrical Stage Employees and Moving Picture Machine Operators
American Guild of Musical Artists	Lake Michigan College
American Institute for Conservation of Historic and Artistic Works	[The] Literary Network
American Institute of Architects	League of Historic American Theatres
American Library Assn.	Lyric Opera of Cleveland, Ohio
American Music Center	Marin Opera of California
Americans for Democratic Action	Miami-Dade Community College
Peggy Amsterdam, State of Delaware Division of the Arts	Sondra Myers, Cultural Advisor to the Governor of Pennsylvania
Arts and Business Council, Inc.	[The] Minnesota Opera
Asian Art Museum of San Francisco	Mississippi Arts Commission
Assn. of American Cultures	Music Educators National Conference
Assn. of American Publishers	National Artists Equity Assn.
Assn. of Independent Colleges of Art & Design	National Assn. of Artists Organization
Assn. of Independent Video Filmmakers	National Assembly of Local Art Agencies
Assn. of Science-Technology Centers	National Assembly of State Arts Agencies
Associated Writing Program	National Campaign for Freedom of Expression
Augusta Opera	National Council of Senior Citizens
Austin Lyric Opera	National Cultural Alliance
Author's Guild	National Humanities Alliance
[The] Brooklyn Museum	[The] National Organization for the American Theatre
Chamber Music America	
College Arts	
Council of Literary Magazines and Presses	

Nevada Opera Association
[The] New Music-Theatre Ensemble
Ohio Arts Council
Opera America
Opera Columbus of Columbus, Ohio
Opera Festival of New Jersey
Oregon Ballet Theatre
Paul Drescher Ensemble
People for the American Way
Poets and Writers
Rochester Civic Music
Screen Actors Guild
Sheldon Soffer Management Inc.
Skylight Opera Theatre in
 Milwaukee, Wisconsin
Society for the Performing Arts in
 Houston, Texas
[The] Textile Museum
Theatre Communications Group
Toledo Opera
Utah Opera
Very Special Arts
Western States Arts Federation
Wisconsin Arts Board
Wolf Trap Foundation for the
 Performing Arts

9/7

Sample Questions and Answers for Jane Alexander Confirmation Hearing

August 27, 1993

DRAFT

DRAFT
Possible Questions and Answers
For Jane Alexander Confirmation
August 27, 1993

1. **Leadership/Quality of Nominee.** With all the controversies that have engulfed the NEA how will a "Hollywood" actress help rectify and advance the Endowment's work?

Answer. Those who are pegging me as beholden to "Hollywood" have not done their homework. I have a wide range of accomplishments with the American Shakespeare Theater, to non-profit stage productions, to bringing Eleanor Roosevelt alive to millions of Americans on television. Film, theater and television are a magnificent part of America's heritage. I am proud of these performances and confident that they have allowed more Americans to experience and share in our proud heritage.

The Endowment has many challenges. In order to take the politics out of the agency, my lifelong commitment and experience in the arts, will allow a first-hand understanding of how we must pursue a new excellence in the arts.

Nearly thirty years ago, I got my start right here in Washington, D.C. at the non-profit theater the Arena Stage. I have retained my roots in regional theater and I will bring my experience, love, and admiration for smaller and non-profit productions to the forefront at the agency.

I have also expanded my devotion to the arts beyond just acting. I have spearheaded three film and television productions where I managed large staffs, set and met deadlines, and accounted for a budget. My experience as a producer demonstrates the capacity to manage a team and take an idea from vision to reality. I have worked on two books, narrated several documentaries and children stories, and I have served in the public arena working to make our communities safer, citizens healthier, and our environment and wildlife preserved.

2. **Reauthorization. Why isn't the Endowment going through a full reauthorization?**

Answer. The administration has asked for a two-year basic extension of the authorization statute which governs the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services. The reauthorization recommendation provides for a simple extension of appropriations authority for the agencies for a two-year period (FY 94 and 95). A two-year extension allows the agencies, the Congress, the Administration, the Congress, and the American people time to assess the overall policies and activities of the agencies. At the same time, it allows the agencies to go forward with their work.

3. **Stearns Amendment.** While many Americans are being asked to sacrifice to help reduce the deficit, why shouldn't a federal agency on the arts also be asked to reduce its budget?

Answer. The Clinton Administration is asking all federal agencies to tighten their belts, and the Arts Endowment is no exception. The Endowment, as with all other agencies, is committed to a 3% across the board budget cut. Also, the Endowment is funded on a flat level, so inflation already takes a significant toll on the agency's ability to promote the arts. The additional reduction in the Endowment's budget proposed by Congressman Stearns will have a drastic effect on the day-to-day work at the agency. The reduction would take the agency's budget back to where it was in FY87, notwithstanding rising costs and growing citizen demand for the arts. And a 5% reduction would reduce Endowment funds to state arts agencies and for projects in rural, inner-city, and other underserved communities. This modest federal investment creates a catalyst for local economies. For every dollar the Endowment invests in communities, a 20-fold return in jobs, services and contracts is created. The Endowment has a solid record of leveraging private support, generating local revenues, creating jobs, and increasing tourism.

4. Finley. The Endowment recently settled a lawsuit with four artists considered by some controversial and explicit. Do you support the settlement and should the artists have been awarded grants in the first place?

Answer. It is critical to the integrity of the grantmaking process at the agency to not speculate now as to whether applicants should have received grants. This settlement is not a statement by the Endowment, one way or the other, as to whether the artists should have been awarded grants in the first place. It is my understanding that as the evidence in this case developed, it became clear that proper grant-making procedures were not followed in this case. Settlement was the most sensible resolution to this matter. It simply did not make sense to continue forward with a useless and costly trial at the expense of the American people.

5. Decency. Do you support decency language and content restrictions and if not why didn't the Administration ask for the decency language to be stricken from its recent reauthorization request?

Answer. Please note that this answer is up for discussion at the White House, and a more definitive answer is currently being vetted.

Mr
to
answer

President Clinton supports the work of the National Endowment for the Arts and its commitment to support excellence and to provide accessibility to the arts for all Americans. I am strictly opposed to any form of content restriction or censorship. I believe that the decency clause as mandated by Congress and interpreted by the Arts Endowment does not discriminate on the basis of the content of a work of art; nor does it require that a decency test be applied to each work. Rather, the provision requires that persons of diverse backgrounds be appointed to panels to ensure a broad cross-section of America's values is considered in determining artistic excellence.

6. **Pornography.** How will you (the President and the Chair) ensure that pornographic material is not funded by the federal government?

*Obscenity
only speech beyond
1st Amendment*

Answer. The agency has never and will never fund pornographic material by any means. Arts Endowment grants, by law, are based on "artistic excellence and artistic merit." The Arts Endowment is fully committed to preserving our cultural heritage and providing access to excellence and the finest of the arts to more Americans.

7. Whitney. The Whitney recently displayed an exhibit featuring controversial work supported by the Endowment. Isn't it time for the federal government to stop advancing sexually explicit and offensive art?

Answer. The Arts Endowment has a history of support for programs and educational study at the Whitney Museum of American Art. It is my understanding, the Arts Endowment did not fund the exhibition that features the work to which you refer. The Endowment provided project support for the Independent Study Program (ISP), whose students organized the exhibit, but the funds to support the exhibit came from private sources. The Endowment, or any other federal agency, cannot and should not be held responsible for how recipients of federal support choose to expend their private resources.

The Endowment is not in the business of promoting offensive art. Not every grant will be a crowd-pleaser. But Americans have put their faith in our democracy and our government. We don't shut the doors of our nation's post offices because they mis-delivered a letter or the National Science Foundation because an experiment failed. Neither should we target the Arts Endowment for work that is not pleasing to every constituent, politician, or special interest group. The Endowment makes every effort to foster, preserve, and provide a broad range of the best of the arts to the American people; we intend to work even harder under my leadership and during the Clinton Administration.

8. Joel Peter Witkin. The Endowment has supported a photographer that uses corpses, including those of infants, in his work. Is it appropriate for the federal government to be using taxpayer dollars for such purposes?

Answer. It is my understanding that since 1980 Mr. Witkin has received four Visual Arts Fellowships. The Endowment's purpose and commitment is to fund the best of the arts to more Americans. He is a respected photographer whose work is highly acclaimed and internationally exhibited. It is not appropriate for the government to use taxpayer money to "offend, shock, or repulse" the American people. I don't believe that was the panel's intention when Mr. Witkin was recommended for his fellowships.

Under my chairmanship, I will do my best, to ensure that our legislative mandate is met by supporting grants which are based on "artistic excellence and artistic merit."

[Over 150 years ago, Capitol Hill quarreled about using federal money for commissioned paintings. Throughout history, art has been the subject of debate; art is often reflective of our innermost fears and painful emotions. We should not turn our backs on art just because the subject matter of a few artists is disturbing to view. We must reject intolerance and begin to accept that art is a vehicle by which we can heal and learn from one another.]

9. Question. Mapplethorpe/Serrano. Would you recommend a grant today that would have included Serrano's "Piss Christ" or Mapplethorpe's homoerotic photographs?

Answer. Please note that this answer is still being vetted by the White House. These grants were made over five years ago.

Since I was not Chair when those grants were made, I will not hypothesize on those decisions. It is time to look ahead and work toward ensuring that excellence and accessibility are supported.

As Chair, I will not support materials that clearly do not meet the standards and guidelines which regulate the Endowment's programs. There will be occasions, however, when the final project differs in content from the proposal put forth in the application. The Endowment cannot interfere with a grantee's artistry; however, if a grantee violates the terms and conditions of the grant or any federal regulation or law, then appropriate action will be taken on a case-by-case basis.

I do believe in the integrity of the Endowment's decision-making process with its reliance on the advice of private citizens at the panel and Council levels. Over the past few years, changes and reforms have opened up the process, making it more democratic, fair, and representative of the public. The Endowment will continue to look for ways to improve the processes.

- Some answers* ↓
10. Gay and Lesbian Film Festivals. Do you think sexually explicit gay and lesbian film festivals should receive Endowment support?

Answer. [This answer needs to be discussed]. Answer A -- Sexually explicit material should not be funded, period.

Answer B -- The Endowment exercises care to preserve and improve the environment in which the arts have flourished but cannot impose a single aesthetic standard or attempt to direct artistic content. The Endowment currently funds only the educational costs associated with such festivals. The Endowment annually recommends grants from a wide range of aesthetic viewpoints. We will not discriminate against gay and lesbian artists or organizations. Endowment-funded projects must meet the standard of excellence.

11. San Diego. The Endowment awarded a grant to a San Diego museum where three artists were commissioned. As you know, those artists have used taxpayer money to hand out to undocumented workers. Don't you think this is an outrageous use of federal funds?

Answer. Please note that part of this answer depends on how the Arts Endowment responds on this matter.

As I understand it, the Endowment did not award a grant to artists to perform a passing out of money to undocumented workers. The Endowment's grant went to the museum, four years ago, for a multi-year exhibition to highlight the relationship

between the communities along the U.S/Mexican border. Based on my knowledge of the overall grant, it appears that the project was meritorious for Endowment funding.

Should the government use federal funds to give to undocumented workers? Our political and community leaders, those who make the laws, are presently in a healthy debate on that question. And I leave the answer to our leaders who write the laws.

Should Arts Endowment money be used for such an activity? On the face of it no. But again, this circumstance took place not because the government gave money to artists for such a performance but because the government awarded a grant to a highly respected museum for a much larger and broader project.

12. **President's Committee. Why do we need a President's Committee on the Arts when the three agencies (IMS, NEH, NEA) can do the work?**

Answer. The President's Committee on the Arts and Humanities consists of 12 ex-officio members, all of whom direct federal agencies, and a larger number of private sector members. This administration believes that one of the main roles for government in the arts is to foster private support and spending. President's Committee members, who obviously could

not otherwise serve within IMS, NEH or NEA, have been able to examine ways to reach out to the private sector and increase private sector support for the arts and the humanities.

- access to excellence*
Stories ↙
13. **Elitism.** Isn't the Endowment a government agency that caters to elitist arts groups and artists?

Answer. No. The arts are for everyone and the National Endowment for the Arts supports scores of projects that reach into all corners of our nation's neighborhoods and communities. In fact, the Arts Endowment is a model agency for reaching out into the small communities of rural and urban America.

Through Endowment support, orchestras can afford to get out of the symphony hall and into the classroom. Dance companies can afford to leave the stage of big metropolitan areas and tour smaller towns. Public television is able to put on quality educational and cultural programming. Two quick examples include the Chamber Music Rural Residency Program whereby a grant to a New York organization allowed musicians to travel, teach, and perform in nine cities in Georgia, Kansas, and Iowa. Another example is an Endowment grant made to New York Opera which tours to places like Manhattan, Kansas.

14. **Accountability.** It appears that one of the biggest problems at the Endowment is its lack of accountability in making sure that the artists are actually fulfilling their grant requirements? How does the agency make its grantees and itself accountable?

Answer. As a federal agency, mandated by Congress, the Arts Endowment is accountable to you but more importantly to the American people. The agency is authorized and required to fulfill its obligations according to the legislation set forth by Congress. These obligations are, in part, met by reviewing final reports. There will be occasions when the final project differs in content from the original proposal put forth in the application. The Endowment cannot interfere with a grantee's artistry; however, if a grantee violates the terms and conditions of the grant or any federal regulation or law, then appropriate action will be taken on a case-by-case basis.

Further, the wide range of Endowment-supported projects and programs, (nearly 4,000 grants annually) enjoyed by the American people, is tested daily by citizens across the country.

15. **Question.** Christian Action Network. The CAN is actively courting Capitol Hill claiming the Endowment is up to its dirty tricks again by supporting explicit and offensive art. How is the Administration and the Endowment going to counter groups such as CAN when it appears they speak for many Americans?

Answer. The Christian Action Network and other groups have repeatedly used distortive and inflammatory tactics for their own financial and political expediency. The American people are weary of divisive and inflammatory politics. One of our top priorities is to remove the wedge that special interest groups have placed between Americans.

Across the country, our nation's political leaders, community leaders, and artists are working together to put an end to the divisiveness created by special interest groups. We will not tolerate distortive attempts to destroy the real record of the Arts Endowment. By working together as a team, I intend to communicate more directly with the American people about the Endowment's work and its real positive impact on local communities and this nation.

16. Question. What is your top priority at the Arts Endowment.

Answer. Sadly, this agency in the last few years has been at the center of attacks by special interest groups. We are an agency that has been singled out by some members on the Hill and right wing organizations who have laid claim to being the authority on culture in the United States. Some priorities include:

1. A commitment to continuing the excellent work that is accomplished every day at the agency. We will carry on making grants and serving as a catalyst for raising additional local public and private support.
2. A commitment to making sure that the arts accessible to more Americans and not just those who can afford a Broadway ticket. My first passion is the regional and non-profit theater; and I am committed to increasing bringing federal support to all corners of America.
3. I pledge to travel to all 50 states to meet artists, administrators, teachers, children, and elected officials. I am committed seeing first-hand the needs of our citizens and to directly communicate with the American people that the arts -- and the partnership brought about through federal support -- is a critical

element of people's everyday lives. I will not let lobbying and fundraising groups be the sole voice of the arts any longer.

4. I am committed to investing in our children through arts and education programs. We will work in partnership with the Department of Education to make sure that the President's goal of instituting standards by the year 2000 is accomplished. There is no greater investment a government can make than that of our youth and children. I intend to expand our efforts to reach out to inner-city, rural, and other communities where children do not have the accessibility or financial capability to experience and share in the beauty and educational benefits of the arts.
5. I am committed to making sure the arts are not just a luxury but an integral part of our cities economic well-being. The Arts Endowment is an economic catalyst for local communities; I will work toward building on its success as a stimulus for the economy, education, and creativity.