

Background Information on Arts Endowment Issues

August 27, 1993

For Jane Alexander Only

Talking Points
Controversy/Controversial Grants/Offensive Art
August 2, 1993

- o The Endowment has been criticized for recommending a handful of "controversial" grants. Now is not the time to reopen the debate over those specific grants. This agency must be given the opportunity to start a new chapter, making the arts a vital part of people's everyday lives. We are committed to achieving this through our work with the Education Department on Goals 2000 and through the grant making process that enables the best of the arts to become alive and accessible in all corners of our nation's neighborhoods, schools, parks, and institutions.
- o The Endowment is not in the business of promoting offensive art. Not every grant will be a crowd pleaser. But Americans have properly put their faith in our democracy and our government.
- o We don't shut the doors of the National Science Foundation because that agency may make a few grants we think are a mistake. Likewise, we need to support the arts in this country, and learn about the good works the Arts Endowment supports. Endowment critics must look at the full record of the agency before it singles out a handful of controversial projects and targets the Endowment for extinction as a result.
- o The arts are a vital element to the nation's economy. The arts are a vital element to promoting creativity and opening minds to a changing society. This model government agency is unique in its ability to leverage other public and private support and to reach all sectors of the public. It is time for our critics to understand that the arts are a vehicle by which we can bring people together; not draw us apart.

Background/Talking Points
Status of Reauthorization
August 2, 1993

Reauthorization Background

- o The authorization statute which governs the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services expires September 30, 1993. The three agencies were last reauthorized by the Arts, Humanities and Museums Amendments of 1990 (Public Law 101-512), enacted November 5, 1990.
- o The Reauthorization, and the FY94 Appropriations processes are already underway. The House Subcommittee on Labor-Management Relations and the House Committee on Education and Labor marked up the reauthorization bill on June 22, 1993 and June 29, 1993, respectively.
- o A full reauthorization would open the entire debate over censorship and decency language. During this time of transition at the Endowment, it is not reasonable to go through a full reauthorization and the debate that would ensue a full reauthorization without the President's confirmed Chair in place.

Talking Points

- o 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 proposal makes no substantive changes in the statute authorizing the agencies. The reauthorization recommendation provides for a simple extension of appropriations authority for the agencies for a two-year period (FY 94 and 95).
- o A two-year extension allows the agencies, the new Administration, the Congress, and the American people time to assess the overall legislative policies and activities of the agencies. At the same time, it allows the agencies to go forward with their work.

**Background/Talking Points
Appropriations and Stearns Amendment to Cut
the Arts Endowment Budget
by 5 Percent
August 2, 1993**

Appropriations Background

- o The funding level requested for the Arts Endowment for FY94 is the \$174,593,000 reflected in the President's budget.
- o The House Subcommittee on Interior and Related Agencies held its appropriations hearing on May 5, 1993. The Subcommittee marked up the appropriations bill on June 15, 1993, and bill went to the full Committee on June 24, 1993.
- o On July 15, the House of Representatives voted to reduce the Arts Endowment FY94 budget by 5%, a total of \$8.7 million. The President's budget request was reduced from \$174 million to \$165.9 million because of this action.
- o On July 27 and 28, the Senate Subcommittee and full Committee marked up the agency's appropriations bill. The Senate subcommittee voted to cut the Endowment budget by a smaller amount, \$4.36 million. This action was approved, without debate, by the full committee.

Talking Points

- o The Administration is committed to cutting the budget and imposing a 3% across the board cut that is required of all federal agencies.
- o A reduction in the Endowment's budget 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.
- o A 5% reduction in the Endowment's budget would further reduce Endowment funds to state arts agencies and projects in rural, inner-city, and other underserved communities.
- o The modest federal investment in the arts serves as a catalyst for local economies. Every dollar the Endowment invests in communities returns 20-fold in jobs, services and contracts. The Endowment has a solid record of leveraging private support, generating local revenues, creating jobs, and increasing tourism. Such an enormous return on such a modest investment should serve as a model for other government programs.

Background/Talking Points
Finley Lawsuit Settlement and Appeal
August 2, 1993

Background of Claims

- o In September 1990, four artists -- Karen Finley, Holly Hughes, John Fleck, and Tim Miller -- filed a lawsuit in the United States District Court for the Central District of California against the Arts Endowment, following then-chairman John Frohnmayer's rejection of the artists' applications for solo theater artist and mime fellowships. The plaintiffs made a variety of claims, notably the assertion that their applications were rejected for inappropriate (i.e. political) reasons.
- o After the suit was filed, the Arts Endowment's reauthorization statute was enacted in November 1990, to include, among other things, the so-called "decency provision" requiring that "in establishing...regulations and procedures [governing NEA grant-making], the Chairperson shall ensure that artistic excellence and artistic merit are the criteria by which applications are judged, taking into consideration general standards of decency and respect for the diverse beliefs and values of the American public" (emphasis added). Subsequently, the artists, joined by the National Association of Artists' Organizations (N.A.A.O.), amended their suit to claim that the decency language was unconstitutional. (The provision was never applied to plaintiffs' 1990 applications.)

1992 District Court Ruling

- o In June 1992, California district court Judge Wallace Tashima issued an opinion finding the following: 1) The decency clause was "unconstitutional" and the procedure used by then-Chairperson John Frohnmayer in this instance (polling of the National Council on the Arts members) was improper; and 2) The plaintiffs could proceed to trial on the portion of the lawsuit concerning their claims that their grants were rejected for inappropriate reasons, and that their privacy rights were violated [the Endowment purportedly disclosed information contained in the artists' grant applications].

Appeal of Decency Ruling

- o On March 29, 1993, the Department of Justice (DOJ) filed a brief appealing the federal district court ruling on the constitutionality of the decency language in the Arts Endowment's enabling legislation. On June 2, 1993, the plaintiffs filed their brief on the appeal. On June 21, 1993, DOJ (on behalf of the agency) filed a reply brief in the case.

An oral argument before the Ninth Circuit (consisting of a three judge panel) has not yet been scheduled.

Not
For
Public

- o (The Clinton Justice Department's reply brief essentially retreated from assertions made in its initial brief that the rule of Rust v. Sullivan applies to the arts. DOJ now argues only that Rust need not be reached to decide this case.)

Settlement of Other Claims

- o On June 4, 1993, the Arts Endowment reached a legal settlement with the four artists on that portion of the 1990 lawsuit which claimed the artists' grant applications were rejected for inappropriate (political) reasons.
- o The June 4th settlement was separate from the pending appeal concerning a June 1992 court ruling that the so-called "decency provision" contained in the Endowment's enabling legislation is unconstitutional. That provision remains the subject of an appeal. (See Finley talking points)
- o The settlement totals \$252,000 including attorneys' fees of \$202,000.
- o The settlement is neither an admission or denial -- the Endowment's actions in this matter are nothing more than a settlement to a longstanding legal dispute.

Finley Talking Points Continued, page three

Appeal Talking Points

- o President Clinton supports the work of the National Endowment for the Arts and its commitment to support excellence and provide accessibility to the arts for all Americans. He is strictly opposed to any form of content restriction or censorship. The Administration does not believe the so-called decency language -- as previously implemented by the broad and diverse make-up of over 1,000 private citizen panelists from all over the country, and the 26 distinguished members of the National Council on the Arts, both of which review and make recommendations on grant applications -- is a form of content restriction.
- o The President opposes censorship and content restrictions. The Justice Department appeal has gone forward because it is the role of the Justice Department to defend the constitutionality of statutes passed by Congress.

Settlement Talking Points

- o The legal agreement between the plaintiffs and the defendants was a settlement to a longstanding lawsuit; the monies going to the plaintiffs as a result of the settlement were not grants.
- o The settlement was not a statement by the Endowment, one way or the other, regarding the artists' artistic merit. Nor does it represent an Endowment position, one way or the other, as to whether the artists should have received grants.
- o Considering the compelling evidence that proper procedures were not followed in this case, it is apparent that settlement was the most sensible resolution to this matter. The settlement was recommended to the Arts Endowment by the Department of Justice and prevents a useless and costly trial at the expense of the American people.

Background/Talking Points
Decency
August 2, 1993

Background

- o During the campaign, Mr. Clinton made statements regarding the Arts Endowment. Those statements are as follows:

NEA Decency Provision: "Artistic excellence and artistic merit are the criteria by which applications are judged, taking into account consideration of general standards of decency and respect for the diverse beliefs and values of the American public."

1992 Campaign -- Governor Bill Clinton: [I will defend] "freedom of speech and artistic expression by opposing censorship or content restrictions on grants made by the NEA."

1992 Democratic Party Platform: "We believe in public support for the Arts, including a National Endowment for the Arts that is free from political manipulation and firmly rooted in the First Amendment's freedom of expression guarantee."

- o In the fall 1990, decency language was added to the Endowment's enabling legislation. This compromise language is the result of Jesse Helms initiating the decency debate on the hill. Congressman Pat Williams diffused the language by adding "respect for the diverse beliefs and values of the American public."
- o The debate over decency in Congress's approval to include the statute in the Endowment's legislation in part resulted in the four artists, Karen Finley, Tim Miller, John Fleck and Holly Hughes, to amend their lawsuit against the Endowment, claiming the language was unconstitutional. (See Finley talking points)
- o The Clinton Justice Department appealed the June 1992 ruling by a California district court that the language is unconstitutional. One of the Justice Department's roles is to defend the constitutionality of United States Statutes; the Justice Department's decision to appeal is consistent with that responsibility.
- o An oral argument before the Ninth Circuit (consisting of a three judge panel) has not yet been scheduled.
- o (The Clinton Justice Department's reply brief essentially retreated from assertions made in its initial brief that the rule of Rust v. Sullivan applies to the arts. DOJ now argues only that Rust need not be reached to decide this case.)

Decency continued, page two

- o In recent years, the debate over obscenity has shifted to the debate over decency. However, the Endowment has language in its authorizing legislation which leaves it to the courts to determine if the work is obscene; if such determination is made, the Endowment will recover the funds involved.

Talking Points

- o **Need to discuss. Question is still getting vetted.**
- o President Clinton supports the work of the National Endowment for the Arts and its commitment to support excellence and provide accessibility to the arts for all Americans. He is strictly opposed to any form of content restriction or censorship. The Administration does not believe the so-called decency language -- as previously implemented by the broad and diverse make-up of over 1,000 private citizen panelists from all over the country, and the 26 distinguished members of the National Council on the Arts, both of which review and make recommendations on grant applications -- is a form of content restriction.
- o The President opposes censorship and content restrictions. The Justice Department appeal has gone forward because it is the role of the Justice Department to defend the constitutionality of statutes passed by Congress.

Talking Points
Pornography
August 2, 1993

- o The National Endowment for the Arts is fully committed to preserving our cultural heritage and providing access to excellence and the finest of the arts to more Americans.
- o The agency has never and will never promote pornographic material by any means whatsoever.
- o Art is not always about beauty. Art reflects the range of all of our many and sometimes difficult emotions. While it does and should reflect the beauty of the world, it also addresses the pain, problems and challenges we face.
- o We are no longer going to be afraid of art. A National Arts Endowment must foster creativity and excellence. Under the Clinton administration we will do so.

Background/Talking Points
President's Committee on the Arts and the Humanities
Federal Council on the Arts and Humanities
August 2, 1993

Background

- o The President's Committee on the Arts and the Humanities was created by executive order in 1982. The committee's primary mandate has been to examine ways to increase private sector support.
- o The Federal Council on the Arts and the Humanities is often mistaken for the President's Committee or erroneously assumed to be defunct. The Federal Council was intended to serve as a national coordinating body, bringing the heads of the many federal cultural agencies together to discuss policy issues. Under the Carter administration the Council also played an active role in encouraging other federal agencies, such as the General Services Administration and the State Department, to create new federal initiatives in the arts.
- o In practice, however, the Federal Council has not served as a policy making body (its ex-officio members have delegated their duties to deputies or other representatives). As a result the Federal Council's sole function in recent years, one specifically mandated in the 1965 legislation on the arts and the humanities, has been to approve the applications for indemnification of museum exhibitions under the federal indemnity program.
- o The President's Committee consists of 12 ex-officio members, all of whom direct federal agencies, and even more private sector members (one of whom must be chairman).

Talking Points

- o 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 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.

Background/Talking Points
Whitney Museum of American Art
August 2, 1993

Background

- o The National Arts Endowment has a history of support for programs and educational study at the Whitney Museum of American Art. The Museum Program of the Arts Endowment provides project support to museums (including the Whitney), not general operating support.
- o Project support for the Whitney includes money toward the Independent Study Program (ISP) which serves as a graduate study program for ten fellows who pursue scholarly research, engage in the critical examination of art, and analyze the social and cultural context in which art is made and viewed.
- o As the concluding part of the Whitney's ISP program, the fellows organize one or more exhibitions to be presented at the Museum or one of its branches.
- o In August 1992, the National Council on the Arts recommended a \$20,000 grant to the Whitney Museum's Independent Study Program (ISP). In September 1992, then-acting chairperson Anne-Imelda Radice approved the Council's recommendation to fund the ISP grant application.

Talking Points

- o The exhibition, *Abject Art: Repulsion and Desire*, was developed by the Whitney ISP fellows, but **the exhibition was funded by private sources. The National Arts Endowment did not fund the exhibition.** The Endowment only supported the ISP program, not the exhibition. Instead, the Whitney Museum used other funds for the exhibition.
- o The Endowment provided project support for the Independent Study Program **but the funds to support the exhibit came from private sources.** The Arts 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.

Background/Talking Points
Mapplethorpe and Serrano
August 2, 1993

Background

- o In 1987, the National Endowment for the Arts awarded a grant to a North Carolina art gallery to support its annual awards competition, a reputable juried contest that was co-funded by the Rockefeller Foundation and the Equitable Foundation. It was through this competition that photographer Andres Serrano ("Piss Christ") had his work exhibited. Serrano never received a direct grant from the Arts Endowment.
- o In 1988 the Endowment approved a \$30,000 grant to the Institute of Contemporary Art at the University of Pennsylvania to support a retrospective of the works of Robert Mapplethorpe. A highly acclaimed photographer, Mapplethorpe was retained by Time magazine to photograph then-Surgeon General C. Everett Koop for its cover story.
- o The Philadelphia exhibit included 175 photographs, mostly of still lifes (flowers), society portraits, and classic nudes. There were five photos from the photographers "X,Y,Z," portfolio that depicted images of Mapplethorpe's homosexual lifestyle. These photographs were displayed separately from the rest of the exhibition. By the time the show closed in Philadelphia, 10,000 individuals had seen the exhibition. An additional 48,000 individuals viewed the exhibit at the Museum of Contemporary Art in Chicago.

Talking Points

- o These grants, made over five years ago, and the debate created by the grant recommendations, is behind us. It is time to look ahead and work toward ensuring that excellence in the arts is available to more Americans.
- o The Endowment has a structured, accountable grant-making process in place that includes a panel of experts and a layperson, a distinguished presidentially-appointed and senate confirmed council on the arts, and a chair who makes judgments on applications recommended by the Council. The chair has to rely on that structure and their expertise.
- o The President/Jane Alexander will not support material that does not meet the standards of the agency's programs. Again, experts from all regions of the country make recommendations on applications; the chair will rely greatly on the panels' and council's expertise. At the same time, they/we will work together to ensure the agency stands by its commitment of providing the finest of the arts to more Americans.

Background/Talking Points
Gay And Lesbian Film Festivals
August 2, 1993

Background

- o In 1992, then acting Chair Anne-Imelda Radice rejected three gay and lesbian film festivals citing lack of artistic merit. The Endowment came under attack for these rejections.

Talking Points

- o In implementing its mission, the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. The Endowment does not, under any circumstances, impose a single aesthetic standard or attempt to direct artistic content. The Endowment annually recommends grants for its excellence that has a wide range of aesthetic viewpoints and presentations.
- o Historically, gay and lesbian artists have been among individuals receiving Endowment funding. The Endowment currently funds only the educational costs associated with such festivals.

o Need To Discuss

Talking Points
National Endowment for the Arts Funding
of Photographer Joel-Peter Witkin

- o Joel-Peter Witkin is a respected and widely exhibited artist. Mr. Witkin's work is included in the collection of the Center for Creative Photography at the University of Arizona in Tucson, an internationally recognized museum and archival center housing the work of master American 20th-century photographers such as Ansel Adams, Harry Callahan, Aaron Siskind, W. Eugene Smith, and Edward Weston.
- o Mr. Witkin received a Bachelor of Fine Arts Degree in sculpture from The Cooper Union in New York City, and a Master of Fine Arts Degree in still photography from the University of New Mexico.
- o His work is in the permanent collection of:
 - Museum of Modern Art, New York City
 - Princeton Art Museum, Princeton, New Jersey
 - J. Paul Getty Museum, Malibu, California
 - Kansas City Art Institute, Kansas City, Missouri
 - High Museum of Art, Atlanta, Georgia
 - Walker Art Center, Minneapolis, Minnesota
 - Corcoran Gallery of Art, Washington, D.C.
 - National Gallery of Art, Washington, D.C.
 - National Museum of American Art, Washington, D.C.
- o His work has also been exhibited internationally, including at:
 - La Jolla Museum of Contemporary Art, La Jolla, CA
 - Museum of Contemporary Photography at Columbia College, Chicago, Illinois
 - Brooklyn Museum, Brooklyn, New York
 - Museum of Fine Arts, Santa Fe, New Mexico
 - exhibitions in Japan, Sweden, Israel, England, Spain, Belgium and Portugal.
- o Mr. Witkin has received four Visual Artists Fellowship grants since 1980, the most recent of which was in 1992, to support activities contributing to his creative development and artistic growth, including such activities as research, travel, acquisition of supplies and materials, creation of new work, or the continuation of a work in progress.

-more-

- o In 1990, Mr. Witkin was awarded the title, "Chevalier des Arts and des Lettres" by the French government, only the fourth American photographer to be so honored.
- o Members of Oracle, an international association of curators of photography, recently released the following statement regarding the attacks on Mr. Witkin's work:

"Mr. Witkin is an established artist whose work has been internationally exhibited and published for many years and whose complex and sometimes troubling vision has engendered serious and thoughtful dialogue among curators, art critics, scholars, and the public."

The statement was signed by 67 individuals.

Talking Points
Elitist Perception of Endowment
August 2, 1993

- o The notion that government supported art is only targeted for elitist audiences is completely off base. 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.
- o 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.
- o Three 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 a grant made to the Arkansas Arts Council to support the development of a rural arts program involving seniors and youth in the Delta region. And the Rural Arts Initiative which allows touring of exhibitions in small towns.

Background/Talking Points
Accountability of Grant-making Process
August 2, 1993

Background

- o Since 1965, the Endowment has awarded about 100,000 grants. The agency receives over 17,000 applications annually and makes roughly 4,000 grants a year. Grants to arts organizations generally must be matched by at least one dollar for every federal dollar awarded, thus serving as catalysts for raising additional local public and private support. In FY92, however, Endowment grants of \$123 million generated matching funds estimated at \$1.4 billion, an eleven-fold match.
- o The Endowment's grant-making procedure is comprised of a three tier, legislatively-mandated, process. Rotating panels of private citizens -- nearly 1,000 each year -- review applications and make recommendations based on artistic merit. Panels are composed of artists, administrators, critics, patrons, academicians, and lay persons with a recognized expertise in the artistic discipline for which they have been asked to make judgments. Panelists come from broad geographic, aesthetic, and culturally diverse backgrounds.
- o The National Council on the Arts, an advisory body of Presidentially-appointed and Senate-confirmed private citizens who have made distinguished contributions to the arts, reviews all panel recommendations at quarterly meetings. Council members make their recommendations on grants, and decisions on rejections, and advise the Chairperson on policy, program, and procedural matters.
- o The Chairperson of the Arts Endowment makes final determinations on the applications recommended for funding by the Council.

Talking Points

- o As a federal agency, mandated by Congress, the Arts Endowment has been accountable to the American people. The agency is authorized and required to fulfill its obligations according to the legislation set forth by Congress. There exist strict Final Report requirements to confirm the proper expenditure of Endowment funds by grantees.
- o Further, the wide range of Endowment projects and programs (nearly 4,000 grants annually) enjoyed by the American people, the agency's accountability is tested daily by citizens across the country.

Background/Talking Points
Christian Action Network
August 2, 1993

Background

In the last month, the Christian Action Network (CAN) has lobbied Capitol Hill to defund the agency, or at the least, reduce the president's budget for the National Arts Endowment.

Some of the their lobbying tactics include writing members of Congress and displaying an exhibit of xeroxed copies of photographs that supposedly represents the work of the Endowment.

In the exhibit, CAN highlighted works from three exhibitions and/or artists:

1. Whitney Museum of American Art. Exhibition "Abject Art" Repulsion and Desire in American Art;"
2. Photographs of Joel-Peter Witkin; and
3. 18th Street Arts Complex. Exhibition "Cunt Show."

The following are facts regarding Endowment funding for these three Christian Action Network claims (please see other talking points for additional information).

1. **Whitney Museum Exhibition.** The Endowment has funded the Independent Study Program at the Whitney but all funds to mount this exhibit were raised from private sources. (The most recent Whitney grant was awarded in 1992)
2. **Joel Peter Witkin.** Witkin has received four Endowment visual arts fellowships. He is a highly acclaimed and respected photographer who has been exhibited internationally. Witkin did not receive federal funds to support all the work shown in the CAN display. (Witkin's most recent fellowship was awarded in 1992).
3. **18th Streets Arts Complex.** The Endowment did not fund any exhibition by the 18th Street Arts Complex. The Endowment provides grant support for "High Performance" a quarterly journal of arts criticism. (The last grant awarded to support the quarterly journal was in 1993).

CAN Talking Points, page two

Talking Points

- o The Christian Action Network and other groups have repeatedly used distortive and inflammatory tactics for their own financial and political expediency.
- o The American people are weary of divisive and inflammatory politics. Across the country, our nation's political, community leaders, and artists are working together to put an end to the divisiveness created by special interest groups.
- o We will not tolerate critics attempts to destroy the full record of the Arts Endowment. We intend to communicate more directly with the American people about the Endowment's work and its real impact on their local communities and this nation.

Questions and Answers for Arts Supporters

August 27, 1993

**Possible Questions and Answers
For Arts Supporters
August 27, 1993**

- Q. With all the controversies that have engulfed the NEA how will an actress help rectify and advance the Endowment's work?**

Answer. Jane Alexander will be the first Chair of the National Arts Endowment to speak from the perspective of a life's work in the arts, and because of the breadth and integrity of her work, she can speak with authority. Her work exemplifies excellence; from her 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 and Jane Alexander's classic performances have allowed more Americans to experience and share in our proud heritage.

She is a leader in the public arena working tirelessly and selflessly to make our communities safer, our citizens healthier, and our environment and wildlife preserved. Her efforts have been recognized: Among many other tributes, in 1988 she received the Living Legacy Jehan Sadat Peace Award. Her accomplishments as actor, producer, author, and public servant bring together the qualities necessary to lead the Arts Endowment at this time.

Her skills as a producer demonstrate the capacity to manage a team and take an idea from vision to reality. She has spearheaded three film and television productions where she managed large staffs, set and met deadlines, and accounted for a large budget. Her administrative experience adds to her credentials as an exemplary choice to chair the Arts Endowment.

- Q. Doesn't this appointment add to the Administration's "Hollywood" perception problem?**

Answer. No. One of America's finest actors, Jane Alexander has served the American people with distinction. She made her mark in small regional theaters like the Arena Stage in Washington D.C., Charles Playhouse in Boston, and the Alliance Theater in Atlanta. She has had a distinguished career on television and Broadway but continues to retain her roots in the non-profit theater. Throughout her career -- and even after several film and Broadway successes -- she has been an articulate and eloquent spokesperson for making the arts accessible in our nation's cities, towns, and rural communities. This unending commitment is an attribute that makes her duly qualified to Chair the Arts Endowment.

Q&A for Arts Supporters, page two

- Q. 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.

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 (Arts Working Group Study, 1992). The Endowment has a solid record of leveraging private support, generating local revenues, creating jobs, and increasing tourism.

- Q. The Christian Action Network (CAN) is actively courting Capitol Hill and the media claiming the Endowment is up to its dirty tricks of 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 ends. The American people are weary of divisive and inflammatory politics. One of our top priorities is to remove the wedge that these 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 that distort the real record of the Arts Endowment. By working together as a team, we will communicate more directly with the American people about the Endowment's work and its positive impact on local communities and this nation.

Q&A for Arts Supporters, page three

Q. What will Jane Alexander do to erase the perception that the Arts Endowment caters to elitist arts groups and artists?

Answer. 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. For instance:

- o An Endowment grant to the New York Opera allows the public in Manhattan, Kansas to enjoy opera through a touring program;
- o A grant to a New York organization allowed musicians to travel, teach, and perform in nine cities in Georgia, Kansas, and Iowa through the Endowment's Chamber Rural Residency Program.
- o An Endowment grant made to the Arkansas Arts Council supports the development of a rural arts program involving seniors and youth in the Delta region.
- o An Endowment grant through the agency's Art in Public Places category has helped sponsor a series of outdoor billboards with anti-drug messages in the Detroit area. It also sponsored a series of artist-student exchanges.

Jane Alexander is fully committed to continuing the Endowment's success of making the arts accessible to more Americans.

Jane Alexander's work throughout her career in small regional theaters is a testament to that commitment. Because Ms. Alexander grew up in the non-profit theater and has retained her roots in the non-profit theater, she is a credible spokesperson who can simply and eloquently explain the purpose and necessity of federal support to smaller organizations and urban and rural areas.

Reaching into real America is a top priority of the Endowment. Because of its 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.

TO: Jane Alexander
FR: Confirmation Team
RE: Sample Q&As and Background Information
DA: Friday, August 27, 1993

Attached is a set of material for your review that includes the following:

1. Sample questions and answers for Alexander confirmation hearing;
2. Background talking points on Endowment issues; and
3. Questions and answers for distribution to select arts supporters and organizations.

As you will see, some issues need further discussion by the confirmation team and you. However, this material is a starting point for your preparation.

Happy reading...

TO: Nestor Davidson
Anne Bartley/M. Verveer
Jennifer Conovitz
Susan Clampitt
Cheryl Mills

FR: G Terzano
RE: Alexander Briefing Material
DA: Friday, August 27, 1993

FYI -- The attached material was federal expressed
to Jane Alexander today.

TO: Jane Alexander
FR: Confirmation Team
RE: Sample Q&As and Background Information
DA: Friday, August 27, 1993

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First 3 pages
are "sanitized" Q+As.

Page 1

Possible Questions and Answers
National Endowment for the Arts
August 13, 1993

- Q. With all the controversies that have engulfed the NEA how will an actress help rectify and advance the Endowment's work?

Answer. Jane Alexander will be the first Chair of the National Arts Endowment to speak from the perspective of a life's work in the arts, and because of the breadth and integrity of her work, she can speak with authority. Her work exemplifies excellence; from her 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 and Jane Alexander's classic performances has allowed more Americans to experience and share in our proud heritage.

She is a leader in the public arena working tirelessly and selflessly to make our communities safer, our citizens healthier, and our environment and wildlife preserved. Her efforts have been recognized: Among many other tributes, in 1988 she received the Living Legacy Jehan Sadat Peace Award. Her accomplishments as actor, producer, author, and public servant bring together the qualities necessary to lead the Arts Endowment at this time.

Her skills as a producer demonstrate the capacity to manage a team and take an idea from vision to reality. She has spearheaded three film and television productions where she managed large staffs, set and met deadlines, and accounted for a large budget. Her administrative experience adds to her credentials as an exemplary choice to chair the Arts Endowment.

- Q. Doesn't this appointment add to the Administration's "Hollywood" perception problem?

Answer. No. One of America's finest actors, Jane Alexander has served the American people with distinction. She made her mark in small regional theaters like the Arena Stage in Washington D.C., Charles Playhouse in Boston, and the Alliance Theater in Atlanta. She has had a distinguished career on television and Broadway but continues to retain her roots in the non-profit theater. Throughout her career -- and even after several film and Broadway successes -- she has been an articulate and eloquent spokesperson for making the arts accessible in our nation's cities, towns, and rural communities. This unending commitment is an attribute that makes her duly qualified to Chair the Arts Endowment.

Alexander Q&A, page two

Q. 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.

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.

Q. The Christian Action Network (CAN) is actively courting Capitol Hill and the media claiming the Endowment is up to its dirty tricks of 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 ends. The American people are weary of divisive and inflammatory politics. One of our top priorities is to remove the wedge that these 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 that distort the real record of the Arts Endowment. By working together as a team, we will communicate more directly with the American people about the Endowment's work and its positive impact on local communities and this nation.

Alexander Q&A, page three

Q. What will Jane Alexander do to erase the perception that the Arts Endowment caters to elitist arts groups and artists?

Answer. 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. Jane Alexander is fully committed to continuing the Endowment's success of making the arts accessible to more Americans.

Jane Alexander's work throughout her career in small regional theaters is a testament to that commitment. Because Ms. Alexander grew up in the non-profit theater and has retained her roots in the non-profit theater, she is a credible spokesperson who can simply and eloquently explain the purpose and necessity of federal support to smaller organizations and urban and rural areas.

Reaching into real America is a top priority of the Endowment. Because of its 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 examples are 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 the Arkansas Arts Council to support the development of a rural arts program involving seniors and youth in the Delta region.

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Arts Endowment Q&A, page two

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. 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.

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Arts Endowment Q&A, page three

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?

Chair → **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. President Clinton/Jane Alexander are strictly opposed to any form of content restriction or censorship. The Justice Department appeal has gone forward because it is the role of the Justice Department to defend the constitutionality of statutes passed by Congress.

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

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 is currently displaying an exhibit that features some previous controversial work supported by the Endowment. Isn't it time for the federal government to stop advancing sexually explicit and offensive art?

Answer. The National Arts Endowment has a history of support for programs and educational study at the Whitney Museum of American Art. **The National 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 Arts 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.

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Arts Endowment Q&A, page four

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 at this 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. Witkin is a respected photographer whose work is highly acclaimed and internationally exhibited. Expert photographers and curators have praised him for "engendering serious and thoughtful dialogue among curators, art critics, scholars and the public." 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. These grants, made over five years ago, and the debate created by the grant recommendations, is behind us. It is time to look ahead and work toward ensuring that excellence in the arts is available to more Americans.

The Endowment has a structured, accountable grant-making process in place that includes a panel of experts, the distinguished Presidentially-appointed and Senate confirmed Council on the Arts, and the Chair who makes judgments on applications recommended by the Council. The Chair has to rely on that structure and their expertise.

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Arts Endowment Q&A, page five

I was not chair when those grants were recommended and it is irresponsible to hypothesize on such a matter. If you are asking, will I support material that does not meet the standards and guidelines of the agency's program, the answer is unequivocally no. Again, experts from all regions of the country make determinations on applications; I will rely greatly on the panels' and council's expertise. At the same time, we will work together to ensure the agency stands by its commitment of providing the finest of arts to more Americans.

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

Answer. 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 and presentations from visual arts residencies in prisons, poets in schools, to students writing and creating anti-drug messages and billboards in Detroit neighborhoods.

- 11. 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.

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Arts Endowment Q&A, page six

12. **Elitism.** Isn't the Endowment a government agency that caters to elitist arts groups and artists?

See answer Page 3

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 the Arkansas Arts Council to support the development of a rural arts program involving seniors and youth in the Delta region.

13. **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 the American people. The agency is authorized and required to fulfill its obligations according to the legislation set forth by Congress. 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.

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Arts Endowment Q&A, page seven

14. 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?

See answer
page
2

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, we 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.

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

Need
to
talk

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. I have three priorities I intend to accomplish at the Endowment.

1. I am committed 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. 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.

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Talking Points
Leadership/Management/Ability of Nominee
August 2, 1993

- o She is a national treasure -- one of America's finest actors -
- who has served the American people with distinction. Jane
Alexander's work exemplifies excellence. Her accomplishments
as an actor and a producer -- as well as her commitment to
public service -- brings together the leadership and
administrative qualities necessary to lead the Arts Endowment
at this time.
- o Throughout her career, Jane Alexander has been a leader in the
public arena. Although, she is best known for her work and
accomplishments on the stage and in film, through her public
service she has tirelessly and selflessly worked to make our
communities safer, our citizens healthier, and our environment
cleaner. These efforts have gained her recognition on more
than one occasion. In 1984 she received the distinguished
Helen Caldicott Leadership Award and in 1988 she received the
Living Legacy Award: Jehan Sadat Peace Award.
- o She will be the first chair to speak from the perspective of
a person whose life's work is as an artist, and because of the
breadth and integrity of that work, she can speak with
credibility.
- o Her skill as a producer demonstrates her capacity to manage a
team and take an idea from a vision to a reality. She has
spearheaded ~~five~~ ^{five} (check) film and television productions where
she has had to manage large staffs, set and meet deadlines,
and account for a budget. Her administrative experience adds
to her credentials as an exemplary choice to chair the Arts
Endowment.

see
Paragraph
2 on
Page 1

Arts Endowment Q&A, page eight

I will not let lobbying and fundraising groups be the sole voice of the arts any longer.

3. 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.

Ask Calamity Jane ✓

Questions for the actress seeking NEA's lead role

NEA ✓

From page E1

1. Do you see the job as that of an arts advocate or as head of a federal agency accountable to the general public as well as to the constituency you would oversee?

If only the former, then we can look forward to another four years of turmoil as Miss Alexander plays cheerleader for the art community.

If the latter, then the picture will be much brighter, for it will mean that Miss Alexander understands that the people whose money supports the NEA are entitled to some consideration, too. As head of a government agency, she would be their representative as much as that of artists, dancers and others whose efforts the NEA supports.

2. What is the difference between censorship and rejecting a grant application on merit?

When this question was put to him at a March 1990 luncheon at the National Press Club, it did in then-NEA chairman Frohnmayer. He answered: "If there is a difference, I don't know what it is."

The reply showed Mr. Frohnmayer was totally at sea — either so ignorant that he had no idea how to separate deserving from frivolous applications or already so cowed by the radicals that he could no longer function as an impartial arbiter.

If Jane Alexander comes up with a similar answer, the Senate should vote down her nomination. It will show she is in the same boat

as was Mr. Frohnmayer, whom President Bush finally sunk.

3. Have you read John Frohnmayer's memoir, "Leaving Town Alive: Confessions of an Arts Warrior"?

In Chapter 5, Mr. Frohnmayer details the saga of "Witness: Against Our Vanishing," an exhibition on the ravages of AIDS that was shown in November 1989 at Artists Space, a contemporary art gallery in New York's SoHo. The exhibition was funded partially by an NEA grant.

The former NEA chairman notes — correctly — that he and the endowment had been "set up" by then-Artists Space director Susan Wyatt and her board to provoke a showdown with the NEA. This is the way the game is played, as grant applications are submitted for their incendiary potential rather than their aesthetic importance.

(Possible follow-up questions for Miss Alexander: Are you prepared for that, and how do you intend to respond? Do you think that because you're one of their own that artists and their supporters will treat you more gently? What will you do when you discover they won't?)

4. What, if anything, would you do differently than Mr. Frohnmayer?

In his book, the deposed NEA chairman confesses he was totally out of his depth in his job, handled

From Helen Keller's teacher to frontierswoman Calamity Jane, actress Jane Alexander has made a career out of playing strong, determined women.

How determined she is in real life is the issue now that President Clinton has nominated her to head the National Endowment for the Arts.

With neither an administrative track record nor many public statements by which to judge Miss Alexander, the senators who will consider her fitness to lead the NEA are going to be hard-pressed to determine what kind of chairwoman she will be.

After John Frohnmayer's unhappy tenure as chairman, the NEA needs some hard-headed leadership if it is going to survive.

"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," Mr. Clinton said Saturday in nominating Miss Alexander.

Fair enough. So here are five questions designed to provide a clear fix on the views of Jane Alexander and her qualifications.

These questions — and others like them — will help determine whether the Tony- and Emmy-winning actress represents a break with the past or a continuation of it.

see NEA, page E5

almost every crisis poorly and realized early on that his approach was wholly inadequate.

It would be a hopeful sign if Miss Alexander could explain what she learned from his experience.

5. Why not leave so-called cutting-edge art to the private sector?

Today, private-sector organizations from the Andy Warhol Foundation to the Morgan Guaranty Trust Co. are available to support cutting-edge art in a way they weren't when the NEA was founded in the 1960s.

At the same time, however, the nation's museums are going through a financial crisis of unprecedented proportions, in part because of a drastic drop in support from government at all levels.

Museums can find sponsors for "sexy" ventures such as a Matisse exhibition. But they are being forced to cut back, sell objects in their collections and even close because they can't raise nuts-and-bolts operating money.

Surely the proper role of government in the arts is to sustain museums and other institutions that preserve objects with an enduring value to society that is well established. The very novelty of new art makes it a dubious investment, particularly when cutting-edge art more easily can find its support elsewhere.

What say you, Miss Alexander?

A Choice for the Arts

THE NOMINATION of prize-winning actress Jane Alexander to head the National Endowment for the Arts is a welcome message from the White House that the arts are not primarily about political cat-fighting. Ms. Alexander's career on both the commercial and nonprofit stage has been the epitome of mainstream classiness, from the 1967 anti-racism drama "The Great White Hope" (initially supported by public and corporate funding before it went on to become a successful Broadway play and movie) to the current Wendy Wasserstein hit "The Sisters Rosenzweig." She has lived through, and can describe with conviction, the extraordinary explosion in regional and nonprofit arts since the NEA's 1965 creation, as well as the effect on those same arts of recent budget cuts. She has spent many years in the kind of regional, repertory and educational arts functions that are the NEA's strongest reason for existing. Her selection gives the endowment a nominee who can respond credibly to congressional criticism of what the NEA does and is supposed to do.

To the frequent assertions by Hill NEA-baiters that the private sector can take care of quality art, she can respond, as she did before an appropriations hearing in 1990, that every single play that has won the Pulitzer Prize since 1976 originated on a nonprofit stage. (In this season of outcry against the excesses of commercially driv-

en Hollywood and network TV, it shouldn't be such a stretch for senators to grasp the leavening value of a little federal cultural subsidy.)

To the even more frequently heard challenges about funding art that is sometimes deliberately provocative and offensive, she can point out, as she did in that same hearing, that defining what's "obscene" or "borderline" is tricky and can be dangerous. Reminders of this sort are a good way to emphasize, in an otherwise mostly circular debate, that one need not be pro-filth or even admiring of everything the endowment supports to have legitimate concerns about letting Congress regulate arts funding through the heavy hand of content restrictions.

Still, Ms. Alexander shouldn't believe that that straightforward good spokesmanship is all the endowment needs to get out of its current jam. No matter how eloquently she makes the case for the endowment, the laws of political gravity will ensure that most of the questions she fields will be about the Whitney Museum, chocolate-smeared performance artists and crucifixes in urine. This is a function not necessarily of the issues or of the answers she gives on them, but of the political interest of the questioners and the desire to test and even taunt of some of the would-be grantees. To deal with the questions effectively, she will need not only poise but also a clear political strategy.

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A GANNETT NEWSPAPER

An artist comes to NEA

ACTRESS Jane Alexander may have the role of a lifetime as the new chairman of the National Endowment for the Arts.

NEA's controversial recent history has produced its own theater of the absurd with Congress arguing for hours over this tiny agency which makes up only a fraction of the federal budget. The stately, articulate Alexander promises a better second act.

A performing actress may seem an odd choice for chairman, but NEA needs just the visible presence of an acclaimed artist that Alexander brings to her new role. Americans barely knew what credentials past NEA chairman brought to the office.

Alexander is a gifted actress, known for her wide-range of performances and intelligent acting style. She's also a product of the NEA. Her turning-point role came in a production of *The Great White*

Hope, funded by a grant from the endowment. Best of all for the many arts which seek funding through NEA, Alexander is an articulate spokesman for the cause. Defending the NEA in a congressional subcommittee three years ago, Alexander said, "The family of art produces ugly babies as well as beautiful ones, but we have to embrace all of that family."

Sen. Jesse Helms, R-N.C., virtually revived his sagging career by labeling the Robert Mapplethorpe photographs the "ugly babies" of art and calling for NEA's demise for supporting what he considered pornography. Combating demagoguery could prove the biggest stretch even for the versatile Alexander.

But a genuine appreciation and understanding of the artistic process should serve Alexander well. For the last few years, too many have wanted to pull the curtain down on NEA. Alexander may be able to bring it back for some encores. ■

An Artist, at Last, at NEA's Helm

Jane Alexander's appointment may signal a renewed respect for the arts

By Patti Hartigan

Poets, Shelley wrote, are the unacknowledged legislators of the world. In this century, though, poets and artists are demanding political acknowledgement. Vaclav Havel was president of Czechoslovakia. Novelist Mario Vargas Llosa ran for president of Peru. Singer and actor Ruben Blades is vying for the presidency of Panama.

And now President Clinton has appointed actor Jane Alexander to chair



Jane Alexander: She'll need the courage and vision of a Saint Joan.

the National Endowment for the Arts. It's the first time an artist has been named to the top NEA post since the agency was created in 1965.

The long-awaited choice, rumored since February, could be a symbolic gesture from the White House. It could mean a renewed respect for the arts in this country, and it could be a signal that Clinton will fill the 11 vacancies on the National Council for the Arts with respected leaders in the various arts disciplines, rather than with patrons and politicians, as was frequently the case under the Reagan and Bush Administrations. The NEA faces a potentially contentious debate over reauthorization in Congress this fall, and supporters of the embattled agency point out that it's about time *someone* was appointed: The NEA has been without a permanent leader

since President Bush ousted John E. Frohnmayer in 1992.

While Alexander lacks administrative experience, her distinguished career as an actress has been marked by choices that attest to her integrity and commitment. She began her career in Boston before moving on to Arena Stage in Washington, D.C., where she made history in 1967 by co-starring with James Earl Jones in Howard Sackler's *The Great White Hope*. The play included a scene with a black man and a white woman in bed together, which at the time aroused heated controversy and frequent hostility from audiences. "It was revolutionary," recalls then Arena artistic director Zelda Fichandler, who says playing the role required the kind of courage and conviction Alexander will need in her new post at the NEA.

The Great White Hope moved on to Broadway, validating the regional theatre's role as a fertile field for new work and winning Alexander a Tony award, and the play was subsequently made into a film. Alexander has been nominated for all the major acting prizes—four times for the Academy Award, five times for the Emmy Award and six times for the Tony.

But perhaps her most significant laurel wreath now is the Helen Caldicott Award she won in 1984 for her performance in the anti-nuclear film *Testament*. Alexander has been an ardent political activist for causes ranging from nuclear disarmament to wildlife conservation and feminism. She has testified before a Senate subcommittee defending the NEA and freedom of expression in the arts.

A history of political activism alone, however, is not enough for a job even the most savvy Beltway insiders wouldn't touch. Some have expressed concern about Alexander's lack of administrative experience and that she does not know the ins and outs of Washington. But colleagues who have worked with the actress contend that her passion and intelligence will carry her through.

The challenge is indeed enormous: Since Sen. Alfonse D'Amato's legendary outburst on the Senate floor in 1989, when he ripped up an exhibition catalogue to protest an indirect grant to pho-

tographer Andres Serrano, no one has been able to shift the debate away from puerile arguments about "obscenity" and "filth" toward an adult discussion of public policy. Even as Clinton was on the brink of announcing Alexander's appointment, a Virginia-based group called Christian Action Network was on Capitol Hill staging a protest of work it erroneously claimed was supported by the NEA—the group mounted its own exhibition called "A Graphic Picture is Worth a Thousand Voices."

That same group lobbied to convince the House of Representatives to decrease the NEA's already paltry \$174-million budget by \$8.7 million. Overall, the new Administration has sent out mixed signals on the arts: Candidate Clinton spoke out in support of freedom of expression during the campaign, but in April his Justice Department filed a brief defending the constitutionality of the so-called decency language in the NEA legislation.

Alexander's job is not going to be easy, judging from the records of the past two individuals who held the post. Frohnmayer tried to please everyone and ended up pleasing no one; he became an "arts warrior," detractors are prone to point out, only when it was time to write his memoirs and sign up for the lecture circuit. Acting chairman Anne-Imelda Radice said from the outset that she wouldn't fund "difficult" art, and her last move as chair was the cynical rejection of three grants to organizations that produce gay and lesbian film festivals.

Some wonder why Alexander—fresh from a successful Broadway run in Wendy Wasserstein's *The Sisters Rosensweig*—would even want the job. She once said that people expected her to run for office after she played Eleanor Roosevelt in a television drama; perhaps it's equally pertinent that her first role at Arena was the title character in Shaw's *Saint Joan*. As leader of an embattled NEA, she'll need Joan's fervent passion, vision and strength. One hopes, of course, for a far different ending. **AT**

Patti Hartigan, arts reporter for The Boston Globe, has covered the NEA since 1989.

From 52nd Street to Virginia Avenue

A theatre program for youth is replicating nationwide

By Sonya Rasminsky

Sun streams through the floor-to-ceiling windows of the Santa Monica Police Activities League, brightening the face of 14-year-old Stevie as he offers an imaginary gift to his friend Mike, who is turning 10 today. "I give you a pill to turn anything into anything," says Stevie, and Mike grins as he places the pill into an imaginary pile of gifts already received from the kids and adults in his acting workshop: a million pieces of paper and the ideas to write on them, a Nintendo, a bag of second chances, \$100 and a magic carpet to fly around the world.

Mike is not the only one celebrating a birthday. The party's host, the Virginia

York City, the 52nd Street Project has mushroomed into a New York fixture with multiple programs, more than 70 young participants, an annual budget of \$300,000 and a volunteer roster of more than 150 adult artists—including such eminent figures as Wendy Wasserstein, Spalding Gray and Kate Nelligan.

In the early years, Reale and his brother Robert wrote full-length musicals with parts designed to show off each kid's personality. But Reale felt uncomfortable always giving starring roles to the same few, so he began to look for ways to offer them the individual attention sorely lacking in their overcrowded public schools. In 1986, he started the "One-on-One" program, in which an adult

and level of Playmaking; and Playback, in which an adult writes a play in response to a piece written by his or her child partner.

Growing sideways

The process first makes the child the center of attention, then asks him or her to create for someone else, and finally engages the child in collaboration. Periodically, groups of children and adults retreat to the country to write and rehearse, and then return to the city to perform Off Broadway, where the plays are attended by an eclectic audience of neighborhood families, suburban yuppies and famous theatrical personalities.

The emphasis on the individual child means that the project cannot support more than 70 or so kids per year, so it is focusing on replication. "It's the kind of organization that can only grow sideways," says Reale. "When you discover something that works, you want other people to know about it."

Leigh Curran, a former 52nd Street volunteer who moved to Los Angeles to start the Virginia Avenue Project in 1992, is the perfect West Coast ambassador. An imposing figure whom her colleagues say should be running whole cities, Curran is a writer, actress and performance artist who shares Reale's dedication to the individual child.

In the after-school acting class at the Santa Monica Police Activities League, Curran's group plays a game called "Up Against the Wall," in which one person expresses an emotion and the others try it on for size. Ed, a fully grown 15-year-old, volunteers to go first, then can't think of what to say. "Ma-an," he says, head in hands. "I can't do this."

"What are you feeling?" asks Sharon Madden, an earthy redhead who has been teaching theatre to children for more than 10 years.

"Embarrassed," replies Ed, laughing nervously.

"Then do embarrassed," proclaims Madden, and with a little prodding, Ed walks to the center of the room, head still buried in his too-large hands, an extraordinarily honest picture of how it feels to be an embarrassed adolescent.



These four beaming faces of the 52nd Street Project are (from left) Virginia Vargas, Fran-Marie Fargardo, Monica Jenkins and Shirley Rumierk.

Avenue Project, is turning one. Like its parent, the 52nd Street Project in New York City, the Los Angeles-based Virginia Avenue Project brings professional artists and inner-city kids together to create theatre. Along with similar programs starting up in Macon, Ga., Roanoke, Va., Hastings and Buffalo, N.Y. and Tuba City, Ariz., the Virginia Avenue Project is one of many replications of the 52nd Street Project using playwriting and acting to give economically disadvantaged children an arena for self-expression.

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Now, the project's programming is multifaceted, with children acting and writing in several venues. In addition to the One-on-Ones, the sequence of programs include Playmaking, in which kids take an eight-week playwriting course, then interview two adult actors and write plays for them to perform; Replay, a sec-

PHOTOGRAPHS BY STEPHANIE BERGER

An Artist, at Last, at NEA's Helm

Jane Alexander's appointment may signal a renewed respect for the arts

By Patti Hartigan

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And now President Clinton has appointed actor Jane Alexander to chair

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While Alexander lacks administrative experience, her distinguished career as an actress has been marked by choices that attest to her integrity and commitment. She began her career in Boston before moving on to Arena Stage in Washington, D.C., where she made history in 1967 by co-starring with James Earl Jones in Howard Sackler's *The Great White Hope*. The play included a scene with a black man and a white woman in bed together, which at the time aroused heated controversy and frequent hostility from audiences. "It was revolutionary," recalls then Arena artistic director Zelda Fichandler, who says playing the role required the kind of courage and conviction Alexander will need in her new post at the NEA.

The Great White Hope moved on to Broadway, validating the regional theatre's role as a fertile field for new work and winning Alexander a Tony award, and the play was subsequently made into a film. Alexander has been nominated for all the major acting prizes—four times for the Academy Award, five times for the Emmy Award and six times for the Tony.

But perhaps her most significant laurel wreath now is the Helen Caldicott Award she won in 1984 for her performance in the anti-nuclear film *Testament*. Alexander has been an ardent political activist for causes ranging from nuclear disarmament to wildlife conservation and feminism. She has testified before a Senate subcommittee defending the NEA and freedom of expression in the arts.

A history of political activism alone, however, is not enough for a job even the most savvy Beltway insiders wouldn't touch. Some have expressed concern about Alexander's lack of administrative experience and that she does not know the ins and outs of Washington. But colleagues who have worked with the actress contend that her passion and intelligence will carry her through.

The challenge is indeed enormous: Since Sen. Alfonse D'Amato's legendary outburst on the Senate floor in 1989, when he ripped up an exhibition catalogue to protest an indirect grant to pho-

tographer Andres Serrano, no one has been able to shift the debate away from puerile arguments about "obscenity" and "filth" toward an adult discussion of public policy. Even as Clinton was on the brink of announcing Alexander's appointment, a Virginia-based group called Christian Action Network was on Capitol Hill staging a protest of work it erroneously claimed was supported by the NEA—the group mounted its own exhibition called "A Graphic Picture is Worth a Thousand Voices."

That same group lobbied to convince the House of Representatives to decrease the NEA's already paltry \$174-million budget by \$8.7 million. Overall, the new Administration has sent out mixed signals on the arts: Candidate Clinton spoke out in support of freedom of expression during the campaign, but in April his Justice Department filed a brief defending the constitutionality of the so-called decency language in the NEA legislation.

Alexander's job is not going to be easy, judging from the records of the past two individuals who held the post. Frohnmayer tried to please everyone and ended up pleasing no one; he became an "arts warrior," detractors are prone to point out, only when it was time to write his memoirs and sign up for the lecture circuit. Acting chairman Anne-Imelda Radice said from the outset that she wouldn't fund "difficult" art, and her last move as chair was the cynical rejection of three grants to organizations that produce gay and lesbian film festivals.

Some wonder why Alexander—fresh from a successful Broadway run in Wendy Wasserstein's *The Sisters Rosensweig*—would even want the job. She once said that people expected her to run for office after she played Eleanor Roosevelt in a television drama; perhaps it's equally pertinent that her first role at Arena was the title character in Shaw's *Saint Joan*. As leader of an embattled NEA, she'll need Joan's fervent passion, vision and strength. One hopes, of course, for a far different ending. **AT**

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She knew she wanted to be a performer—initially a ballerina, “but my toes were too long”—at age six. At nine, she decided to be an actress and to play the great classic heroines. She's done plenty of that in a career that has embraced film and television, while never leaving the stage behind. If ever there were a role model for young actors, she is it!

Her acting resume reveals artistic choices that almost always reflect her strong social conscience—on stage in *Major Barbara*, *The Great White Hope*, *Saint Joan*; in films like *Testament*, *All the President's Men* and *Eleanor and Franklin: The White House Years*, she has tackled issues ranging from racial discrimination and nuclear war, to ethics and integrity in politics. “The stories that I'm drawn to are those about women who are doing rather extraordinary things that have to do with some kind of social consciousness,” she told author Holly Hill, whose book, *Playing Joan*, was published by TCG in 1987. “It's important that we have genuine heroines in the world.”

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President Clinton has come up with perfect casting in naming a distinguished artist as his arts chief. The U.S. can join the roster of nations whose cultural agencies have been represented at the highest level by artists—writer André Malraux of France, actress Melina Mercouri of Greece, opera singer Maureen Forrester of Canada, to name a few.

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Scoundrels in a Funhouse

By Maggi Kramm

It's extremely aggressive, it's very mean-spirited, the people are vicious to each other," confesses Garland Wright of *Too Clever by Half*, the Russian comedy that has opened the Guthrie Theater's 30th season.

He does not offer this critique by way of apology for Alexander Ostrovsky's 1868 play. As artistic director of the Minneapolis company, Wright wanted to lead off this year's season with a funny play, and in Rodney Ackland's adaptation—originally commissioned, incidentally, by the theatre's founder, Sir Tyrone Guthrie—a slick, raucous comedy is just what Wright gets.

The director's comments betray his surprise, even awe, at what he has found at the heart of this comedy: chillingly impartial satire. "I've never worked on a play by someone who had less of an ideological agenda," claims Wright. "Ostrovsky has an absolutely objective eye. I found it really quite disconcerting because there is no moral center to the play."

The morally uncentered satire of *Too Clever* caters to the tabloid-reader in all of us. Squeezing his characters bone-dry of any redeeming virtues, Ostrovsky puts on display the craven ambitions of wealthy Muscovites and their equally unscrupulous hangers-on. The impecunious but abundantly clever Glumov is the play's "hero"—

though the word here demands quotation marks.

Glumov is simply a bolder toady than his competitors, and is well on his way to landing a sinecure in the civil service and a wealthy, if vapid, bride when the bottom appears to fall out. Although a phenom of public hypocrisy, the young man has committed his true feelings about his mentors to his diary. (This play is perhaps better known in English as *Diary of a Scoundrel*.) When the incriminating journal is discovered and circulated by his spurned mistress, it seems that his best-laid plans are about to collapse on him.

In a denouement of brilliant panache, however, the playwright has his hero turning on and out-facing his accusers, with the result that they beg Glumov to come back to the fold. After all, it's better to have his poison-pen working *for* them than *against* them.

Previous to the Guthrie's staging, the most recent major production of *Too Clever* in English—by London's Old Vic

Theatre—dates from 1988. To judge from reviews of this eccentric but well-received British mounting, a few of its details were apparently imported to Minneapolis. Common to both shows, for example, are sharply raked floors, Kleopatra's equine dentures, and ghoulish make-up for Glumov's fiancée.

Precarious footing

According to Wright, however, the inspiration for his production derives from Sergei Eisenstein's expressionistic version from the early 1920s. Wright's first instinct, he reports, was to evoke the slightly exaggerated style of Daumier and Dickens. This all changed after he read the casebook on the Russian director's highly abstracted staging. "We all started thinking more freely," declares Wright. "Our show became more and more expressive, and less and less evocative."

To underscore how precarious one's footing is in this society, Wright asked *Too Clever's* set designer, Douglas Stein, to create a house-of-cards atmosphere on the stage. Accordingly, Stein's working motto became: "Flimsy is good." The set's sloping floors and skewed furniture make this world appear treacherous to negotiate, ready to fall apart or to send someone tumbling. The floor and flats appear to be cut from enormous sheets of yellow legal paper, tenuously held together by gigantic paper clips.

Another early principle guiding the interpretation was color—lots of it. Stein worked closely with costume designer Susan Hilferty in order to bring into their designs the most "violent" colors possible while keeping the characters in highest relief.

They explain the rationale behind their choices of pigment as eagerly as



Charles Janasz as Glumov nuzzles Sally Wingert as Kleopatra in *Too Clever by Half*.

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“The U.S. can join the roster of nations whose

cultural agencies have been represented by artists.”

One of Our Own

By **Lindy Zesch**

Tony and Academy awards.

When I first saw Jane Alexander on stage in the role of the mute daughter in Brecht's *Mother Courage*, I knew I was in the presence of an actress of extraordinary power. A casualty of the unending war that is the human condition, her Kattrin wrenched our hearts without speaking a word.

I wasn't to meet and work with her until she joined the TCG board of directors 12 years later. Her association with TCG, though, had begun long before I arrived—it was in the mid '60s, after she'd spent a year at the Charles Playhouse in Boston, that TCG's casting director urged her to audition for the title role in Shaw's *Saint Joan*, which opened the 1965 season at Arena Stage in Washington, D.C. Just 24, she won the role, and her theatre career was launched.

She knew she wanted to be a performer—initially a ballerina, “but my toes were too long”—at age six. At nine, she decided to be an actress and to play the great classic heroines. She's done plenty of that in a career that has embraced film and television, while never leaving the stage behind. If ever there were a role model for young actors, she is it!

Her acting resume reveals artistic choices that almost always reflect her strong social conscience—on stage in *Major Barbara*, *The Great White Hope*, *Saint Joan*; in films like *Testament*, *All the President's Men* and *Eleanor and Franklin: The White House Years*, she has tackled issues ranging from racial discrimination and nuclear war, to ethics and integrity in politics. “The stories that I'm drawn to are those about

women who are doing rather extraordinary things that have to do with some kind of social consciousness,” she told author Holly Hill, whose book, *Playing Joan*, was published by TCG in 1987. “It's important that we have genuine heroines in the world.”

She holds herself accountable off stage as well, serving on boards of organizations like Women's Action for Nuclear Disarmament, the Wildlife Conservation Society and the National Stroke Association. Now, as President Clinton's appointee to the chairmanship of the National Endowment for the Arts, she can play standard-bearer for the arts community and lend her personal experience to the role of public servant. The nomination was announced as Jane played her final weeks as Sara Goode in the Lincoln Center Theatre production of Wendy Wasserstein's *The Sisters Rosensweig*, for which she won an Obie, a Drama Desk award and a Tony nomination last season.

Jane has worked at theatres all across America, including an extraordinary performance in Dürrenmatt's *The Visit* at New York's Roundabout Theatre last year, and roles at Second Stage in New York, the Mark Taper Forum in Los Angeles, the Alliance Theatre in Atlanta, as well as three years as a company member at Arena following her auspicious debut as Joan of Arc. In the course of her distinguished career, she has won a Tony for *The Great White Hope*, an Emmy for *Playing for Time*, a Television Critics Circle award for *Eleanor and Franklin*; and no fewer than 13 other nominations for Emmy,

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Her stage and screen roles have afforded her close involvement with other art forms—for example, as the concentration camp orchestra leader in *Playing for Time* and as painter Georgia O'Keeffe. Her hobby is photography, and she acknowledges that she relies heavily on paintings, photographs and music to prepare for her acting roles. She has also found time to exercise her literary skills as co-translator of Ibsen's *Master Builder* and, in five editions since 1979 are any measure, her co-authorship of *The Bluefish Cookbook* suggests talent in the culinary arts as well.

Jane grew up in Brookline, Mass., the daughter of inveterate theatre lovers—a nurse and an orthopedic surgeon, who was one of the founders of sports medicine—and granddaughter of a pioneer in the use of radium for cancer treatment, who had the theatrical distinction of serving as Buffalo Bill Cody's physician in Northplatte, Neb. Her values, shaped by the healing arts, were naturally extended to dance and theatre. Now she is part of a

theatrical family of her own: She has been married for many years to theatre and film director Ed Sherin, and

her son, Jace Alexander, is an actor and co-founder of

“The U.S. can join the roster of nations whose

cultural agencies have been represented by artists.”

the New York theatre company, Naked Angels.

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Call Rosemary Craibsen - NATIONAL

Rauschenberg

Robert Rauschenberg
381 LAFALETTE ST.
NY NY 10003

PO Box 54
CAPTIVA ISLAND, FLA
33924

682-5042

August 23 Jill Bond, People for, Bill Keens, ^{w/ACA} now consultant w/ People for

Judy Golub w/ strong polit sense

Am Arts Alliance

Sophisticated
disciplines

Lee ^{deputy} lobbyist + Consortia -

gr - CDs

C4 to lobby on behalf

Dance USA

APA

assoc performers + presenters

Opera Am

Am Symphony Orchestra league

Theatre Communicats group

+ interest of di
flip side -

Natl Ass State Arts Agencies

NAAHA - Natl ^{Assembly} Local Arts Agencies

Bob Lynch

C3 / Intd C4

Nina Oslo, Govt affairs

stories of real communities

role of folk arts - real people

less soph — a bit more to mobilize

constitu → polit

has come thru - specific instruct

like them. NASAA

Jonathan Katz

Tom Birch, lobbyist on contract
not full time

mixed in politics

archit of formula

level of suspicion of them / gov ^{some} apptd, not so polit.

def has own agenda - not seen as team player

ACA

Jack D - hostility bet Judy

lone operator - doesn't connect

org w/out an constituency

Arts Lobby Day every
Spring

legislat Reform Meetings

Action Alerts to other people's field - inaccurate, wrong
& created hysteria -

(2)

Sack
gd relations w/ key committ. staff

Milton → in NYC - not seen seply for Sack. not that popular
Bd →

Amer Ass of Museums

tax deduction

lge constit

Inst M

impt issue, not the most

5. the
wkg group

AAA
ACA
AAM
NALA
NASAA

NAO People for
LitNet

People for ^{2K B/20} sent out

NAO

Helen Bruner - practioner, constructive role

NAO → Natl Ass of Artists Organization

multi-cultural, indiv artists -

more difficult issues - finely vs NEA -

sensitive to those " , she is sensitive to them.
understands

David Mendoza - freedom

Council for

Jim Sitter

Literary Network → gr list

3500 writers

Committd in these issues -

Kathy Southern Natl. Cultural Alliance

reframing of issue

Campaign

mission big → October - Visibility New Message

& why w/ other constit to deliver -

→ ArtsWire - Community Computer Network

AFL CIO - Hal Ponder → to spend time on this

No one sees this as their problem. pt people -

②
Jill - makes the case " " "
- justification for the agency involvement
- cultural understanding

policy level top - tolerance - not in the
- not in the

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Jane Alexander List

Group	Contact Name	Telephone	Fax
Actors Equity	Stefan Fitterman	212/869-8530	212/719-9815
AFL-CIO Professional Employees	Hal Ponder/Jack Golonder	202/638-0320	202/628-4379
African Continuum Theatre Coalition	John Moore, Ex. Dir.		
American Arts Alliance	Judy Golub /Lee Kessler	202/737-1727	202/628-1258
American Assn. of Museums	Jason Hall/ Michael Roark	202/289-1818	202/289-6578
American Assn. of Universities	John Vaughn	202/466-5030	296-4438
American Assn. of University Women	Anne Bryant	202/785-7700	202/872-1425
American Civil Liberties Union	Bob Peck	202/544-1681	202/546-0738
American Council for the Arts	Jack Duncan	202/333-5841	202/333-5881
American Council of Learned Societies	Stabley Katz	212/697-1505	212/949-8058
American Crafts Council	Helise Benjamin	800/724-0859	914/883-6130
Americans for Democratic Action	Amy Isaacs/ Aimee Durfee	202/785-5980	202/785-5969
American Federation of Teachers	Rachelle Horowitz	202/879-4458	202/879-4556
American Film Institute	Kimberly Wheeler, Dir., Public Affairs	202/828-4055	202/659-1970
American Institute for Conservation of Historic & Artistic Works	Sarah Rosenberg	202/452-9545	202/452-9328
American Institute of Architects	Ann Looper	202/626-7404	202/626-7365

American Institute of Architecture Students	Trae Underwood	202/626-7477	202/626-7421
American Jewish Congress	Mark Pelavan	202/332-4001	387-3434
American Library Assn.	Eileen Cooke/ Anne Heanue	202/547-4440	547-7363
American Music Center	Nancy Clarke	212/366-5620	212/366-5625
American Symphony Orchestra League	John Sparks	202/628-0099	202/783-7228
Arts and Business Council, Inc.	Nancy Meier, Ex. Dir.	212/819-9287	212/819-9278
Assn. of American Cultures	Pamela Holt	202/724-5613	202/727-4135
Assn. of Art Museum Directors	Millicent Gaugidieri/ Anita Difanis	212/249-4423	212/535-5039
Association of Hispanic Arts	Jane Bello	212/860-5445	212/427-2787
Assn. of Independent Video Filmmakers	Ruby Lerner	212/473-3400	212/677-8732
Assn. of Junior Leagues	Christine Benero	202/393-3364	202/393-4517
Assn. of Science-Techonology Ctrs	Ellen Griffee/ Tin-Swe Thant	202/783-7200	202/783-7207
Associated Writing Program	Markham Johnson, Ex. Dir./ David Fenza	804/683-3839	804/683-5155
Author's Guild	Robin Davis Miller	212/563-5904	212/564-8363
Baptist Joint Committee	Mark Bollinger		
Chamber Music America	Dean Stein/ Vickie Benson	212/244-2772	212/244-2776
College Arts	Susan Ball	212/691-1051	212/627-2381
Committee for Education Funding		202/543-6300	202/546-2683

Peggy Cooper Cafritz (arts activist)			
Council of Literary Magazines and Presses	Jim Sitter	212/741-9110	212/741-9112
Creative Coalition	Len Fleischer	212/512-5515	212/512-5065
Dance/USA	Bonnie Brooks /Dianne Brace	202/628-0144	202/628-0375
DC Commission on the Arts	Abel Lopez/ Pam Holt	202/724-5613	727-4135
James Dunn			544-2094
Federation of State Humanities Council	Jamil Zainaldin	703/908-9700	703/908-9706
James Fitzpatrick (Arts activist)		202/872-6700	202/872-6720
Gottlieb Foundation	Sanford Hirsch	212/226-0581	212/226-0584
Sue Hess			410/837-0587
Human Rights Campaign Fund	Eric Rosenthal/ julio Abreu/ Willaim Darker	202/628-4160	347-5323
Independent Committee on Arts Policy	Beth Murfee/ Frank Hall	212/262-5040	212/265-0194
Judy Jedlicka			212/956-5980
League of Historic American Theatres	Mary Margaret Schoenfeld	202/783-6966	202/393-2141
Andrew Mellon Foundation	William Bowen	212/838-8400	212/888-4172
Music Educators Nat. Conference	Mary Cameron	703/860-4000	703/880-1631
Nat. Alliance for Media, Arts, & Culture	Julian Low	510/451-2717	510/834-3741
Nat. Artists Equity Assn.	George Koch	202/882-0879	202/638-4885

Nat. Assembly of Local Art Agencies	Bob Lynch	202/371-2830	202/371-0424
Nat. Assembly of State Art Agencies	Tom Birch	202/347-3666	202/628-0302
Nat. Assn. of Artists Organization	Helen Brunner/ Victoria Reis	202/347-6350	202/347-7376
Nat. Assn. of Community Broadcasters	Lynn Chadwick		
Nat. Assn. of Secondary School Principals	Dr. Timothy Dyer	703/476-5432	703/476-5432
Nat. Assn. of State Boards of Education	Andy Stamp	703/684-4000	703/836-2313
* Nat. Campaign for Freedom of Expression	David Mendoza, Ex. Dir./ Bernadette Rodriguez	202/393-2787	347-7376
Nat. Council of Senior Citizens	Dan Schulder	202/624-9539	624-9595
* National Cultural Alliance	Kathy Dwyer Southern, Ex. Dir.	202/289-8286	202/289-6578
Nat. Education Assn.	Michael Edwards	202/833-7348	822-7741
Nat. Gay and lesbian Task Force	Peri Jude Radecic	202/332-6483	332-0207
Nat. Humanities Alliance	John Hammer	202/296-4994	202/872-0884
Nat. Jewish Democratic Council	Steve Guston/ Andrea Retzky	202/544-7376	544-7645
Nat. Institute for the Conservation of Cultural Property	Lawrence Reger, Pres.	202/625-1495	625-1485
National PTA	Arnie Fege	331-1380	331-1406
Nat. School Board Assn.	Lynn Glassman	703/838-6702	703/683-7590

New York City Arts Coalition	Norma Munn	212/366-6900	212/366-1778
New York Foundation for the Arts	Ted Berger	212/233-3900	212/366-1778
Nat. Women's Law Center		202/328-5160	328-5187
Hope O'Keeffe (Arnold and Porte) arts activist			
Older Women's League	Joan Kuransky	202/783-6686	202/638-2356
OPERA America	Marc Scorca	202/347-2800	202/393-0735
PEN America Center	Karen Kennerly	212/334-1660	212/334-2181
Pen Faulkner Writing Group	Willie Lewis		
People for the American Way	Jill Bond	202/467-4999	202/293-2672
Poets and Writers	Eliot Figman	212/226-3586	212/226-3693
Rockefeller Foundation	Alberta Arthurs	212/852-8301	
Rabbi David Saperstein			667-9070
Screen Actors Guild	Ken Orsatti, Nat. Exec. Dir. John McGuier, Assoc.	213/549-6609 212/827-1492	
Screen Writers Guild of Am. East	Mona Mangan, Exec. Dir.	212/767-7800	
Theatre Communications Group	Peter Zeister	212/697-5230	212/983-4847
Very Special Arts	Gene Maillard	202/628-2800	737-0725
Volunteer Lawyers for the Arts	Daniel Mayer	212/391-2787	212/223-4415

Washington Area Lawyer for the Arts	Chuck Ossala (Hunton & Williams law firm)		
Western States Arts Federation	Don Meyer	505/988-1166	505/982-9307
Susan Wyatt (arts activist)		212/254-8310	212/477-8678

Jane Alexander

Senators

→ Concerned ←

Arthur Miller

"Playing for Time"

worked w/ people
but are these the people
attention away fr gr
which

Morgan Freeman

creative coalition

Phon Silver

Christ Reeve-chair:
agenda

→ Do we need them to ^{write now} ~~do~~ ^{what} ~~make~~

wrong

help celebrities
profile of that

Max Frankel NYT
↑ editorial.

ginnie

ginnie
prob: ① to start the ball rolling

- Susan Sissacs ^{is writs NY Times}

- Pessy Capritz ^{NY Times Post}

^{not on Sen's} Norman Lear → Wall St

^{yes} Beverly Sills USA Today ^{Bobbie H}

- Doug Jones

Sill Bond - Andrew Heiskell

- Susan Dworkin ^{NY after huber day}

- ~~Cater Brown~~ Post

- Roger Stevens ^{"Kathy Kruse"}

Timing
- to appear now

- geo will - respond now
↳ AAA → tracks where it ran
gr grant info in cities "

- editorials appeared after an

San Diego - gay thesbian film fest
↳ bad stuff in newspapers

Op Eds → Jane
new leadership new vision

^{Op Ed not heard on}
Arthur Miller ^{Sen} ^{Bobbie H}

Chino Malpas productions
Eastwood Jane A.

AB Frank Rich

drama critic NY Times

556-1234

Darin Morris ^{BH} ^{fat} ^{Sen}
Alice Walker ^{fat} ^{Sen}

8/26 Wendy Wasserstein
212-348-2116

Innoculation

impact credibility

② Who DR jr Arthur Miller NY Times

Conf Call update
DPEDS

Ginny
Helen Bruner
Tom Birch

Lisa Cooley
Krise
Jill Bond

- organized
- positive proactive

DPEDS Know

Natl
publications

2 NY Times ^{Co. Fritz} ^{Heiskell} author →
1 Post ^{Don} ^{more}

US Today Bev. Sills ^{for} Alex. ^{former} Councilwoman

^{Lisa Z} LA Times Globe Weekly Parade

- need to get into states & local mkt's

tentat list cities, mbrs

on behalf of Endowment -

Arthur Miller in reserve?

Sept
9, 10, 11

Christian Coalition
meeting in DC

WA Times
Joyce Price

| Message | newbies

controversial

• referendum NEA
Idar

• now in new era •

Courtesy Calls Nestor

• Chris Lin •

→ Women in film + TV - branches
hgt's → up the ladder

FACSIMILE TRANSMITTAL COVER SHEET

The following is a Fax from James Goldstone, Fax#(802)447-2327.

It is being sent to ANNE BARTLEY at Fax# (202)456-6244.

It contains 1 pages, including this cover page.

If you have any problem with this transmission, please call (802)447-0078.

Remarks:

9/4/93

Dear Ms. Bartley:

Per our conversation yesterday morning, I expected your office to fax me the names and addresses of those to whom George Lucas can most profitably write, together with a statement of the "issues" as they apply to the question of Jane Alexander being the best choice as Chair of NEA, so that he can draft a valuable letter. No fax arrived yesterday. As I told you, George is leaving the country some time next week, so, if done, it must be done ASAP so I can fax the information to him. I would appreciate it if you could take care of this first thing Tuesday, since, in addition to George's tight schedule, I will be out of town the second part of next week.

Thank you very much.



*— got it material & sent it
9/7*

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

TO: Anne Bartley
FR: Ginny Terzano
RE: Conference Call
DA: Monday, August 30, 1993

Attached is the information that will be faxed to all the conference call participants. I took you up on your suggestion of including the "gang of six." It made sense to include them all.

During the conference call, I will lead the discussion (unless you want to -- and that would be more than fine with me). I would like to defer to you throughout.

I also think we need to keep this to a discussion within the agenda -- op eds.

Finally, I hope this will not last more than 45 minutes. Please call me in the morning if you have questions, suggestions.

5 pages TOTAL

2/5 Bartley

TO: Conference Call Participants
FR: Ginny Terzano
RE: Agenda
DA: Tuesday, August 31, 1993

Thanks for participating in today's conference call.

All participants should call the following phone number by 11:00am for Tuesday's conference, 301-816-1910. If you run into problems, please call Karen Murphy at 202-682-5570.

I know everyone is limited with time, therefore, we should try to complete this meeting within a 45 minute time span.

The purpose of today's call is to:

- a) determine a list of targeted cities and newspapers for a pro-active op ed strategy;
- b) decide which organization(s) will target those markets.

I am also faxing the following for your review: list of participants, meeting agenda, tentative list of targeted states.

3/5 Bartley

Participants

1.	Ginny Terzano	Arts Endwmt 202-682-5570, 682-5611 fax	confmd
2.	Jill Bond	People For 202-467-4999, 293-2672 fax	confmd
3.	Nina Ozlu	NALAA 202-371-2830, 371-0424 fax	confmd
4.	Judy Golub Lee Kessler	AAA 202-737-1727, 628-1258 fax	confmd
5.	Tom Birch Johanna M. Boyer	NASAA 202-347-3666 202-347-6352, 737-0526 fax	
6.	Jack Duncan	ACA 202-333-5841, 3335881 fax	
7.	Jason Hall	AAM 202-289-1818, 289-6578 fax	confmd
8.	Lisa Cooley	LitNet 212-741-9110, 741-9112 fax	confmd
9.	Helen Bruner Victoria Reis	NAAC 202-347-6350, 7376	
10.	Anne Bartley	W House 202-456-6266	confmd
11.	Kathy Kruse	Sen Kennedy 703-549-7134	confmd

4/5 Bartley

Agenda
Conference Call
Tuesday, August 23, 1993

1. Update on Op Eds in the Making
2. Targeted Cities and Media Markets
3. Message
4. Timeline
5. Responsibilities
6. National Publications
7. Questions/Wrap Up

S/S Bartley

MEDIA MARKETS IN TARGETED STATES

Labor Committee Republicans

Hatch (UT)
Kassebaum (KS)
Durenberger (MN)
Jeffords (VT)
Gregg (NH)
Coats (IN)
Thurmond (SC)

Salt Lake City
Wichita
Minneapolis
Burlington
Manchester
Indianapolis
Charleston

Salt Lake Tribune Alliance
Wichita Eagle Litnet Alliance
Star Tribune Litnet Alliance
Burlington Free Press NASAA
Union Leader Lisa
Indianapolis Star Alliance Lisa
The Post & Courier

Republican Leaders

Danforth (MO)
Specter (PA)

Simpson (WY)
Hatfield (OR)
Cochran (MS)
Domenici (NM)
Stevens (AK)
Wallop (WY)

St. Louis
Philadelphia
Harrisburg
Casper
Portland
Jackson
Albuquerque
Anchorage
(see Simpson)

Post Dispatch People
Phil. Inquirer Alliance
The Patriot NALAA
Star-Tribune
Oregonian NALAA
Clarion-Ledger NASAA
Albuquerque Journal Alliance
Anchorage Daily News NPR

Some Republicans Who Opposed Mackney

Bond (MO)
McCain (AZ)
Warner (VA)
Gramm (TX)
Grassley (IA)
McConnell (KY)

(see Danforth)
Phoenix
Richmond
Dallas
Des Moines Dorgan
Louisville

Arizona Republic NASAA Tucson NALAA
Richmond Times-Dispatch People
Dallas Morning News Houston
Des Moines Register NALAA
The Courier Journal Alliance

Southern Democrats

Byrd (WV)
Johnston, Breau (LA)
Nunn (GA)
Hollings (SC)
Shelby (AL)

Charleston
New Orleans
Atlanta
(see Thurmond)
Birmingham

Charleston Gazette People - Sherman
Times-Picayune Jason
Atlanta Constitution Alliance Savannah
Birmingham News

Friends

Kennedy
Pell

Boston Globe
Providence

lobb city

FYI - Jane Alexander nomination.
you can use this any way you want with
senator's approval (Pryor, that is)

Senator David H. Pryor
1615 19th Street NW
Washington, D. C. 20009

28 Aug 93

Dear David:

This is not a letter from a constituent that one of your aides marks in FOR or AGAINST columns on a score sheet concerning big issues. This is a personal letter.

But we are asking you for something, which we don't do very often, and hope our special relationship allows this small indulgence. After all, your wife is the sister of my daughter's husband which makes you my son-in-law by marriage twice-removed. Or some such thing.

What we're asking is your support of Jane Alexander's nomination for chairperson at National Endowment for the Arts.

It goes without saying that we support government as patron of the arts. There's so much historical precedent for it that only a blockhead would stand against such a thing. Just as a simple example, consider Mozart and Michelangelo. We'd not have some of our greatest music or that painting on the ceiling of the Sistine Chapel if it hadn't been for Holy Roman Emperor Joesph II, who was also King of Austria at the time, and Pope Julius II, who did other things than lead troops in battle. These guys provided the bratwurst and pasta to the artists to encourage the creative impulse.

So we want the NEA. Now, who do we want heading it?

To oversee such efforts in promoting the arts, it seems to us that you don't need a bureaucrat. What you need is someone who understands the creative process. And just offhand, we can't think of anybody who better fills the bill than Ms Jane Alexander.

There's more. We've come to know Jane pretty well, we think. And besides being undoubtedly one of the best two or three actresses in the country, she can write, she can go into some wild jungle to look at jaguars, she can say no to a screenplay that doesn't meet her standards, she can lay out plans and carry them through for a large and complex enterprise like a motion picture production company.

And listen, when you're sitting across the table from her, maybe eating Arkansas tomatoes in your home or up-state New York apples in hers, and your eyes meet, you know you're looking straight into forthrightness and honesty and courage. Spiced with wonderful good humor and laughing spirit, earthy yet cosmopolitan, sophisticated without any breath of arrogance. You've got yourself a many faceted gem is what you've got!

With Jane, there's the impression that she is tough or tender or whatever it takes to make something worthwhile. You get the feeling that she believes when life has run to the end of its string, it's not important to look back on what you got, but what you gave.

So any help you can give to her confirmation would be taken by Mary and I as a personal favor of great value. Hell, David, I might even put one of your bumper stickers on my car next time you run for office.

Best regards and affection to you and yours....

/s/ Doug

copy to: Kathy Kruse
Anne Bartley

Doug Jones 1424 Harold St. Fayetteville 72701 501 521 1333

Sandra Myers

717-783-5281

Cultural Adv to gov

RONALD FELDMAN FINE ARTS INC

September 3, 1993

Anne Bartley
Assistant to Deputy Chief of Staff
Office of the First Lady
The White House
Room 100-OEOB
Washington, DC 20500

Dear Anne:

Today we have initiated a fax network where the attached information will be decimated to at least three hundred primary sources. We will also begin initiating petitions to be signed in galleries across the country next week. Who would be best to forward these petitions to? Momentum may be slow in the beginning due to the long weekend, but hopefully will materialize.

Kushy
Krye

With best regards,



Ron

RF/sp

September 3, 1993

Dear Friend of the NEA:

As you know, the White House has nominated Jane Alexander to become Chairperson of the NEA. Jane is an excellent nominee and will make a splendid Chair. Her confirmation hearings will begin in a few weeks. Once again, the enemies of the arts are mobilizing their forces to slow or stop her nomination *and* to cut or eliminate the NEA altogether.

As you can see from the enclosed, Reverend Falwell is already marshalling his forces and, once again, raising money off of the backs of the arts and gay communities. He has much help, including Senator Helms and Congresspersons Rohrbacher and Hunter, etc. The White House is making an all-out effort not to keep the status quo, but to give real support to the arts and culture in our country. The President has declared October Arts and Humanities Month, and many public events will mark this occasion.

The lesson to be learned from the early months of the Administration is that the President cannot do his job alone. He needs the support of those who share his views. Right now, your support is urgently needed in the following manner:

1. Write your senator and/or all of the senators of the Committee on Labor and Human Resources, which will oversee the confirmation hearings. And members of the Appropriations Committee who will recommend reauthorization and funding. Letters should be sent to friend and foe alike. All letters to the Senators should be addressed: Senator (name), U.S. Capitol, First and "C" Streets NE, Washington, DC, 20510. (see attached list)

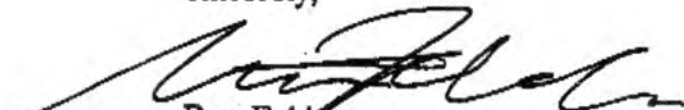
2. Editorials and letters to the editor serve a very important purpose in countering columnists such as George Will, who would like to eliminate the NEA, PBS, etc.

3. Please call or fax a friend to do the same thing. This will expand the network. Letters signed by groups of individuals or by organizations that represent different constituencies will also be effective.

4. Send copies of your letters to Kathy Kruse in Senator Kennedy's office (see attached) and, if possible, to me so that they may gain even wider circulation.

This issue is time sensitive. Please act now. Let's show the Administration that we support their initiatives and encourage them to continue.

Sincerely,



Ron Feldman

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

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.

I AM ASKING YOU TO TAKE IMMEDIATE ACTION ON AN ISSUE OF VITAL IMPORTANCE TO OUR FAMILIES! PLEASE SIGN AND RETURN THE ENCLOSED PETITIONS IMMEDIATELY AFTER YOU HAVE READ THIS ENTIRE EMERGENCY LETTER.

WARNING: THE CONTENTS OF THIS LETTER ARE NOT MEANT TO BE SEEN BY CHILDREN!

DEAR FRIEND,

YOU RECENTLY PAID FOR THE FOLLOWING:

- * A THREE FOOT MOUND OF SYNTHETIC EXCREMENT ...
- * A SCULPTURE OF TWO WOMEN ENGAGING IN ORAL SEX ...
- * A FILM ACTUALLY SHOWING ONE MAN PUSHING HIS HEAD INTO ANOTHER MAN'S RECTUM ...
- * THE INFAMOUS "PISS CHRIST" PHOTO OF THE CROSS OF CHRIST SUBMERGED IN A CONTAINER OF URINE ...
- * A PHOTO OF A MAN WITH A BULLWHIP IN HIS RECTUM ...
- * A FILM DEPICTING JESUS CHRIST AS A TOPLESS WOMAN ...
- * A PORN FILM TITLED, "THE SLUTS AND GODDESSES WORKSHOP" ...

THAT'S RIGHT ... YOUR TAX MONEY PAID FOR THESE TERRIBLE AND BLASPHEMOUS "WORKS OF ART".

HOW? THROUGH THE NATIONAL ENDOWMENT FOR THE ARTS (NEA).

THAT'S RIGHT. THEY'RE BACK ... AND THE PERVERTED ART THEY ARE FUNDING WITH OUR TAX DOLLARS IS WORSE THAN EVER BEFORE!!!

THE NEA HAS JUST FUNDED (WITH YOUR TAX DOLLARS) AN "ART EXHIBIT" TITLED "ABJECT ART: REPULSION AND DESIRE."

WELL, MY FRIEND, THE "REPULSION" PART OF THE TITLE IS CORRECT. THIS SMUT IS THE MOST REPULSIVE TYPE OF "ART" EVER CREATED.

BUT THE WORST PART OF IT IS THAT OUR GOVERNMENT IS FORCING YOU AND ME TO FUND THESE OBSCENE DISPLAYS THROUGH THE USE OF OUR VERY OWN TAX DOLLARS.

AS A VOTING TAXPAYER AND CHRISTIAN -- I AM GREATLY OFFENDED BY THE NEA'S DECISION TO FUND THIS EXHIBIT!

AND I HOLD PRESIDENT BILL CLINTON PERSONALLY RESPONSIBLE.

UNDER HIS PRO-HOMOSEXUAL ADMINISTRATION THE GRANTS AND ARTISTS ARE RUNNING WILD AGAIN ... THEY ARE SEEMINGLY OUT TO OFFEND EVERY CHRISTIAN IN AMERICA BY USING OUR HARD-EARNED TAX DOLLARS ON OBSCENITY AND BLASPHEMY!

I AM SOUNDING THE ALARM FOR AN ^{IMMEDIATE} "CALL TO ACTION" FROM CITIZENS ALL ACROSS THE NATION.

PLEASE SEND YOUR GIFT OF \$10 .. \$50 OR \$25 TO HELP US WITH THE MASSIVE EXPENSE OF THIS IMPORTANT AND URGENT CAMPAIGN.

JERRY FALWELL
PRESIDENT, LIBERTY ALLIANCE

From the desk of

ANNE BARTLEY

→ DNC Trustee

fax -

- 682-5639 -

ANNE.

Fyi - here's
our list thus
far....

Chris



**PUBLIC ENDORSERS OF JANE ALEXANDER NOMINATION
as of 8/31/93**

Actors Equity
AFL-CIO Professional Employees
African Continuum Theatre Coalition
Alliance Arts Council (Nebraska)
American Arts Alliance
American Assn. of Museums
American Council of Learned Societies
American Council for the Arts
Americans for Democratic Action
American Federation of Musicians
American Federation of Teachers
American Federation of T.V. and Radio Artists
American Film Institute
American Guild of Musical Artists
American Institute for Conservation of Historic & Artistic Works
American Institute of Architects
American Library Assn.
American Music Center
Peggy Amsterdam, State of Delaware Division of the Arts
Arts and Business Council, Inc.
Assn. of American Cultures
Assn. of American Publishers
Assn. of Science-Technology Ctrs
Assn. of Independent Colleges of Art & Design
Associated Writing Program
Author's Guild
Chamber Music America
College Arts
Council of Literary Magazines and Presses
Council of Great City Schools
[The] Creative Coalition
DC Commission on the Arts
Director's Guild
Dramatist's Guild
Human Rights Campaign Fund
Independent Committee on Arts Policy

Intl Alliance of Theatrical Stage Employees and Moving Picture Machine Operators
[The] Literary Network
League of Historic American Theatres
Sondra Meyers, Cultural Advisor to the Governor of Pennsylvania
Mississippi Arts Commission
Music Educators National Conference
National Assn. of Artists Organization
National Assembly of Local Art Agencies
National Assembly of State Art Agencies
National Campaign for Freedom of Expression
National Cultural Alliance
National Humanities Alliance
Ohio Arts Council
People for the American Way
Poets and Writers
Screen Actors Guild
Theatre Communications Group
Western States Arts Federation
Wisconsin Arts Board

fax: home Lou Harris ^{8/13} ^{8/13}
212 725 1560

home: 212-332-Office
2929

home: 212-679-8963

Ed Block ^{WS} 908 522-1547
ret. AT&T Indat arts op

8/13 Steve Stamus Exxon
Beardsdale h: 914-725-3812

Wkg chair NY Philharmonic
Chairman Bd Harvard Overseas.

8/23 - David R jr David
Hasselkorn

- Senate: Bob Dole

- Philadelphia Enquirer piece will fax me

- ACA - Action Alert out to everyone.

Meeting

8/18

fax -

203-

762-0212

Theo Bikel

Chuck Heston^{CA}

willing to write

report on NEA 'BI Region

Meeting

→ list of Committ

→ Igne's Address -

George Will

Ana Steele in San Diego writes
not persuaded-

202-

*

Jenny Terranzo

*

see it before

Sample ltr to editor

NC

— Roger Stevens Op Ed
Igane in 9 of his plays-

People for

Time

9/21st hrs

make up
7 days 29th

October
1

Authorized dropped in | Hse stalled | → no hrs |
Williams

Decency
Laws in

Kathy Kruse
315 Russel
2

regrettable

a)

b) Rustus Sullivan
don't apply Arts
gag rule applies
to Arts. Content
restrictions.

Want to get bk to
oppose content restriction

to

Supreme Ct.

George
Will

"We don't know
what we find."

'89 High Southern
grants

Post & Lit Netuk -

IV

— Tony Podesta

— Leo Donovan

Mock Hrs

Jim Fitzpatrick
Dony

7th Sept
+ 8th

Igane available -

DOI internal polit. admin prob

→ solic genl

— Draw & Dellinger

Kathy Kruse senate

SENATE PERSON

— Judy Gallup institutions

— Jonathan Katz NASA
States Bob
Lynch
locals

8/29/88

— W.H. Communicats
Lorraine & Art Jones

Alexis Johnson "Ebony"
Flo M'Affey -

Marilyn x6683

703-549-7134

24 - 31st

816 Washington State

816 fax

Kayla Skinner

206-328-3444

fax: 206-623-2511

re: Slade Gordon
Patty Murray

8/17 - Jack Duncan

by
fax:
write to mbrs

John Kilpatrick

8/17 405-472-0311

Update

272-0311 / h: 843-4894

→ Reauthorization end of Sept → Labor & Human Resources -

→ Appropriations

NEA

open to orgs not funded by NEA -
States, locals, performing arts groups →

ACA

1213 29th St NW

202 333-5881 fax

20007

8/23 Hal Ponder:

Jack Golodner

Memo to affiliates in entertainment field

- ① ~~to~~ can't take J.A. now for granted
- ② names Kennedy Senate leadership
Pell subc. all Senate

behind her 100% -
gr what counts -

8/17 John Kilpatrick

616-526-5549

fax: 616-526-1023

Oklahoma

Mary Grates, dir

Summer Arts Institute

Molly Boren, pres of bd

405-272-0311: office

405-843-4894: home

Rep H of State House

Kent Conservat Rep

↳ supporter of Wicklos

Hilton Rhodes, 212-223-2787

Boren, Conservat sd friends

8/16 fax

8/16 Steve Stamus
will talk

212-599-3630: office
212-949-6203: fax
914-725-3812: home

Moynihan
Lieberman, Joe - pro choice - censorship
Pressler, Harry
Lugar, Dick
Sarbanes, " " hates Helms - add him

NYC - Marty Segal

NE
CEOs
Republicans

Kansas - Bill Ezre

8/23 left wd

8/16 • get back priority states
• Committees

Sche bk 13th

here - 4 days after labor day.

8/16 Ed Block ~~fax~~
key West lit seminar
Florida - edit local newspaper
Graham - he knows ☐

NJ 908-522-9125
Key West 305-294-9431

212 387-5447 fax NYC

- do get priority states to him.

* NJ fax 908-273-7666
Key West 9/16
west fax 305-294-2675

: 212-387-5453 Secty M-F in NY

in use Arthur Anderson - gd paying job -
Media → wk w/ partners DC
Runs D.C. & D.C. media contacts.
Young & eager - Kathy Bonh

32 Avenue of the Americas
NYC Room 2552
10013

212-387
Phone ~~212~~-5447
Fax 212-387-5453

908 number is New Jersey -
New York office is ~~probably~~
most reliable

Susan Dworkin

- Senator
- Jenny

NY

JANE's List

Theo Bikel
Bl17

Mognihan
Lieberman
Dodd

4A's Jack Golodner, will work w/
influence w/ right wing, Charlton Heston.
clay -

8/16 Jim Sitter

→ Jenny T.

Alice Walker, West Walter Mosley, NY Times
Helen Stevenson most famous Michener, Naeswik
Lisa Look^{ed} age 150

Rita Dove, Poet Laureate + Harry McMurry
blk hus white

Op Eds → Post

States → syndicated

Editorial Board -

Rep Minn
ex SW Elmer Andersen

Jim Sitter

Garrison Keeler - can go to hill on 9/22 or ^{AM} 9/23
out of Country ^{8/13} until then.

8/13

Bobbie Greene

• Andrew Heiskell → BH NY Times

Regional Theatre. provinces → Jane's contacts

→ Natl Netwk of clergy * Chuck Bergsen hel y-hotelers

→ Larry Goldberg

People for

fax: 293-2672

Carol Blum

3 w/f NYTimes And H

Chicago
Blum

Wall St J
N Lecr

arts magazines → Backstage
15K-100K

daily
Variety

Independent

Women study trans

Jenny T → Capriz op ed.

USA Today Celebrity Op Ed Beverly Sills
every Friday

Elders

after
Labor Day

lobbyg
pub ed
field wk

Blum
& Yaeger

Coord informat flow

calls in support of press → who likes whom

good written

a) input country

input on NEA - b) does for schools

seen that in my comm + I love how NEA affects

gd feels
as Marilyn

Alexander People for

arts groups - regional theatre groups

Sept 1 censorship
+ relig right

like Elders
Marilyn →

arts in a sm. ∴ leg update

heslie what's need to be

8/12
talked
&
faced
briefs

Bobbie Hindman

Dem Senate Comm

fat cats & 8 Senators

↳ Lautenberg

Chris Dodd

Kennedy

Kerry

Bob Graham

A

E L Doctorow

Wendy Wasserstein

Bill Styron

Artists →

508-
228-
0419

8/25 WA office

① Beverly Sills USA Today

I was a performer → administrator

② Peter Sizler, natl arts orgs in one ltr endorse
all major

Bobbie Hindman

8/13

Adolph

Comden + Phyliss Greene → Kassebaum

1 trs

cc: Bobbie H.

Clergy Council in NY

Michael Levethath NY Times OpEd

Chris Lynn

8/27 Ron Feldman 212-226-3232

more complete list → call
people in touch w/ - ltrs
writes directly to Hill - copies to Kathy
Org ltrs → 20
Mainstream groups - big process to go thru • NEA issue.

8/27 Ginnie • Christian story
Dag Jones • nice doesn't want to write.

Sill •

Arts Alliance - Litnet why hard to make it hard to happen

Handout
Ginnie calls to all N.A.A.A. write Senators • Bob Lynch.
pieces placed -

• Kevin Losner Rep.

Chris Lynn 8/30

Meeting

1 hr - groups will support publicly & those who will friends & potential friends
Pub Liaison
Melanne input
Nestor Congress
Kathy/Sandy Hill
ginnie T. gin up support

WK of 6 -

Ron Feldman

~~Handout to Ginnie~~

NEA briefing paper

fax
* 212-941-1536 *

Pessy Cooper Calvitz 8/13 ^{Far} Bobbie Greene
/nothere 8/15-18/ 516-537-1522
OPED

fed Council Prez Comm

NEA,

advice

what the

you might want
to play

Oct → Arts & Humanities

Emerson

↓ possib of my being vice chair - of Fed Council
misgivings → Endment for Democracy - clearing up
Brademus sign. time Pessy Ayres on relig right

Present. of Fed Council w/ Sane & Sheldon } team
united voice

② N Council
Susan R Names
articulate

^{younger} Debbie Allen degree in ceramics volunteer stuff
Michael Morgan young blk D.C.
intel arts in education classical conductor
Wt Post article

Winston Marysalis

Chuck Close visual artist
rings well - older

③ Kennedy Center - exec comm Community Bd
rep City on Bd

Jim Wolfenshain change bright not there enuf stranger #2

herry Wilker sweet competent

not aura of leadership

Educator - Derrick Gordon 3d 1st yr.

done his way - "Charm, ego - smart & effective / Carnegie Hall
integrated hiring financial prob → relativ sympathy

Better Programming →

Bd fairly awful - packed for yrs w/ Reagan types - rich socialities
BLK anachronism
don't know what's
happening in art world

Mrs. Colin Powell
Lionel Hampton

- Jeffrey Holder - Carma de la Vall -

- OPED "Skip" Gates, Henry Lewis - Harvard Blk academic arts
W.E. Du Bois prolific

8/12-18
8/13-18
8/14-18
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PUBLIC ENDORSERS OF JANE ALEXANDER NOMINATION as of 8/23/93

Actors Equity	National Cultural Alliance
AFL-CIO Professional Employees	? National PTA
African Continuum Theatre Coalition	People for the American Way
American Arts Alliance	Western States Arts Federation
American Assn. of Museums	Wisconsin Arts Board
American Council of Learned Societies	
Americans for Democratic Action	
American Federation of Musicians	
American Federation of Teachers	
American Federation of T.V. and Radio Artists	
American Film Institute	
American Guild of Musical Artists	
American Institute for Conservation of Historic & Artistic Works	
American Institute of Architects	
American Library Assn.	
American Music Center	
Arts and Business Council, Inc.	
Assn. of American Cultures	
Assn. of Science-Technology Ctrs	
Associated Writing Program	
Author's Guild	
Chamber Music America	
College Arts	
Council of Literary Magazines and Presses	
Creative Coalition	
Dance/USA	
DC Commission on the Arts	
Director's Guild	
Dramatist's Guild	
Human Rights Campaign Fund	
Independent Committee on Arts Policy	
Int. Alliance of Theatrical Stage Employees and Moving Picture Machine Operators	
Nat. Assembly of Local Art Agencies	
Nat. Assembly of State Art Agencies	
Nat. Campaign for Freedom of Expression	
Nat. Council of Senior Citizens	

back in
early Sept.

David Rockefeller Jr.

fax - 276-4108

remote
fax 276-3952

host potluck - tonight -

8/25 ♦ ♦ George Mitchell →

Next for debate

• speech on arts in Denver - end of Sept.

mid-Sept

mid-Oct.

David Hazelcorn

pts in Denver speech

- things I'd like to have

Carolyn

Alaska Bruce Babbitt
3 wks. Jim Madley.

on Friday
- events around council's meetg - Alaska -

Wkend before not afterward →
end of Sept.

June - arts award

8/25 fixed both sets

8/25.
tomorrow nite

[~~total~~ - 508 -]
256-0800
617-923-1159.

→ Frank

[~~with~~ goldstone]

617-923-production
→ 1159 company.

~~hotel 617-969-3010~~

8/18 bk

JAN

Robin Dickey - USA Intl Visitors
Shirley R Hall - w.v. Leslie Wylie^U

Iris
Robin + Joe
Dickey

SUSAN ENRIGHT

- Lester Hyman - rm 4026 NEOB

getty

Robin Stone WHtF - HHS dept as Agent Long
white ← 4 positions Term Core
last 1 of 4 white other diversity cand 40% →

Patrons
Alan

CEOs Republica for Arts

- Janice Johnson -

Western Bell Blatherwick

Donald Marin Paine Webber

Nat Hartland Hall Lincoln Center
→ List

Marty Segal former hd

ASAP
by
8/77th

greene

~~Bobbie Hindman~~ → Nantucket

hrs of support
to Prez

hrs to key ^{long} films

Kennedy + Kassebaum

3rd wk of Sept

David Rockefeller

Phillip

Jim Fitzpatrick Nestor
D.C.

Leslie H
Platt

informat / not strategy or confirmat
for Congress legislat.

lms to editors / pub support buttons

Kennedy & Kassebaum cc: Senators

Bob Lynch fractured comm

Judy G

hundreds tests for Talks Pts → Rist brief
Decency clause not uncomfortable

Q & A - Jane X why this agency impo

editorials ↑ what diff she'll make

Jenny

October

Conservative CEO Hatch

Kassebaum

q² rm 450

~~Pro~~ Campaign Statement -

Groups taking lead
Perle for

mainstr Labour

OP EDs