

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. memo	Melanne Verveer to the President re: National Medal of the Arts [partial] (2 pages)	06/02/1995	b(6)
002. memo	Melanne Verveer to the President re: National Medal of the Arts [partial] (2 pages)	06/02/1995	b(6)
003. bio	re: nominee (1 page)	n.d.	b(6)
004. bio	re: nominee (1 page)	n.d.	b(6)
005. form	re: nominee (1 page)	n.d.	b(6)
006. bio	re: nominee (3 pages)	n.d.	b(6)
007. bio	re: nominee (1 page)	n.d.	b(6)
008. bio	re: nominee (1 page)	n.d.	b(6)
009. memo	re: non-selection (2 pages)	08/11/1999	b(6)
010. list	re: non-selection (1 page)	n.d.	b(6)
011a. memo	Melanne Verveer to the President re: National Humanities Medals [partial] (1 page)	08/11/1999	b(6)
011b. memo	Melanne Verveer to the President re: National Humanities Medal [partial, page 2 in full] (2 pages)	08/11/1999	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20361

FOLDER TITLE:

Arts [1]

2013-0534-S

rc1679

RESTRICTION CODES

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

- P1 National Security Classified Information [(a)(1) of the PRA]
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PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

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**Files of Melanne Verveer,
Assistant to the President and Chief of Staff to the First Lady
Box 2: File Folders**

Archived from OEOB 100 by Robert Mizani on January 3, 2001

Sculpture Magazine
-Arts

ARTnews Magazine
-Arts

1994 National Medal of Arts
-Arts

1994 National Medal of Arts
-Arts

1995 National Medal of Arts
-Arts

President's Comm. on the Arts and Hum. Members' Briefing Book for Meeting XLII
-Arts

Confirmation of William J. Ivey, Chairman of the Nat. End. for the Arts
-Arts

File for Nat. End. for the Arts Medals
-Arts

Enclosures filed in
OverSize Attachments # 20361

NARA # 17594

Arts

NEA / NEA file
NEA medals
1999

THE WHITE HOUSE
WASHINGTON

DATE: 6/30/95

TO: Melanne Verveer

FROM: JOHN D. PODESTA
Assistant to the President and
Staff Secretary

6/22/95

WASHINGTON

MR. PRESIDENT:

The Council strongly recommends those on the first list but you may make substitutions from the second list.

The awards are to be conveyed in October. However, the final nominees must be properly vetted before that time, so it would be useful for you to act upon this as soon as is convenient.

Todd Stern
Phil Caplan

Todd Stern 80's
Phil Caplan *MPG*

Melanie
[] agent on caution
Ruin to use as a Geo Buick
Geo Buick Buick - Year can get
on 20 list / like
① Buick
② Buick
③ Buick
④ Buick - 2 yr - 1 year both - 750
(Do as much as you can)

THE PRESIDENT HAS SEEN
6 22 95

THE WHITE HOUSE
WASHINGTON

95 JUN 21 P3:57

June 2, 1995

MEMORANDUM FOR THE PRESIDENT

FROM: MELANNE VERVEER
RE: NATIONAL MEDAL OF ARTS

The National Council on the Arts has made its recommendations for the 1995 National Medals of Arts.

Included in this binder are the first and second priority lists of recommendations generated by the Council. The names are listed alphabetically and biographies follow. The Council strongly recommends the artists and patrons noted on the first priority list. However, as you know, substitutions can be made by the President from the nominees on the second list.

The National Medal of Arts is the highest award that the President can bestow on our nation's artists and art patrons. The Medal was established by the National Foundation on the Arts and Humanities Act of 1965. It was created to award "individuals or groups who are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States" (NFAH Act of 1965). The Act empowers the President to choose the recipients of the Medals on the basis of the recommendations made by the National Council on the Arts. No more than twelve Medals may be awarded per year.

Also included in this binder, for your information, is a list of previous National Medal of Arts recipients.

1995 Nominees

MELANNE VERVEER

Mr. President -

The First Lady has looked at the list and believes that the Cantors (who are on the alternate list) merit the award. In addition to their major philanthropic work elsewhere, they've supported the W.H. Sculpture Garden. She also likes George Burns on the second list, in addition to Kate Hepburn in the media arts category.

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CONFIDENTIAL

THE WHITE HOUSE
WASHINGTON

June 2, 1995

PRESIDENTIAL ACTION MEMORANDUM

FROM: MELANNE VERVEER

Please choose a total of twelve recipients for the 1995 National Medal of the Arts from the following first and second priority lists of nominees generated by the National Council on the Arts. Biographies of each nominee follow under specified tabs.

FIRST PRIORITY NOMINEES

<u>TAB#</u>	<u>Nominee</u>	<u>Field</u>	<u>Age</u>	<u>Residence</u>	<u>Birthplace</u>	<u>APPROVE</u>
1	Licia Albanese	Opera/ Musical Theatre	82	CT	Italy	_____
(b)(6)						_____
3	Gwendolyn Brooks	Literature	78	IL	KS	_____
4	David Diamond	Music	80	NY	NY	_____
5	James Ingo Freed	Design Arts	65	NY	Germany	_____
6	Katherine Hepburn	Media Arts	88	NY	CT	_____
7	Roy Lichtenstein	Visual Arts	72	NY	NY	_____
8	Meadows Foundation of TX	Patron Organization		Location: Dallas, Texas	Canter	_____
9	Arthur Mitchell	Dance	61	NY	NY	_____
10	Ellen Stewart	Arts Professional/ Leader	76	NY	IL	_____
11	Margaret Tafoya	Folk Arts	91	NM	NM	_____
12	Urban Gateways	Arts Organization		Location: Chicago, IL		_____

SECOND PRIORITY NOMINEES

<u>AB#</u>	<u>Nominee</u>	<u>Field</u>	<u>Age</u>	<u>Residence</u>	<u>Birthplace</u>	<u>APPROVE</u>
(b)(6)						_____
15	Livingston Biddle	Arts Professional/ Leader	77	DC	PA	_____
16	George Burns	Media Arts	99	CA	NY	_____
17	Harry Callahan	Visual Arts	83	GA	MI	_____
18	Iris and B. Gerald Cantor	Individual Patrons	79	CA	NY NY	_____
19	Ossie Davis and Rubbie Dee	Theatre	78 71	NY NY	GA OH	_____
20	Irene Diamond	Individual Patron	85	NY	PA	_____
(b)(6)						_____
23	Milton Katims	Music	86	WA	NY	_____
24	Bill Monroe	Folk Arts	84	TN	KY	_____
25	Music Educators National Conference	Arts Organization	Location: Reston, VA			_____
26	Rockefeller Foundation	Patron Organization	Location: New York, NY			_____
27	Maurice Sendak	Literature	67	CT	NY	_____
(b)(6)						_____

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 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

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CONFIDENTIAL

THE WHITE HOUSE
WASHINGTON

June 2, 1995

HL
6/29/95

PRESIDENTIAL ACTION MEMORANDUM

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26	Rockefeller Foundation	Patron Organization		Location: New York, NY		_____
27	Maurice Sendak	Literature	67	CT	NY	_____
(b)(6)						_____

Handwritten signature and date:
 2/15/82
 [Signature]

Biographies:
First Priority

ALBANESE, Licia.

Soprano. Born 22 July 1913 in Bari, Italy. Married Italian-American businessman Joseph Gimma, 1945; studied with Emanuel De Rosa in Bari and with Giuseppina Baldassare-Tedeschi in Milan; professional debut in 1934 at the Teatro Lirico in Milan, replacing a soprano who had become ill during the first act in the part of Cio-Cio-San in *Madama Butterfly*; debut at Parma as Cio-Cio-San, 10 December 1935; Metropolitan Opera debut in the same role, 9 February 1940; received Order of Merit in Italy; received from Pope Pius XII award of the Lady Grand Cross of the Equestrian Order of the Holy Sepulchre; final Metropolitan Opera performance on 16 April 1966; a noted Puccini singer, her other roles include Marguerite in *Faust*, Violetta in *La Traviata*, and Desdemona in *Otello*.

Publications

About ALBANESE: books—

Celletti, R. *Le grandi voci*. Rome, 1964.
Ewen, D. *Musicians since 1900*. New York, 1978.

articles—

Green, L. "Licia Albanese and Verismo: 'I Always Tell the Truth'." *The Opera Quarterly* 7, no. 4 (1990-91): 53.

* * *

Licia Albanese had what she called "tricks for beauty": vocal and histrionic effects that were entirely legitimate, apposite, heartfelt, and uniquely hers, ways in which she shaped phrases ineffably and unforgettably, and movements (never, in her case, anything as obvious as the stock operatic "gesture") that both illuminated a character's deepest emotions and profoundly stirred those of her hearers.

Nowhere was Albanese's mastery of her art more palpable than during the moments that required her to "expire" on-stage, something she invariably accomplished with the most exquisite expressivity, whether called upon to demonstrate a gradual, quiet fading away (Mimi, *La bohème*), a final feverish outburst (Violetta, *La traviata*), an intense losing battle to cheat death (Manon Lescaut), or an act of unbearable poignancy such as the suicide of Butterfly.

The effect Albanese made as Cio-Cio-San in *Madama Butterfly* after she had sung the geisha's final words, made all the ceremonial preparations for her hara-kiri, committed the

act behind the shoji, and knocked the screen over to writhe and die before our eyes, remains one of the most indelible visual memories ever created by any opera singer. With her legs bound according to ritual, Butterfly's arms were still free to express both the pain of her mortal wound and the ascendancy of her spirit, which exults because she has redeemed her disgraced honor by making the ultimate sacrifices: giving up her son to his father and taking her own life. In a specially designed kimono with very large, beautifully colored sleeves, Albanese was in fact a butterfly, fluttering—but not melodramatically—until the moment there was no life remaining. She appeared to respond to the offstage voice of Pinkerton calling her name while at the same time making it clear that the temporal world was fast sliding away from her and that the voice might actually be one summoning her to the next plane—an altogether remarkable achievement.

Albanese was the fifth of seven children in a close-knit southern Italian family, all of whom had good voices. She was the one with ambition, instinct, and passion, and she began to study singing in her teens. She flourished under the tutelage of Giuseppina Baldassare-Tedeschi in Milan and at twenty-two won the first Italian government-sponsored vocal

competition over three hundred other entrants. Her initial operatic appearance (Teatro Lirico, Milan, 1934, as an emergency substitute) and her "official" debut (Parma, 1935) were as Butterfly. She was soon championed by such artists as Gigli (who requested her for Mimi when he was about to record *La bohème*) and Muzio, whom she succeeded as Italy's principal interpreter of the title role of Refice's *Cecilia*. In the first five years of her career, Albanese sang at Teatro alla Scala, Covent Garden (debut 1937, Liù), and the Rome Opera, while working regularly in smaller houses in order to perfect her repertory. She went as far as to sing Elsa in *Lohengrin* at Modena but learned that Wagner, even in Italian, was not for her.

In 1939, when a number of distinguished Italian artists left New York for Italy to fulfill their engagements at the Teatro alla Scala, unaware that Mussolini would forbid them to leave the country again, Albanese went in the opposite direction. Seeking a career in America, she managed to get herself to Portugal and onto a boat for the United States, armed only with the enthusiasm of youth and her great talent.

Almost from the moment of her American debut at the Metropolitan (9 February 1940, again as Cio-Cio-San) a special rapport existed between her and the New York public. Despite the fact that this was the Metropolitan's 246th performance of *Madama Butterfly*, Albanese was only the third Italian soprano to perform the part with the company (and her two predecessors, Claudia Muzio and Augusta Oltrabella, had only sung it once each). Albanese struck an authentic chord not previously touched, and no singer ever became more beloved by the Italian-American opera audience. She endured until the closing of the old Metropolitan Opera House in 1966 in spite of the fact that her bright, penetrating, emotionally charged voice, with its strong top, was not really large enough to fill that huge theater as historically great voices have done. Albanese nonetheless made her points unequivocally, with the most detailed and nuanced artistry, and her most delicate moments registered clearly. Although remembered most vividly for her Puccini heroines and her Toscanini-endorsed Violetta, she also loved to sing Mozart, and brought a Mediterranean warmth and piquancy to his operas that was quite beyond the "Viennese School" singers.

Through the Puccini Foundation, begun with her late husband, Joseph Gimma, Albanese works tirelessly for the furtherance of those artistic values she considers indispensable to the survival of opera as an art form. In 1985 and 1987 she

stepped out of retirement to enjoy a personal triumph in New York and Houston revivals of Sondheim's *Follies*, singing "One More Kiss" with prodigal tone and definitive understanding.

—Bruce Burroughs

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BIOGRAPHICAL INFORMATION

GWENDOLYN BROOKS

Gwendolyn Brooks has been enriching American culture with her poetry for over forty years. The impact she has had on her readers as well as her lifelong contribution to black American literature cannot be measured in physical terms. One gets a sense of her success from the overflowing number of requests she receives to give lectures and readings.

The Brooks family moved from Topeka, Kansas to Chicago, Illinois shortly after the birth of their child Gwendolyn in 1917. Gwendolyn graduated in 1934 from Englewood High School. She went on to graduate from Wilson Junior College in 1936 (both schools are located in Chicago.)

She was the first black writer to win the Pulitzer Prize for Literature. In addition she was the first black woman to be named Consultant-in-Poetry to the Library of Congress. She has been nominated for the National Book Award for her book-length poem In The Mecca. Moreover, Ms. Brooks' life and works have inspired many books. To Gwen with Love, That the River Turns: The Impact of Gwendolyn Brooks, Gwendolyn Brooks, Poetry and the Heroic Voice, A Life of Gwendolyn Brooks, and A Life Distilled, Gwendolyn Brooks, Her Poetry and Fiction, are among the more notable books written about and in honor of her. Further, Public Broadcasting System (PBS) is preparing a documentary on the life of Ms. Brooks for distribution in 1994-5.

Western Illinois University founded the Gwendolyn Brooks Cultural Center in Macomb, Illinois and Chicago State University dedicated its Gwendolyn Brooks Center for Black Culture & Literature. The Gwendolyn Brooks Jr. High School in Harvey, Illinois and the Gwendolyn Brooks Auditorium at Jenner Elementary School in Chicago are named in honor of Ms. Brooks.

In 1994, she celebrated the 25th anniversary of her Poet Laureate Awards Competitions for Illinois school children. Over 30 cash prizes are paid by Ms. Brooks each year. During her travels around the country, she consistently establishes annual scholarships for worthy students. Ms. Brooks also awards prizes to various Illinois Significant Adult Poets.

A majority of Gwendolyn Brooks' time is spent travelling to schools around the country where she presents her workshops, seminars and readings. On average she visits 70 schools per year.

It is her simple language, her great insight into the human condition, and her great dedication to teaching the art of poetry that gives me the great pleasure in nominating Ms. Brooks for a National Medal of Arts in 1995.

January 11, 1995

BIOGRAPHY

David Diamond was born in Rochester, New York on July 9, 1915. Evincing a strong musical talent at an early age, he studied violin and composition in Cleveland with Andre deRibaupierre during his youth, and wrote about one hundred pieces of music by the time he graduated from high school.

Following a year at the Eastman School on scholarship as a composition student of Bernard Rogers, he received a scholarship to the New Music School and the Dalcroze Institute in New York and studied with Paul Boepple and Roger Sessions. He then spent several years in Paris working with the renowned pedagogue Nadia Boulanger at the Conservatoire Americain in Fontainebleau, and enjoyed stimulating contact with such musicians as Roussel, Milhaud, Ravel, and Stravinsky.

At the outbreak of WWII he returned to New York and established himself as a rising young composer, receiving grants, commissions, and performances of his works by major American orchestras under the direction of such conductors as Monteux, Rodzinski, Koussevitzky, and Bernstein.

In 1951 he went to Italy and composed prolifically, returning to the United States in 1965.

He declared, "I am part of the Classical tradition," and has avoided the experimental peripheries in music that are at odds with his own sensibilities, seeking instead to go, "deeper into the center" of his art. "The urge to compose is stronger now than it was in my youth," is testimony to his prodigious, artistic output.

Mr. Diamond has taught at State University of New York/Buffalo, University of Colorado at Boulder, the Manhattan School of Music; and from 1973 to the present, at The Juilliard School. He was composer-in-residence at the American Academy in Rome (1971) and the University of Denver (1983).

* * *

James Ingo Freed, FAIA
Partner
Pei Cobb Freed & Partners

As one of three design partners at Pei Cobb Freed & Partners, James Ingo Freed has contributed significantly to the firm's work since joining the office in 1956. The American Institute of Architects recognized this unusually fruitful collaborative practice in 1968 when, under the name of I.M. Pei & Partners, it honored the office with the AIA's prestigious *Architectural Firm Award*. In 1985 the group practice was again honored by the *Chicago Architecture Award*. Most recently, the firm received the *Lifetime Achievement Award* from the New York Society of Architects (November, 1992).

In addition to the more than one hundred major awards received by the firm and its buildings, Mr. Freed has personally received wide acclaim from his profession. Among the most notable honors bestowed on him are the *R.S. Reynolds Memorial Award for Excellence in Architecture*, *The Arnold W. Brunner Prize in Architecture* from the National Institute of Arts and Letters, the *Medal of Honor* of the New York Chapter of the AIA and the American Institute of Architects' first annual *Thomas Jefferson Award for Public Architecture*, which was conferred in 1992.

Executed works for which Mr. Freed is principally responsible for design include: 88 Pine Street in lower Manhattan; the National Bank of Commerce in Lincoln, Nebraska; West Loop Plaza in Houston, Texas; Gem City Savings in Dayton, Ohio; the Jacob K. Javits Convention Center and Plaza in New York City; Warwick Post Oak Hotel in Houston, Texas; 499 Park Avenue, an office tower on the east side of Manhattan; and Potomac Tower, an office building overlooking the river in Rosslyn, Virginia. Nearly all of these buildings have received at least one major design award. In addition, Mr. Freed played a leading role in Kips Bay Apartments and New York University Towers, both in Manhattan, and in the prototypical designs of 50 FAA control towers across the country. Mr. Freed was also the principal responsible for unexecuted plans to restore and expand the Ferry Building Complex in San Francisco and for the development of Mission Bay.

Mr. Freed's current projects include the United States Holocaust Memorial Museum, which was dedicated by President Clinton in April 1993 and Federal Triangle, also in Washington, D.C., a 3.1 million square foot mixed-use complex under construction on the last remaining site on Pennsylvania Avenue. Other works in progress include the San Francisco Main Public Library at the Civic Center, the expansion and modernization of the Los Angeles Convention Center, which is nearing completion downtown; the Alumni Center at Ball State University; a 2-building reclamation center for the Environmental Protection Administration in Taiwan; and First Bank Place, a 55-story tower recently completed in Minneapolis.

Prior to joining Pei Cobb Freed & Partners (I.M. Pei & Partners prior to 1989), Mr. Freed had worked in both Chicago and New York, notably in the office of Mies Van der Rohe. He received his architectural degree from the Illinois Institute of Technology in 1953, and two decades later, in 1975-1978, returned to his alma mater as Dean of the School of Architecture. Mr. Freed has also taught at Cooper Union, Cornell University, the Rhode Island School of Design, Columbia University and Yale University. His commitment to education has also been served in the capacities of visiting lecturer, critic and jurist at colleges across the country. He is widely published in professional journals and books, and has participated in dozens of exhibitions both in the United States and abroad.

Mr. Freed is active in numerous professional organizations, including the American Institute of Architects, The Architectural League of New York and The Municipal Arts Society. Since 1982 he has served on the Steering Committee of the Council of Tall Buildings and Urban Habitat.

Mr. Freed is a Fellow of the American Institute of Architects. He was a Director of the Regional Plan Association of New York-New Jersey-Connecticut in 1985, and since 1983 has served as Architectural Commissioner of the Art Commission of New York City. In 1988 Mr. Freed was elected to membership in the American Academy of Design.

HEPBURN, Katharine.

American. Born Katharine Houghton Hepburn in Hartford, Connecticut, 9 November 1907 (or 1909). Educated at West Middle School; Oxford School for Girls, Hartford; Bryn Mawr College, Pennsylvania, 1924–28. Married Ludlow Ogden Smith, 1928 (divorced 1934). Career: 1928—professional stage debut with Edwin H. Knopf's stock company, Baltimore, in *The Czarina*; New York debut in September under name Katharine Burns in *Night Hostess*; appearance on Broadway in November under own name in *These Days*; 1932—appearance in *The Warrior's Husband* led to Hollywood offers; contract with RKO; film debut in George Cukor's *A Bill of Divorcement*; 1934—returned to Broadway to star in *The Lake*; 1936–37—toured in *Jane Eyre* for the Theatre Guild; 1938—bought out of RKO contract rather than star in *Mother Cary's Chickens*; 1938—on Broadway in *The Philadelphia Story* (written for her by Philip Barry); 1941—teamed with Spencer Tracy for first time in *Woman of the Year*; 1950—on Broadway as Rosalind in *As You Like It*; continued through 1950s to tour in Shakespeare productions; later stage roles through the early 1980s. Recipient: Oscar for Best Actress for *Morning Glory*, 1932–33; Best Actress, Venice Festival, for *Little Women*, 1934; Best Actress, New York Film Critics, for *The Philadelphia Story*, 1940; Best Acting (collectively awarded), Cannes Festival, for *Long Day's Journey into Night*, 1962; Oscars for Best Actress for *Guess Who's Coming to Dinner?*, 1967, and *The Lion in Winter*, 1968; Best Actress, British Academy, for *Guess Who's Coming to Dinner?* and *The Lion in Winter*, 1968; Oscar for Best Actress for *On Golden Pond*, 1981.

Films as Actress:

- 1932 *A Bill of Divorcement* (Cukor)
- 1933 *Christopher Strong* (Arzner) (as Lady Cynthia Darrington); *Morning Glory* (Sherman); *Little Women* (Cukor) (as Jo)
- 1934 *Spitfire* (Cromwell); *The Little Minister* (Wallace) (as Lady Babbie)
- 1935 *Break of Hearts* (Moeller); *Alice Adams* (Stevens) (title role)
- 1936 *Sylvia Scarlett* (Cukor) (title role); *Mary of Scotland* (Ford) (title role); *A Woman Rebels* (Sandrich)
- 1937 *Quality Street* (Stevens); *Stage Door* (La Cava)
- 1938 *Bringing Up Baby* (Hawks) (as Susan Vance); *Holiday* (Cukor)
- 1940 *The Philadelphia Story* (Cukor) (as Tracy Lord)
- 1942 *Woman of the Year* (Stevens)
- 1943 *Keeper of the Flame* (Cukor); *Stage Door Canteen* (Borzage) (as herself)
- 1944 *Dragon Seed* (Bucquet)
- 1945 *Without Love* (Bucquet)
- 1946 *Undercurrent* (Minnelli)
- 1947 *The Sea of Grass* (Kazan); *Song of Love* (Brown) (as Clara Schumann)
- 1948 *State of the Union* (Capra)
- 1949 *Adam's Rib* (Cukor) (as Amanda Bonner)
- 1951 *The African Queen* (Huston) (as Rose Sayer)

- 1952 *Pat and Mike* (Cukor)
- 1955 *Summertime* (Lean)
- 1956 *The Rainmaker* (Anthony) (as Lizzie)
- 1957 *The Iron Petticoat* (Thomas); *Desk Set* (Walter Lang)
- 1959 *Suddenly Last Summer* (Mankiewicz)
- 1962 *Long Day's Journey into Night* (Lumet)
- 1967 *Guess Who's Coming to Dinner?* (Kramer)
- 1968 *The Lion in Winter* (Harvey) (as Eleanor of Aquitaine)
- 1969 *The Madwoman of Chaillot* (Forbes) (as Countess Aurelia)
- 1971 *The Trojan Women* (Cacoyannis) (as Hecuba)
- 1973 *A Delicate Balance* (Richardson); *The Glass Menagerie* (Harvey—for TV)
- 1975 *Rooster Cogburn* (Millar); *Love Among the Ruins* (Cukor—for TV)
- 1977 *Olly Olly Oxen Free* (*The Great Balloon Adventure*) (Colla) (as Miss Pudd)
- 1978 *The Corn Is Green* (Cukor—for TV)
- 1981 *On Golden Pond* (Rydell) (as Ethel Thayer)
- 1983 *The Ultimate Solution of Grace Quigley* (*Grace Quigley*) (Harvey) (as Grace Quigley)
- 1986 *Mrs. Delafield Wants to Marry* (Schaeffer—for TV); *Spencer Tracy Legacy: A Tribute by Katharine Hepburn* (Heeley—for TV)
- 1988 *Laura Lansing Slept Here* (Schaeffer—for TV)
- 1989 *Always* (Spielberg) (as Hap)
- 1990 *A Chance to Live* (Barnes—for TV) (as presenter)

On HEPBURN: books—

- Higham, Charles, *Audrey: A Biography of Audrey Hepburn*, London, 1984.
- Latham, Caroline, *Audrey Hepburn*, London, 1984.
- Woodward, Ian, *Audrey Hepburn*, London, 1984.

On HEPBURN: articles—

- Viotti, S., "Britain's Hepburn," in *Films and Filming* (London), November 1954.
- Simon, Brett, "Audrey Hepburn," in *Films and Filming* (London), March 1964.
- Braun, E., "The Hepburn Quality Revisited," in *Films* (London), August 1981.
- Thompson, F., "Audrey Hepburn," in *American Film* (Hollywood), May 1990.

ROY LICHTENSTEIN

American painter; born in New York, 1923. He studied with the Realist painter Reginald Marsh at the Art Students League and then at Ohio State University, where he later taught. His first one-man show was at the Leo Castelli Gallery in 1962; Castelli organized regular shows for him from then on, as he did for other Pop Artists. After several years devoted to Abstract Expressionism, Lichtenstein became interested in the comic strip. In 1961, Mickey Mouse, Donald Duck, and Popeye began appearing in his paintings, followed by all sorts of images from everyday life. Beginning in 1962, Lichtenstein took part in a number of exhibitions. His famous *Whaam!* of 1963 is characteristic of a deliberately visual style, painted on stencil to imitate the plotted appearance of printed images. A golf ball filling up an entire canvas, a Greek temple stripped of all historical reference and lyricism, a close-up of the barrel of a gun, an exploding fighter plane, and so forth—evocative of contemporary life and its violence, but especially of images generated by the media—are depicted without emotion, as social phenomena. Irony is a frequent aspect of his work, which attacks myths and masterpieces: Lichtenstein painted canvases after Monet, Mondrian, Picasso, and Pollock.

New York: Whitney Museum; Museum of Modern Art
London: Tate Gallery
Cologne: Ludwig Museum



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on the Arts**

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Mr. John Paul Batiste
Executive Director

January 27, 1995

The Honorable Jane Alexander
National Endowment for the Arts
Office of Congressional Liaison - Room 524
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506

Dear Ms. Alexander:

This letter will serve as my nomination of the Meadows Foundation of Texas for the prestigious National Medal of Arts.

As an appointee to the National Museum Service Board, I had the opportunity to participate in last year's National Medal of Arts awards activities in Washington. Immediately upon returning to Dallas, I set upon the task of persuading executives at the Meadows Foundation of Texas to allow me to nominate the organization for the award.

The Meadows Foundation works quietly and without fanfare to provide funding for literally hundreds of art and education institutions throughout the width and breadth of the Lone Star State. Members of the Meadows family continue to make personal commitments above and beyond the scope of the foundation to ensure equal access for all Texans. Meadows Foundation president, Curtis Meadows, has been especially instrumental in sharing his family's fortune with cultural institutions with a broad reach. Mr. Meadows will retire next year to allow younger family members to assume their leadership positions within the foundation.

These are the "best of times and the worst of times" in Texas. On the one hand, Texas became the first state to enact legislation creating a cultural endowment. The Texas Cultural Trust provides the venue to create a legacy of continuing and substantial support for our native artists and artisans. On the other hand, our state currently expends a paltry \$0.12 per capita to enhance the atmosphere in which the arts can flourish. In Texas, private philanthropy plays a critical role in our ability to develop and retain local artistic talent. The Meadows Foundation is at the top of the list of major supporters for well-established large institutions as well as for small, emerging, minority and rural arts groups.

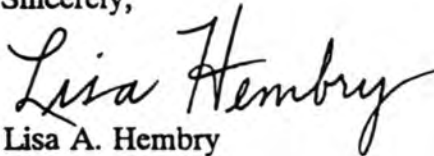


page two

Ms. Alexander, there is not a more deserving supporter of the arts in Texas than the Meadows Foundation. Now more than ever, an acknowledgement of gratitude and a nod of recognition would most assuredly reward a family and a foundation which has done so much to help so many. Please give every consideration to the nomination of the Meadows Foundation of Texas for the National Medal of Arts.

If you have any questions or need supplemental information, please call me at (214) 637-6660.

Sincerely,

A handwritten signature in cursive script that reads "Lisa Hembry". The signature is fluid and elegant, with the first name "Lisa" and the last name "Hembry" clearly distinguishable.

Lisa A. Hembry

enclosures

THE WHITE HOUSE
WASHINGTON

February 28, 1995

Ms. Lisa A. Hembry
Texas Commission on the Arts
Post Office Box 13406
Austin, Texas 78711-3406

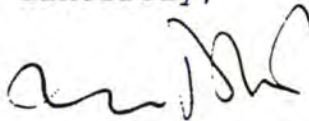
Dear Ms. Hembry:

On behalf of President Clinton, thank you for your letter nominating the Meadows Foundation of Texas for the National Medal of Arts.

I have forwarded your letter to Jane Alexander, Chairman of the National Endowment for the Arts, for consideration by the National Council on the Arts. The members of the Council will deliberate all nominations at their May meeting before sending their recommendations to the President.

The President appreciates the efforts of the members of your Commission to promote the arts, and he sends his best wishes.

Sincerely,



James A. Dorskind
Special Assistant to the President
Director of Correspondence and
Presidential Messages

ARTHUR MITCHELL
Artistic Director and President

Arthur Mitchell is known around the world as an accomplished teacher, choreographer and dancer. He has been a pivotal figure in the dance world for over three decades. Mitchell began formal ballet training in his late teens and went on to win the coveted annual dance award upon graduation from the High School of Performing Arts in New York City, resulting in offers of scholarships to Bennington College and the School of American Ballet. He accepted the latter and went on to join the New York City Ballet in 1955 where he debuted in the Fourth Movement of "*Western Symphony*."

He quickly rose to the position of *premier danseur*. During his fifteen years with the New York City Ballet, he electrified audiences with his performances in all of the major ballets in the company's repertoire. Mitchell was equally at home in the neoclassic rigors of the "*Agon*" *pas de deux* as in the light-hearted caperings of Puck in "*A Midsummer Night's Dream*," two roles created especially for him by George Balanchine. Mitchell left the New York City Ballet in 1966 to appear in several Broadway shows and to experience for the first time a new role as artistic director of a dance company which appeared for two years in succession at the Spoleto Festival.

Upon learning of the death of Dr. Martin Luther King, Jr., Mitchell returned from Brazil, where he had established the National Ballet Company, determined to do something to provide children in Harlem with the kinds of opportunities which he felt had been given to him. It was in 1969, with financial assistance from the Ford Foundation, that Mitchell along with Karel Shook, founded **Dance Theatre of Harlem** both as a school of the allied arts and a professional dance company. Having long since expanded its boundaries, the school and the company now recruit students and dancers from around the world.

Among the many recognitions earned by Mitchell are the Actor's Equity Paul Robeson Award; the New York Public Library's "Lion of the Performing Arts" award for outstanding contributions to the performing arts; induction into the NAACP's Image Awards Hall of Fame; appointment to the National Council on the Arts by President Reagan; thirteen Honorary Doctorate Degrees from institutions nationwide, including Harvard University, Princeton University and Williams College, Julliard; the Arts and Business Council's Arnold Gingrich Memorial Award; the American Academy of Achievement's Golden Plate Award the Black History Makers Award, Harkness Distinguished Artist in the Dance. During the past year, Mr. Mitchell has received several very distinguished awards. In recognition of the Company's unprecedented six-week tour to South Africa in September 1992, the United States Information Agency awarded Mr. Mitchell an "Award for Outstanding Service". Earlier this past fall, Mayor Dinkins bestowed New York City's highest cultural honor on him, the "Handel Medallion", and most recently, Mr. Mitchell was awarded a "Kennedy Center Honor" on December 5, 1993 in tribute for his lifelong achievements in the performing arts.

ELLEN STEWART BIO

Ellen Stewart is the founder and artistic director of La MaMa E.T.C., the theater which began in October 1961, and continues to this day to be of great importance to world culture. To date, La MaMa E.T.C. has presented more than 1,800 productions. Its resident theater troupe has performed throughout the world including Columbia, Mexico, Venezuela, Lebanon, Iran, Morocco, Former Yugoslavia, Greece, Italy, Austria, Japan, France, Belgium, Holland, Denmark, Finland, Scotland, England, Sweden, Switzerland and Spain.

New Eastern European Theatre was introduced in America in 1967, when Ellen Stewart brought Jerzy Grotowski, Richard Slezak, and Lucein Flazen to America, in this endeavor she was aided by Ted Hoffman of New York University. Ms Stewart was instrumental in introducing America to some of the worlds most influential artists and is proud of La MaMa's long heritage as an international theatre having hosted artists from more than seventy different countries.

Aside from her role as producer, Ellen Stewart has staged her own original folk-opera / spectacles, works she also composed, directed and wrote librettos for, in America, Uruguay, Argentina, Austria, Italy, Turkey and the Phillipines. She has lectured in all of the above countries, is a visiting professor of the Seoul Institute of Drama in South Korea and a long standing member of the International Theatre Institute.

Ellen Stewart is the recipient of many honorary doctorates, and awards, amongst which are the prestigious MacArthur "Genius" Award and the National Endowment Award for Arts and Culture. She was appointed an "Officier" in the "Ordre Des Arts Et Letters" of the Republic of France and recently received the Kurbas Award for "distinguished service to Art and Culture" of the Ukraine. In January 1993 Ellen was inducted into the "Broadway Theater Hall of Fame", the first off-Broadway producer to ever receive this honor.

MARGARET TAFOYA

Margaret Tafoya is the widely-known matriarch of Santa Clara Pueblo pottery making. For the last several decades, she has been recognized as the leading exponent and heir to the 1,500-year-old pottery tradition of her Anasazi ancestors. She creates large, deeply carved blackware and redware vessels prized for their graceful form and luminous finish. For centuries, Santa Clara potters have dug their own clay from the hills near their pueblo, while offering prayers to Mother Earth. The pots are shaped using coiling techniques, then fired in the open using cedar wood. The brilliant black shine is created by polishing the pottery with smooth stones before it is fired. These stones are family heirlooms. ("I value them like my heart," she says.) The decoration represent water serpents, rain clouds, buffalo horns, and bear paws--all symbols of survival for her people. She was one of the few potters who continued to make the spectacularly large black clay vessels. Today, four generations of the Tafoya family continue the tradition.

Over Ms. Tafoya's long "career" (she is about 90 years old), she has won countless awards at the Inter-Tribal Ceremonial at Gallup, NM, the New Mexico State Fair, the prestigious Santa Fe Indian Market. During both the 1978 and 1979 Indian Markets, she competed against approximately 550 of the finest Native American artists, potters, carvers, basket makers, weavers, and jewelers in the country and was awarded an unprecedented Best of Show for these two years. Her work has been exhibited widely--at the Wheelwright Museum in Santa Fe, the Denver Museum of Natural History, the Taylor Museum of Fine Arts in Colorado Springs, and many other venues. She received a National Heritage Fellowship from the National Endowment for the Arts in 1984, and her work was featured in the "Living Treasures" exhibit, a ten-year retrospective of the National Heritage Fellows that toured nationally. Despite her advanced age, she is still active, travelling to Washington, D.C. in the summer of 1994 to demonstrate her craft as a part of the Smithsonian's Festival of American Folklife section featuring the National Heritage Fellows.

Major Accomplishments, etc.

Since 1961, Urban Gateways has provided essential arts programming for children through matinee performances, in-school touring performances, short term workshops and long term artist residencies. Urban Gateways is a model urban arts organization because it efficiently meets the needs of its participants while extending each participant's abilities. Artists are able to share their professional expertise and are given the support they need to develop and be successful as educators; cultural institutions and performing arts organizations are able to reach and develop new audiences and are given more performance opportunities; teachers and parents are given valuable arts resources, while learning new skills to teach their children; school communities are able to reach their goals of becoming exciting sites of learning and inspiration; and children are given equal access to the cultural riches of Chicago while also exploring their own creative possibilities. Urban Gateways has become one of the most successful grassroots arts organizations in the country, serving nationwide as a model for arts education organizations.

With 320 artists on its roster Urban Gateways is the largest private employer of artists in the Midwest region, providing employment opportunities that support and sustain the growth of local, regional and national performing arts organizations, and providing individual artists with opportunities for professional development and advancement. Artists of all disciplines, dance, theater, music, visual and literary arts, and from a diverse cultural palette are represented in Urban Gateways' catalog. Since its founding, Urban Gateways has successfully worked with many small and mid-sized organizations of color as well as with individual artists of color to authentically present diverse cultural perspectives to children, educators, and parents. It is through Urban Gateways that these organizations and individuals share their arts forms based in African, Asian and Latino cultures with large and diverse audiences. In fact, artists and organizations of color regularly seek relationships with Urban Gateways because of the significant performance and teaching opportunities the organization provides. Urban Gateways was cited by the National Endowment for the Arts in 1986 as an outstanding organization for its professional development of artists, and in particular minority artists.

Urban Gateways provides 26 different staff development programs for teachers and educators, and 23 different arts workshops for parents, to aid them in successfully incorporating the arts into the classroom. Through workshops for parents and teachers, adults learn how to use the arts to develop and reinforce skills essential for a child's learning such as self-esteem, creativity, cooperation, and problem solving. Teachers are given comprehensive educational materials to aid them in incorporating arts experiences into the curriculum for all Urban Gateways programs. Urban Gateways hosts an annual all day seminar for teachers on arts education, which was attended by over 200 teachers from the Chicago area last year. Urban Gateways also sponsors two annual retreats, one for principals and one for teachers, to address current issues and new methods for arts education. Along with these forums, educators and parents have resource to two adjunct organizations to further their involvement in arts education. The Parent Community Council was formed in 1967 to engage parents in learning how the arts can make an impact on children's education. In 1982, the Principal's Coalition for the Arts was formed as an advocacy and support group for principals from various communities who are committed to developing and maintaining arts programs in their schools.

At the heart of Urban Gateways is the children they serve, many of whom would never experience the arts were it not for Urban Gateways. Children are able to witness live performances by the best orchestras, opera, dance, and theater companies at the most prestigious performing arts venues in Chicago. Touring performances by the city's best small and mid-size performing arts organizations visit schools to delight young audiences and bring the magic of the arts into urban communities. Artist workshops and residencies provide an opportunity for children to work in-depth with artists in a study of a particular art form. Through interaction with artists, children are exposed to professional possibilities, widening their own scope of what is possible for them. Through these programs children learn by doing and become active participants in their education. Children who participate in workshops on culturally diverse art forms and traditions learn language arts, history, geography, principles of mathematics and science while being encouraged to use the arts for self-expression. Through the study of the arts children learn to appreciate and respect various cultures including their own. Schools report higher attendance when there is a scheduled Urban Gateways event. Through Urban Gateways arts programs children learn self-esteem, self-discipline, creativity, problem-solving skills, conceptual and critical thinking ability, and cooperation—all skills necessary to be successful in learning and in the work-force. Through these initiatives, Urban Gateways impacts the lives of over 1 million children, teachers and parents a year, in over 800 school communities.

Biographies:
Second Priority

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Statement by Rep. Sidney R. Yates on Livingston Biddle

Livingston Biddle's long career on behalf of the arts is highlighted by many special achievements.

Mr. Biddle conceived and developed the concept of a National Endowment for the Arts -- joined with National Endowment for the Humanities -- in one new foundation. Working with Senator Claiborne Pell, he prepared the enabling legislation. It was precedent setting, creating such a program for the first time in our history.

The authorizing legislation was conceived to encourage private giving to the arts, not be a substitute for it. A matching grant formula was stipulated. Excellence in the arts was emphasized. State programs were to be initiated with these principles. Private citizen guidance was prescribed. The vision was to make the arts available to the greatest possible number of our citizens. The landmark bill was enacted in September, 1965. Mr. Biddle became Deputy Chairman of the new agency under Chairman Roger Stevens. For Nancy Hanks, the second Chairman, he established a new office of Congressional Relations.

During the 1970's, he worked again in the Senate, this time to legislatively expand the Endowment's mission and purpose. He developed the "challenge Grant" program, increasing the Endowment's ability to support important arts institutions, and these institutions to increase their fundraising potentials. In addition, Mr. Biddle worked on related cultural concepts, organizing in 1973 the most comprehensive hearings to date on the needs of the nation's museums. These hearings lead to the establishment of the Institute of Museum Services. Also attributable to his work and ideas were the "Arts and Artifacts Indemnification" program at the Endowment and the Smithsonian's Air and Space Museum.

In 1977, Mr. Biddle became Chairman of the National Endowment for the Arts. "Access to the Best," was his motto. During his four-year term as Chairman, he strengthened the involvement and participation of the National Council on the Arts, following his convictions regarding private citizen guidance to excellence. He also established a new rotation procedure for the peer panel experts, so that applications for Endowment help could be given broader perspectives. He inaugurated an office of minority concerns and a special challenge program for developing arts organizations, thus allowing them to progress to new sources of financial assistance. Additionally, he brought opera and musical theater into a new program of cooperation, and he started a new Endowment program for jazz.

Of equal importance was Mr. Biddle's work to strengthen the Endowment's potentials as a catalyst with other federal agencies. Partnerships were begun with many different agencies and Departments, including: the Interior Department, to bring the arts into

public parks; the Veterans Administration, to bring the arts and artists into hospitals; the Small Business Administration, to help teach artists in business practices; the General Services Administration, to expand art in public places; the State Department, to give more emphasis to American creativity abroad; and with the then-new Department of Education, to explore and develop the exceptional values of the arts in the whole process of education.

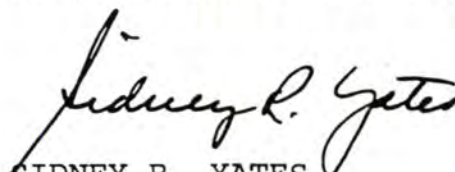
Since the creation of the National Endowment for the Arts, the arts in the United States has grown mightily. Once existing primarily on the east and west coasts and in areas around Chicago and in Texas, the arts have since put down their beneficial roots all across the country. Symphony orchestras, museums, theaters, dance and opera companies have multiplied. Private giving has grown from approximately \$250 million to \$9 billion annually, a 35-fold increase.

It is clear that the National Endowment for the Arts has become the primary catalyst, the "seed money", the incentive, for remarkable change in the arts.

The Medal of Arts is awarded to individuals who "are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States..."

These words seem especially applicable to the accomplishments of Livingston Biddle. Since leaving the Endowment, he has continued his commitment to the arts and has worked *pro bono* to strengthen the National Symphony, the Washington Opera, Arena Stage, the Folger Theater, the Corcoran, the Phillips Collection and the Wolf Trap Foundation. Mr. Biddle helped establish a special Washington Arts Fund providing greatly needed help to the Capital's major cultural assets, over and above Endowment support, to help resolve financial difficulties they face compared with the help given to institutions of equal merit in other important cities. In itself, this program has brought a new stability to Washington's contributions in the arts to the nation.

Before coming to Washington in 1962, Mr. Biddle worked as a writer in his Philadelphia home. He is the author of four novels (two national best-sellers) and of a long history of the beginnings of the evolution of the NEA, entitled: "Our Government and the Arts."


SIDNEY R. YATES
Member of Congress

BURNS, GEORGE, actor, comedian; b. N.Y.C., Jan. 20, 1896; m. Gracie Allen, Jan. 7, 1926 (dec. Aug. 1964); adopted children: Sandra Jean, Ronald John. Student pub. schs., N.Y.C.; HHD (hon.), U. Hartford, 1988. Began as dancer, vaudeville performer; formed team with Gracie Allen, 1923, touring U.S. and Europe, making radio debut with B.B.C. and co-star radio show, 1932-50; screen debut, 1932; films include *The Big Broadcast*, 1932, 36, 37, *International House*, 1933, *Love in Bloom*, 1933, *College Humor*, 1933, *Six of a Kind*, 1934, *We're Not Dressing*, 1934, *Here Comes Cookie*, 1935, *Love in Bloom*, 1935, *College Holiday*, 1936, *A Damsel in Distress*, 1937, *College Swing*, 1938, *Many Happy Returns*, 1939, *Honolulu*, 1939, *Two Girls and a Sailor*, 1944, *The Sunshine Boys*, 1975, *Oh God!*, 1977, *Sgt. Pepper's Lonely Hearts Club Band*, 1978, *Going in Style*, 1979, *Just You and Me, Kid*, 1979, *Two of a Kind*, 1979, *Oh God! Book Two*, 1980, *Oh God, You Devil!*, 1984, *Eighteen Again*, 1988; co-star TV show *George Burns and Gracie Allen Show*, 1950-58; star TV show *George Burns Show*, 1958-59; appeared on TV show *Wendy and Me*, 1964-65 (also prodr.); numerous TV and personal appearances including host TV series *George Burns Comedy Week*, CBS-TV, 1985; featured TV spl. for 90th birthday, CBS-TV, 1986; producer *Meet Mona McCluskey*, NBC, 1965; record albums include *I Wish I Was Young Again*, 1981, *George Burns in Nashville*, 1981; author: *I Love Her, That's Why!*, 1955, *Living It Up, or, They Still Love Me in Altoona*, 1976, *The Third Time Around: Confessions of a Happy Hooper*, 1980, *How to Live to be One Hundred or More*, 1983, *Dear George: Advice and Answers from America's Leading Expert on Everything from A to B*, 1985, *Gracie: A Love Story*, 1988, (with David Fisher) *All My Best Friends*, 1989, (with Hal Goodman) *Wisdom of the 90s*, 1991. Recipient Acad. award as Best Supporting Actor, 1976, Kennedy Ctr. Honor, 1988. Office: care Irving Fine 1100 Alta Loma Rd West Hollywood CA 90069-2455*

In 1946, Harry Callahan joined the staff of the Institute of Design, Chicago. He had his first major exhibition at the Art Institute of Chicago in 1951, and throughout his career, Callahan's work has been exhibited widely at many major national and international museums. In 1953, he received The Graham Foundation Award for Advanced Studies in Fine Arts. Callahan left Chicago in 1961 to become the head of the Department of Photography at the Rhode Island School of Design, and in 1964, the first major monograph of his work, *Photographs: Harry Callahan*, was published. In 1972, he was awarded a fellowship grant from the John Simon Guggenheim Memorial Foundation, and the same year he received a citation for distinguished contributions as an artist, photographer, and educator from the Board of Directors, National Association of Schools in Rochester, New York. The Center for Creative Photography, University of Arizona, Tucson, purchased Callahan's archive in 1975. In 1978, he became the first photographer chosen to represent the United States at the XXVII Venice Biennale. He received an honorary Doctor of Fine Arts degree from the Rhode Island School of Design in 1979, and was elected a Fellow of the American Academy of Arts and Sciences. He received, in 1980, the Friends of Photography's first "Distinguished Career in Photography" award, and in 1985 he was awarded the Brandeis Creative Arts Medal. In 1993, Callahan won the prestigious Edward MacDowell Medal, which is awarded for "outstanding contributions to the nation's culture."

- 1912 Born, Detroit, Michigan
- 1936 Marries Eleanor Knapp
- 1938 Begins Lifelong Interest in Photography (Even though this is the heyday of Farm Security Administration Photography Project, Callahan is driven to explore a more personal expression with the camera.)
- 1946 Joined the staff of the Institute of Design (formerly, the New Bauhaus founded by Moholy-Nagy), Chicago.
- 1948 Edward Steichen (Director of Department of Photography at the Museum of Modern Art includes Callahan in "In and Out of Focus" exhibition.
- 1951 First major exhibition at the Art Institute of Chicago.
Continues to exhibit widely throughout career at major National and International Museums.
- 1953 Received Graham Foundation Award for Advance Studies in Fine Arts.
- 1961 Leaves Chicago to become head of the Department of Photography at The Rhode Island School of Design.
- 1964 First Major monograph, "Photographs: Harry Callahan"
- 1972 Receives Guggenheim Fellowship and National Association of School Award for distinguished contributions to teaching and photography.
- 1975 Archive purchased by the Center for Creative Photography, University of Arizona, Tucson.
- 1978 First photographer chosen to represent the United States at the XXVII Venice Biennale.
- 1979 Receives honorary Doctor of Fine Arts degree from the Rhode Island School of Design. Elected a fellow of the American Academy of Arts and Sciences.
- 1980 Receives first "Distinguished Career in Photography" award from The Friends of Photography's Peer Awards in Creative Photography Program.

Throughout recorded history the great patrons of the arts have been held in the highest esteem for their contribution to the civilized world--the Medicis, Count Esterhazy, and Lady Gregory, to name only a few. Today, as much as at any other time we must acknowledge and honor art patrons for enriching our personal lives.

Iris and B. Gerald Cantor are in the forefront as patrons associated with the arts in America. Their various gifts are among the most comprehensive this country has known in terms of dollars, scope, and sheer variety.

First, is their total commitment to the collection of the works of Auguste Rodin, the sharing of Rodin's *oeuvre*, and the fostering of his memory. Since 1945, B. Gerald Cantor has amassed the largest Rodin collection in the world--over 730 large and small scale sculptures, prints, drawings, photographs, and Rodin memorabilia. But what is more impressive is the donation of that sculpture to museums throughout the country:

- .33 Rodin sculptures to The Metropolitan Museum of Art, New York
- .60 Rodin sculptures to The Brooklyn Museum
- .51 sculptures to the Los Angeles County Museum of Art
- .10 bronze studies to the Museum of Modern Art, New York
- .187 sculptures to Stanford University Museum and Art Gallery

The sum total of the Cantors' gifts of Rodin sculpture are 430 works of art to over 70 American institutions that celebrate the arts and culture.

The Arkansas Arts Center was the proud recipient of the *Bust of Young Balzac* in 1992.

The Cantors' philanthropy includes an art support program that involves the

circulation of traveling exhibitions of Rodin's work, in conjunction with other works in their private collection. One hundred and fifty communities in the United States and, indeed, throughout the world have benefited from this program. (Exhibition sites have also included London and cities in Japan, Israel, Switzerland, and Central and South America.)

Clearly, their mission is to promote continued appreciation for the French master-sculptor, and to that end, in 1969 Mr. Cantor established the Rodin Research Fund at Stanford University. This fund enables Ph.D. candidates specializing in Rodin and early modern sculpture to conduct research on the arts in the United States and abroad. Through scholarships, research grants, travel fellowships and the support of publications, doctoral candidates have been given the opportunity to conduct extensive original research on Rodin's work. Also through Mr. Cantor's diplomacy, the archives of the Musee Rodin in Paris have been made accessible to scholars.

"Cantor Fellows" now occupy curatorial and professorial position at major museums and universities including: Kirk Varnedoe, director of painting and sculpture at the Museum of Modern Art, New York; Neal Benezra, chief curator of the Hirshhorn Museum and Sculpture Garden; and Dan Rosenfeld, curator of painting and sculpture at the Rhode Island School of Design. The Cantors' commitment to education in the arts is also evidenced in their underwriting of scholarly publications devoted to museums' collections and traveling exhibitions.

The Cantors' passion for Rodin spawned the Cantors' interest in the sculptor's "ancestors," including the masters of 19th and 20th Century Impressionism, Post-Impressionism, and Expressionism. Museums and their audiences have benefited from

the Cantors' gifts of 250 classic modern and contemporary works of art.

Equally as impressive as the sharing of the art itself are the multi-million dollar gifts made by the Cantors to sustain the physical plants of art institutions throughout America:

- \$13.5 million to the Metropolitan Museum of Art for exhibition halls, a roof garden, and a gallery of 19th Century sculpture since 1986.
- \$3.5 million for the Cantor Auditorium at the Brooklyn Museum in 1991
- \$10 Million to Stanford University for the Cantor Center for the Visual Arts in 1994
- \$1 Million for the creation of a new art gallery at Haverford College

The Cantors have provided funds for endowed curatorships and operating support for security and other costs involved in keeping galleries open for public enjoyment.

It is not only the major arts institutions in the country that benefit from the Cantors' generosity. They have underwritten exhibitions from institutions ranging in size from the large Metropolitan Museum of Art, New York, and National Gallery, Washington, D.C., to mid-sized institutions like The Arkansas Arts Center, and to small college and university museums. They have made cash contributions totalling well over \$25 million.

True patrons appreciate what is good in artistic achievement and strive to preserve, and then share what they have found. The Cantors epitomize such patrons and their largesse has been rarely matched in the last fifty years in this country. The pleasure and enhancement they have brought to the lives of so many is inestimable. In 1995, it is right and just that we honor the remarkable accomplishment of these two great patrons as they continue as custodians for objects and ambassadors for art and culture in partnership with artists, museums, and institutions of higher learning into the 21st century.

OSSIE DAVIS AND RUBY DEE

DAVIS, OSSIE, actor, author: b. Cogdell, Ga., Dec. 18, 1917; s. Kince Charles and Laura (Cooper) D.; m. Ruby Ann Wallace (Ruby Dee), Dec. 9, 1948; children: Nora, Guy, Hasna. Student, Howard U., 1935-38. Stage debut with Rose McClendon Players in Harlem, 1939; Broadway debut in *Jeb*, 1946; theatre appearances include *A Raisin in the Sun*, *Purlie Victorious*, *I'm Not Rappaport*, 1987; writer, dir., actor (films) *The Cardinal*, *The Hill*; TV appearances include *All God's Children*, *The Eleventh Hour*; narrator: *Freedom Road*, With Ossie & Ruby, King; appeared in TV series *B.L. Stryker*, *Evening Shade*, 1990—; TV miniseries *Alex Haley's Queen*, 1993; TV spl. *The Ernest Green Story*, 1993; dir. films *Cotton Comes to Harlem*, *Black Girl*, *Countdown at Kusini*, *Gordon's War*; actor (films) *The Scalphunters*, *School Daze*, *Do the Right Thing* (Best Supporting actor award, Image award for role DA Mayor NAACP), *Jungle Fever*, 1991, *The Gladiators*, 1991; author: *Escape to Freedom: The Story of Young Frederick Douglass*, 1978, *Langston*, 1982, *Purlie Victorious*, *Just Like Martin*, 1992; co-producer (home videotape) *Hands Upon the Heart*, 1991. Named to NAACP Image Awards Hall of Fame with wife, Ruby Dee, 1989. Office: care Artists Agcy 10000 Santa Monica Blvd Ste 305 Los Angeles CA 90067-7095

DEE, RUBY (RUBY DEE DAVIS), actress, writer, director; b. Cleve.; d. Marshall Edward and Emma (Benson) Wallace; m. Ossie Davis, Dec. 9, 1948; children: Nora, Guy, Hasna. BA, Hunter Coll., 1945; ArtsD (hon.), Fairfield U.; BA (hon. doctorate), Iona Coll., Va. State U.; apprentice, Am. Negro Theatre, 1941-44; LHD (hon.), SUNY, Old Westbury, 1990; DFA, Spelman Coll., 1991. Ind. actress, writer, dir., 1945—. Author: (poetry) *Glowchild*, 1972, (musical) *Take It from the Top*, (collected poetry, humor, short stories) *My One Good Nerve*; adaptor: (African folk tales) *Two Ways to Count to Ten*, *The Tower to Heaven*, (play) *Books With Legs*, 1993; contrb. column N.Y. *Amsterdam News*; co-writer (film) *Uptight*; dir., adaptor (stage prodn.) *Zora is my Name!*, 1983; stage appearances include *Jeb*, 1946, *Raisin in the Sun*, 1959, *Purlie Victorious*, 1961, *The Imaginary Invalid*, 1971, *Wedding Band*, 1972 (Drama Desk award 1972), *Boesman and Lena*, 1970 (Obie award 1971), *Anna Lucasta*, *Taming of the Shrew*, *Checkmates*, 1988, *The Glass Menagerie*, 1989; actress: (films) *Gone are the Days*, *The Jackie Robinson Story*, *Take a Giant Step*, *St. Louis Blues*, *A Raisin in the Sun*, *Purlie Victorious*, *To Be Young, Gifted and Black*, *Buck and the Preacher*, *Countdown at Kusini*, *Cat People*, 1982, *Do the Right Thing*, 1989 (NAACP Image award as best actress 1989), *Jungle Fever*, 1991; numerous TV appearances including *It's Good to be Alive*, 1974, *Today Is Ours*, 1974, *The Defenders*, *Police Woman*, *Peyton Place*, (TV films) *To Be Young, Gifted and Black*, *All God's Children*, *The Nurses*, *Roots: The Next Generation*, *I Know Why the Caged Bird Sings*, *Wedding Band*, *It's Good to Be Alive*, *Decoration Day* (Emmy award for Supporting Actress in a Miniseries or Special 1991), *The Atlanta Child Murders*, (TV spl. with Ossie Davis) *Martin Luther King: The Dream and the Drum*, *The Winds of Change*, *Windmill of the Gods*; co-producer: (TV spl.) *Today is Ours*, *The Ernest Green Story*, 1993, (radio show) *Ossie Davis and Ruby Dee Story Hour*, 1974-78, (TV series) *With Ossie and Ruby*, 1981, (home videotape) *Hands Upon the Heart*, 1991, *Middle Ages*, 1992; rec. artist poems and stories. Recipient Martin Luther King Jr. award Operation PUSH, 1972, Drama Desk award, 1974, (with Ossie Davis) Frederick Douglass award N.Y. Urban League, 1970, (with Ossie Davis) NAACP Image award Hall of Fame, Master Innovator For Film award Sony, 1991. Mem. NAACP, CORE, Student Non-Violent Coordinating Com., SCLC. Address: The Artists Agcy 10000 Santa Monica Blvd Los Angeles CA 90067

IRENE DIAMOND

January 6, 1995

Irene Diamond was born in Pittsburgh, Pennsylvania. In search of a career, she moved to New York City and worked with Eva Le Gallienne in the theater. She went to Hollywood and in the late '30's developed her talents as a script analyst into a career as a senior story and talent editor in the film industry. She worked with Warner Brothers, Samuel Goldwyn, as well as the independent producer Hal Wallis at Paramount Pictures, which association brought her back to New York. Mrs. Diamond bought practically all of the scripts for Bette Davis's movies, and will be remembered for the purchase and development of the script for Casablanca. She retired from her career in motion pictures in the late '60's.

In 1942, Irene married Aaron Diamond, who had started a real estate business in New York after World War II. The Diamonds made their home in New York City where their only child, Jean, was born and attended school.

Both Irene and Aaron Diamond had an avid interest in the cultural and intellectual life of the city and were quiet supporters of the arts and social service programs benefitting children and other needy groups.

Mr. Diamond had established The Aaron Diamond Foundation in the 1950's and in the 1980's he turned his attention to the eventual distribution of a considerable bequest to the Foundation. Aaron and Irene Diamond determined to return to the people of the City of New York the bulk of the real estate fortune he had made in the city.

Since Mr. Diamond's sudden death in April 1984, Irene Diamond has guided The Aaron Diamond Foundation as its President and, with the collaboration of staff and Board, has developed significant grantmaking programs in medical research, minority education and culture. In the space of a few short years, the Foundation has become a major contributor to the life of the city (NY) with its support of innovative programs designed to develop and train gifted young people, especially minorities and the economically disadvantaged.

The Foundation's emphasis on medical research programs has made it the country's largest private supporter of AIDS research. The establishment of the multimillion-dollar Aaron Diamond AIDS Research Center for the City of New York (which had its official opening on April 16, 1991) will greatly facilitate the scientific search for ways of preventing and curing this deadly disease.

Recognizing the catastrophic effects on public health in New York City caused by the shrinking federal funds available for basic medical research combined with the spread of AIDS and drug abuse, in early 1991 the Foundation undertook a major innovative program. The Aaron Diamond Postdoctoral Research Fellowship Program is a five-year \$16 million-plus undertaking intended to foster young researchers who will concentrate their research efforts on AIDS and drug abuse at institutions in New York City.

In minority education, the Foundation is a leading supporter of model programs in early childhood education and skills improvement, of alternative schools and school restructuring, of

recruitment of minority students into professions in which they are under-represented, and of programs to bring more minority teachers into the system.

In culture, the Foundation concentrates on making the arts accessible to participants and audiences who are normally denied participation. The Foundation's commitment to supporting civil liberties at home and human rights abroad recognizes that without guaranteed fundamental rights, such as freedom of expression, culture cannot exist.

Aside from the impressive contributions made through The Aaron Diamond Foundation, Irene Diamond has made sizable personal contributions or commitments to Human Rights Watch, The Juilliard School, Young Concert Artists, The New York Philharmonic, Brown University, Pediatric AIDS Foundation, the New Israel Fund, the New York Chamber Symphony, and the Chamber Music Society of Lincoln Center.

For her significant achievements in these areas, Irene Diamond was awarded an Honorary Doctor of Humane Letters by City College of the City University of New York in May 1989 and Bank Street College President's Medal in December of that year. She received the Liberty award from the Lambda Legal Defense and Education Fund on May 3, 1990, and, on May 25, 1990, CUNY Law School at Queens College awarded Mrs. Diamond a degree of Doctor of Laws, honoris causa. Mrs. Diamond was awarded the Distinguished Community Service Award from the United Hospital Fund on October 1, 1990, and, on December 6, 1990, she received

the 1844 Medal from the Correctional Association of New York and the Osborne Association. On May 22, 1992, Mrs. Diamond was awarded the honorary degree of Doctor of Humane Letters by The Juilliard School, and on May 24, 1994 the New School for Social Research awarded her the honorary degree of Doctor of Laws, honoris causa. On October 20, 1994 at its 30th Annual Encore Awards Lunch, Mrs. Diamond was the recipient of the Sybil C. Simon Distinguished Patron Award of the Arts and Business Council, and on October 25, 1994 she received the Lead Poisoning Prevention Award from Montefiore Medical Center.

Mrs. Diamond is a Board Member of the The Aaron Diamond Foundation, The Aaron Diamond AIDS Research Center for the City of New York, Young Concert Artists, The Film Society of Lincoln Center, Sundance Institute, and Human Rights Watch.

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MILTON KATIMS, Conductor-Violist

Milton Katims, one of America's most dynamic conductors and instrumentalists, is known throughout the world of music for his legendary accomplishments as Music Director of the Seattle Symphony. The New York Times (Harold Schonberg) wrote "Katims had been brought to the orchestra and did great things, turning a provincial group into a real symphony orchestra", establishing the name Katims in that rare firmament of conducting stars whose names are universally recognized in the musical world.

Born and raised in New York City of Hungarian-Russian parentage, Katims began his career as a violist and enjoys an international reputation as an outstanding instrumentalist. As a conductor, Arturo Toscanini was his mentor and he was closely associated for a number of years with the renowned Italian maestro and the NBC Symphony. Toscanini invited Katims to guest conduct that great orchestra in over 50 coast to coast broadcasts. Music making with many other great artists include such luminaries as Pablo Casals, Arthur Rubinstein, Rudolf Serkin, Isaac Stern, and the Budapest String Quartet, all of whom contributed to Katims' musical profile.

Katims has guest conducted most of the outstanding orchestras in this country and abroad (including Israel, Japan, and China). He has made a number of critically acclaimed recordings, both as conductor and as violist, for RCA, Columbia, Vox and Pantheon. Television audiences have viewed him as solo violist and conductor in the prize winning TV special "Mozart in Seattle" which also features famed violinist Henryk Szeryng.

Following his very successful 22 year tenure as Music Director of the Seattle Symphony, Katims was invited to become Artistic Director of the School of Music at the University of Houston from 1976 to 1984. During 1985 his activities were wide and diversified, ranging from guest conducting, viola master classes, transcribing and editing music for the viola (International Music), judging young artists for ARTS (Arts Recognition Search), San Francisco Opera auditions, and chairing the screening jury for the Van Cliburn competition. His travels that year also took Katims to China where he was invited to give viola master classes and conduct at the Shanghai Conservatory of Music and where he was given a full professorship.

In January of 1986 Katims was invited to conduct and perform as soloist with the Polish Chamber Orchestra on the "S.S. Mermoz" (Pacquet Line Caribbean Music Cruise) along with a number of international artists including James Galway, flutist and Maurice Andre, trumpeter.

On March 25th, 1986, the anniversary of Toscanini's birthday, Milton Katims, along with Rudolf Serkin, Nathan Milstein, James Levine, Janos Starker, Marilyn Horne, and the Juilliard String Quartet, was presented an Arturo Toscanini Artistic Achievement Award.

The Spring of 1987 combined guest conducting the Orquesta Philharmonica de la UNAM in Mexico City, the NWCO in Seattle, and the Manhattan Symphony in New York City, with viola master classes at the Manhattan School of Music and recording for VOX the three Bach Gamba Sonatas with pianist Bela Siki.

Bill Monroe - "Father of Bluegrass Music"

William Smith Monroe is one of the giants of 20th century American music.

His involvement with traditional string-band music began about 1921, when he took up the mandolin and joined with his older brothers in making music on the front porch of their farm home near Rosine, in western Kentucky. Under the tutelage of his maternal uncle, who was an influential fiddle-player, Monroe began to acquire his enormous repertoire of traditional tunes and songs, and planted the seeds of his own musical creativity that blossomed in later years.

By 1929, he and his older brothers Charlie and Birch travelled to Whiting, Indiana, where they worked at the Sinclair Oil refinery by day and played square-dance and gospel music at night for local club and radio audiences. In 1932, the three brothers and their girlfriends were hired as dancers by WLS radio, and toured for a time with that station's National Barn Dance square-dance team. By 1934, Bill and Charlie Monroe decided to make music their full-time professions, and after playing a series of radio stations in the Carolinas, were signed to RCA records' Bluebird label in early 1936. The Monroe Brothers cut thirty-six memorable records over the next two years, and thoroughly established themselves as country-music stars.

Following the dissolution of "The Monroe Brothers" in 1938, Bill put together a band of his own, and in late 1939 *Bill Monroe and His Blue Grass Boys* joined the Grand Ole Opry radio show broadcast by Nashville's powerful station WSM. Achieving almost instant stardom, Monroe and his group echoed both the old traditional string-band and gospel sounds and the newer country and blues-influenced sounds of Jimmie Rodgers, and combined them with varying instrumentation, with Monroe's piercing tenor voice and inventive mandolin playing always at the center.

The individual members of the Blue Grass Boys came and went, and the sound evolved in various experimental but audience-satisfying directions. In late 1945, however, Monroe assembled for the first time a group that included all the key elements of the music that would eventually take its name from his band. With the rolling three-finger banjo style perfected by North Carolinian Earl Scruggs, the smooth vocal and guitar leads of Tennessean Lester Flatt, the "hot" fiddling of Floridian Robert "Chubby" Wise, and the solid rhythmic foundation provided by comedian bassist Howard "Cedric Rainwater" Watts, Monroe created the world's first bluegrass band.

The half-century that has elapsed since the birth of the bluegrass music sound has seen the style emulated and carried forward by hundreds and thousands of musicians to audiences of millions around the United States and the world. With a variety of talented musicians serving as "Blue Grass Boys," Bill Monroe continued to develop and grow his own musical canon, contributing songs, tunes and a far-reaching stylistic influence to all the genres of American vernacular music from mid-century onwards: hillbilly, country, rockabilly, rock'n'roll, folk-revival, folk-rock, blues, gospel, and even to such ethnically diverse and far-flung forms as cajun, zydeco, Hawaiian slack-key, and polka.

In 1970 Bill Monroe was inducted into the Country Music Hall of Fame, and in 1991 he was inducted into the International Bluegrass Music Association's Hall of Honor.

In 1994 a retrospective career-spanning collection of his music, "The Music of Bill Monroe from 1936 to 1994" was released, summarizing the ongoing work of this seminal figure on the American musical scene. His enormous contributions to the music of the South, of the United States, and of the entire world make him a most worthy candidate for the 1995 NEA Medal of Arts.

Thomas A. Adler, Ph.D.
Executive Director
International Bluegrass Music

Music Educators National Conference (MENC), with 64,000 members, is the largest nonprofit organization dedicated to the advancement of music education at the national and local levels. MENC's activities and resources have been largely responsible for the establishment of music education as a profession and for the promotion and guidance of music study as an integral part of the school curriculum.

Throughout its 88-year history, MENC has contributed to the excellence of music and music education in America, to its growth as a part of the standard curriculum, to the support of music education as a respected profession, and most particularly, in recent years to the availability of music and the other arts to every schoolchild in America.

Through its many programs, activities, publications, and conferences, MENC addresses all aspects of music education and works to ensure that every student shall have access and exposure to a balanced, comprehensive, and high quality program of music instruction. Toward the end of promoting the best possible music education for our nation's children and advancing music education as a profession, MENC provides information, resources and services for music education professionals and publications forums for the exchange of ideas.

Working through a network of national board, councils, regional divisions, and state chapters, MENC fosters the utilization of the most effective techniques in music education, investigates curriculum needs and develops resources to meet them. It develops criteria, guidelines, and evaluation procedures for music education. It encourages excellence by recognizing individual achievements and contributions to the field. And it maintains an effective liaison with national organizations that have allied interests in arts and music education.

It is in this final area that, over the last five years, the Music Educators National Conference has distinguished itself — by assuming and accepting a tremendous challenge: to bring together the nation's diverse organizations representing all the art forms to work together under one banner. Their goal? The creation of America's first National Standards for Arts Education as part of the Goals 2000: Educate America Act.

The music educators, working with their colleagues in dance, theater, and the visual arts, began by gaining consensus around the nation through a series of open public forums. More than a quarter of a million people nationwide participated in the development of the standards through these forums, through professional associations, or through professional publications.

The effort then moved into high gear, with the experts in each field and the writers coming together to begin to draft, and redraft, and draft again. Ultimately — and still under MENC's leadership — the group forged a document that all participants could agree upon.

That document, which was presented to the Secretary of Education in March 1994, is part of the agenda of our nation's Goals 2000: Educate America Act. Published by MENC, the *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts* provides a framework for educational programs across the country. Not only was the framework the first such effort for the arts, it was the first standards project to reach completion under the Goals 2000 framework.

But MENC's work did not end there, because the standards — voluntary standards — now face the test of acceptance and implementation at the state and local level. Here, too, MENC has continued to provide the needed leadership for arts education.

Since the passage of Goals 2000 in April 1994, MENC made "Standards" the battle cry of its biennial conference that same month, sending forth 8,000 educators to provide leadership for standards adoption at the local level. In September, MENC conducted a Summit for leaders in the music field — from music publishers to public radio stations — to promote overall acceptance of the National Standards for Arts Education. The results of the Summit are encapsulated in a book, *With One Voice*, that is now being prepared for release.

In addition, MENC has published a number of other key Standards books:

The Vision for Arts Education in the 21st Century —presenting the ideas and ideals behind the development of the National Standards for Arts Education

Perspectives on Implementation: Arts Education Standards for America's Students - examining the issues related to the critical issue of standards implementation (advocacy, professional development, opportunity to learn, connections among the arts disciplines, and assessment). The book also lays out strategies for long-term implementation efforts by key constituencies such as parents, school boards, legislatures, and others.

Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12 — recommending the conditions schools should provide in order to achieve the National Standards and MENC's prekindergarten standards

Music for a Sound Education: A Tool Kit for Implementing the Standards—essential resources for everyone interested in the fight to provide all children with a rigorous, standards-influenced curriculum in music. The kit includes *Promoting and Implementing the Standards: A How-to Guide* and *Something to Aim For* (video) with a presentation by Secretary of Education Richard Riley.

The School Music Program: A New Vision - a blueprint for a music curriculum to meet the new standards

As a result of its Summit, MENC has also developed a partnership with Connecticut Public Radio to produce the outreach component for a national outreach program in support of a public radio series on music and the standards planned for late this spring.

In many respects, MENC has been the first to follow its own lead in advocating the local adoption of the standards. Last year, in a publication entitled "*O say, can you sing...?*" MENC made this forecast:

What's ahead now is...time in the trenches: Budgeting for change, adopting the standards in your community, and bringing them to life in the classroom.

It is the work of parents, business and community leaders, local and state education administrators. Working together. Embracing the idea of change and implementing it to ensure each child in America a sound education.

Indeed, if any organization has gladly done its time in the trenches, worked together with others, embraced change, and played its part for the arts, education, and America's children, it is the Music Educators National Conference.

A brief history and description of the Rockefeller Foundation
and the Arts

For the entire eighty years of its existence, the Rockefeller Foundation has sustained work in the arts: sometimes with a large and deliberately-designed presence; sometimes in a more informal, or less professionally constructed set of commitments. But whether the efforts have been large or small, widely announced or more incidental, the Foundation has always acknowledged the importance of the arts in its overall programming. This fact is all the more notable since the Foundation's primary dedication has been to work in science, particularly to science-based development through medicine and agriculture, for all of its eighty years. The original arguments for the inclusion of the arts in the Foundation's mandate were phrased by Rockefeller advisors early in the 1920's in this way: "some emphasis on the arts and humanities might be a good balance for other features of our program... What was the good to keep people alive and healthy if their lives are not touched increasingly with something of beauty?" Trustee Anson Phelps Stokes made a much stronger statement, arguing that the sciences might not be dangerous to society as long as the humanities were cultivated as well.

Over the course of time, with all of its changes in guidelines, in personnel and leadership, in geographical and philosophical mandates, the Foundation has continued to maintain its course: to support the "well-being of mankind" through the support of science and the arts and humanities. There have been three primary areas of concentration, over time, in support of the arts: research and development, strengthening American art forms, and -- most recently -- intercultural and international activities in the arts.

I. Research and Development in the Arts

While the arts and sciences are perceived in the Foundation as in the world at large as balancing, as "two cultures" hardly converging, there is a synergy between them that becomes clear within the actual grant-making and conceptualizing that takes place at the Foundation. Both the sciences and the arts depend for their efficacy, their force and their achievements, on the continual creativity of researchers and experimenters. In both the sciences and in the arts, Foundation support has characteristically been provided for the most venturesome, fast-breaking talents, and for the most forward-looking work within institutions. As early as the 1930's, the Rockefeller Foundation supported disciplines which were radically altering the American university's understanding of the arts and humanities: modern languages, the new literary criticism, drama, American Studies, East Asian studies, Latin American studies, for instance. All of these disciplines have very much influenced the making and

The Rockefeller Foundation/2

interpretation of art in the United States and carried it past the more traditional vision which might otherwise have prevailed.

The Foundation also took an early interest in the new mass media, the "talking" film and radio, making fellowships to educational broadcasters and documentary filmmakers and establishing a film library at the Museum of Modern Art in New York. Many years later, the Foundation was a leader in funding video artists, public television, and media centers throughout the country. In these areas and in many others -- modern dance, performance art, site specific art, the compact disk, just as examples -- the Foundation has expressed its commitment to the ideas and tools, the creativities, of the future, by supporting research and development in the arts.

II. American Art

Surveying the cultural landscape in the United States in the 1930's, an Arts and Humanities officer noted that ideas of Europe had a monopoly in the arts, and made clear that there was a "present urgent need for a larger appreciation of the American cultural heritage." With this need in mind, Foundation officers initiated programming to position American art and American artists prominently in their own country and in the world. Grants were made to help build regional theater groups throughout the country, to support off-Broadway theater and young American playwrights. In the twenty five years to follow, support was extended to new programs in creative writing (writers like Bernard Malamud, James Baldwin, Flannery O'Connor, benefitted) and in music. The Louisville Orchestra, for instance, received support as one of the first to commission and record new work by American composers. The Foundation helped to establish new dance companies like the Eliot Feld Ballet, the North Carolina Dance Theater, the Agnes DeMille Dance Theater; six music conservatories, and a brace of experimental and regional theaters focused on American playwrights, including the Public Theater, the La Mama Experimental Theater Club, the American Place Theater, the Eugene O'Neill Memorial Theater, the Mark Taper Forum.

In subsequent years, support of American artists and the celebration of American artistic contributions was increasingly focused on the needs of the individual creative artist. Composers and choreographers were individually funded for their work, and structured programs were developed to place artists in creative working relationships with producing or presenting institutions. Playwrights, video artists and filmmakers, painters and sculptors were all aided through such programs.

The Rockefeller Foundation/3

Throughout this long period, the preeminence of American artists became acknowledged not only in this country, but in the world at large. Rockefeller's long and steady commitment to America's expression of her values, dilemmas and aspirations had great rewards. And while Rockefeller was assuredly not the only player in the remarkable emergence of American artists, the support of private foundations, including Rockefeller, was probably a chief factor in this cultural shift.

III. Arts in the Intercultural and International Arenas

In the last decade, the Rockefeller Foundation has begun a new set of programs which recognize the power of the arts to represent and connect cultures. Within the United States, programs support the work of ethnic artists, of alternative artists, and of the institutions and communities within which they work. International programming connects these artists with peers and audiences abroad, and helps to provide the experience and inspiration that enables new, experimenting work across national boundaries to take place. In the radically shifting world in which we live, artists can play a significant role in creating understanding, empathy and new ideas, embodying the multicultural and transcultural societies we are becoming.

A working example of such a program is the Fund for U.S. Artists in International Festivals and Exhibitions, a partnership of Rockefeller, the Pew Trusts, the U.S.I.A., and the National Endowment for the Arts. The forming of this partnership has made possible over the last six years the movement of thousands of American artists to countries all over the globe: showing their work, featuring their diversity, and learning new ways of thinking about the world.

In summary, the Rockefeller Foundation over eighty years has succeeded in demonstrating, in its guidelines and in its grants, the centrality of the arts in modern life. By supporting experiment, by supporting indigenous work, and — more recently — by funding the intercultural movement of ideas and interpretation through the arts, the Foundation attests to the force of cultural life and the power of artists. The ability of private foundations to do this, with continuity, with flexibility, and to build partnerships with both the corporate and government sectors on behalf of the arts, provides a mighty support to culture, probably unique to the United States.

For all these reasons, and for its unflagging belief in artists, the Rockefeller Foundation is a strong candidate for a National Medal of Arts.

SENDAK, Maurice (Bernard) 1928-

PERSONAL: Born June 10, 1928, in Brooklyn, N.Y., son of Philip and Sarah (Schindler) Sendak. **Education:** Attended the Art Students' League, two years. **Home:** New York City and Ridgefield, Conn.

CAREER: Worked for comic book syndicate, All-American Comics, part time during high school, adapting the "Mutt and Jeff" newspaper strip for comic books; Timely Service (window display house), New York, N.Y., 1946; F.A.O. Schwartz, New York, N.Y., display artist, three years. During the spring of 1964, a one-man retrospective show of Sendak's drawings was held at the School of Visual Arts, New York City; from December, 1975, through February, 1976, a special exhibition of original illustrations from Sendak's works was held at the Ashmolean Museum, Oxford, England. **Member:** Authors League. **Awards, honors:** Caldecott Medal, 1964, for *Where the Wild Things Are*; Caldecott Medal runner-up for his illustrations in *A Very Special House*, *Little Bear's Visit*, *The Moon Jumpers*, *Mr. Rabbit and the Lovely Present*, and *What Do You Say, Dear?*; Hans Christian Andersen Medal, 1970, for the entire body of his work; *New York Times* Best Illustrated Children's Book Award, 1977, for *Fly by Night*. Honorary Doctor of Humane Letters, 1977, from Boston University.

WRITINGS—All for children: all self-illustrated, except where noted; all published by Harper, except where noted: *Kenny's Window*, 1956; *Very Far Away*, 1957; *The Sign on Rosie's Door*, 1960; *Chicken Soup with Rice* (also see below), 1962; *One Was Johnny* (also see below), 1962; *Alligators All Around* (also see below), 1962; *Pierre* (also see below), 1962; *Nutshell Library* (contains *Chicken Soup with Rice*, *One Was Johnny*, *Alligators All Around*, and *Pierre*; ALA Notable Book), 1962; *Where the Wild Things Are* (ALA Notable Book), 1963; *Hector Protector* [and] *As I Went Over the Water*, 1965; *Higglety Pigglety Pop!*; or, *There Must Be More to Life* (Horn Book honor list), 1967; *In the Night Kitchen* (ALA Notable Book), 1970; *Ten Little Rabbits: A Counting Book with Mino the Magician*, Philip H. Rosenbach, 1970; *Maurice Sendak's Really Rosie* (based on the television program of the same name), 1975; (with Matthew Margolis) *Some Swell Pup*; or, *Are You Sure You Want a Dog?*, Farrar, Straus, 1976; (editor) *The Disney Poster Book* (illustrated by Walt Disney Studios), Crown, 1977; *Seven Little Monsters*, 1977; *Outside Over There*, 1981.

Illustrator: all for children, except where noted; all published by Harper, except where noted: M. L. Eidinoff and H. Ruchlis, *Atoms for the Millions* (adult), McGraw, 1947; Robert Garvey, *Good Shabbos, Everybody!*, United Synagogue Commission on Jewish Education, 1951; Marcel Aymé, *The Wonderful Farm*, 1951; Ruth Krauss, *A Hole Is to Dig*, 1952; Ruth Sawyer, *Maggie Rose: Her Birthday Christmas*, 1952; B. S. de Regniers, *The Giant Story*, 1953; Meindert De Jong, *Hurry Home, Candy* (ALA Notable Book), 1953; M. De Jong, *Shadrach* (ALA Notable Book), 1953; R. Krauss, *A Very Special House*, 1953; Hyman Chanover, *Happy Hanukkah, Everybody*, United Synagogue Commission on Jewish Education, 1954; R. Krauss, *I'll Be You and You Be Me*, 1954; Edward Tripp, *The Tin Fiddle*, Oxford University Press, 1954; M. Aymé, *Magic Pictures*, 1954; Betty MacDonald, *Mrs. Piggie-Wiggie's Farm*, Lippincott, 1954; M. De Jong, *The Wheel on the School* (ALA Notable Book), 1954; R. Krauss, *Charlotte and the White Horse*, 1955; M. De Jong, *The Little Cow and the Turtle*, 1955; Jean Ritchie, *Singing Family of the Cumberlands*, Oxford University Press, 1955; B. S. de Regniers, *What Can You Do with a Shoe?*, 1955; Jack Sendak, *Happy Rain*, 1956; M. De Jong, *The House of Sixty Fathers*, 1956; R. Krauss, *I*

Want to Paint My Bathroom Blue, 1956; R. Krauss, *Birthday Party*, 1957; J. Sendak, *Circus Girl*, 1957; Ogden Nash, *You Can't Get There from Here*, Little, Brown, 1957; Else Minarik, *Little Bear* (ALA Notable Book), 1957; M. De Jong, *Along Came a Dog* (ALA Notable Book), 1958; E. Minarik, *No Fighting, No Biting!*, 1958; R. Krauss, *Somebody Else's Nut Tree*, 1958; Sesyle Joslyn, *What Do You Say, Dear?* (ALA Notable Book), W. R. Scott, 1958; E. Minarik, *Father Bear Comes Home* (ALA Notable Book), 1959; Janice Udry, *The Moon Jumpers* (ALA Notable Book), 1959; Hans Christian Andersen, *Seven Tales* (ALA Notable Book), 1959.

Wilhelm Hauff, *Dwarf Long-Nose* (ALA Notable Book), Random House, 1960; E. Minarik, *Little Bear's Friend*, 1960; R. Krauss, *Open House for Butterflies*, 1960; J. Udrey, *Let's Be Enemies*, 1961; Clemens Brentano, *The Tale of Gockel, Hinkel & Gackeliah*, Random House, 1961; E. Minarik, *Little Bear's Visit*, 1961; S. Joslyn, *What Do You Do, Dear?*, Young Scott Books, 1961; C. Berentano, *Schoolmaster Whackwell's Wonderful Sons*, Random House, 1962; Charlotte Zolotow, *Mr. Rabbit and the Lovely Present* (ALA Notable Book), 1962; M. De Jong, *The Singing Hill*, 1962; Leo Tolstoy, *Nikolai and the*

Childhood, 1963; Robert Keeshan, *She Loves Me, She Loves Me Not*, 1963; Randall Jarrell, *The Bat-Poet*, Collier, 1964; Amos Vogel, *How Little Lori Visited Times Square*, 1964; Jan Wahl, *Pleasant Fieldmouse*, 1964; William Engvick (editor), *Lullabies and Night Songs* (ALA Notable Book; Horn Book honor list), Pantheon, 1965; R. Jarrell, *The Animal Family* (Horn Book honor list), Pantheon, 1965; Isaac Singer, *Zlateh the Goat and Other Stories* (ALA Notable Book; Horn Book honor list), 1966; George MacDonald, *The Golden Key*, 1967; Robert Graves, *The Big Green Book*, Crowell, 1968; Frank Stockton, *Griffin and the Minor Canon* (ALA Notable Book; Horn Book honor list), Collins, 1968; E. Minarik, *A Kiss for Little Bear*, 1968; G. MacDonald, *The Light Princess*, Bodley Head, 1969; F. Stockton, *The Bee-Man of Orn* (Horn Book honor list), Holt, 1971; Doris Orgel, *Sarah's Room*, Bodley Head, 1971; Jakob and Wilhelm Grimm, *The Juniper Tree, and Other Tales from Grimm*, Farrar, Straus, 1973; R. Jarrell,

Fly by Night, Farrar, Straus, 1976; J. and W. Grimm, *King Grisley-Beard*, 1978.

Other works: Writer, director, lyricist, "Really Rosie" (thirty-minute animated television special; based on characters from *The Nutshell Library* and *The Sign on Rosie's Door*; music composed and performed by Carol King), CBS-TV, aired Feb-

ruary 19, 1975; lyricist and set designer, *Really Rosie* (musical play; based on television special of the same title; music by Carol King; first produced off-Broadway, October, 1980); lyricist, set and costume designer, *Where the Wild Things Are* (opera; based on the book of the same title; music by Oliver Knussen; first produced by the Brussels Opera, November, 1980); set and costume designer for Wolfgang Amadeus Mozart's *The Magic Flute* (opera; directed by Frank Corsaro; produced in Houston, 1980); set and costume designer for Leos Janacek's *The Cunning Little Vixen* (opera; produced by the New York Opera Company, Spring, 1981).

ADAPTATIONS—Movies and filmstrips: "Where the Wild Things are" (filmstrip), Western Woods, 1968; "Really Rosie Starring the Nutshell Kids" (movie), Weston Woods, 1976; "Pierre" (filmstrip with cassette), Weston Woods, 1976; "Chicken Soup with Rice" (filmstrip with cassette), Weston Woods, 1976; "Alligators All Around" (filmstrip with cassette), Weston Woods, 1976; "One Was Johnny" (filmstrip with cassette), Weston Woods, 1976.

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Prior Medal Recipients

NATIONAL MEDAL OF ARTS RECIPIENTS

1994

Harry Belafonte - Singer, actor
 Dave Brubeck - Pianist, bandleader, composer
 Celia Cruz - Singer
 Dorothy DeLay - Violin teacher
 Julie Harris - Actress
 Erick Hawkins - Dance choreographer
 Gene Kelly - Dancer, singer, actor
 Pete Seeger - Composer, lyricist, vocalist, banjo player
 Catherine Filene Shouse - Arts patron
 Wayne Thiebaud - Artist, teacher
 Richard Wilbur - Poet, teacher, critic, literary translator
 Young Audiences - Arts presenter

1993

Walter and Leonore Annenberg - Arts patrons
 Cabell "Cab" Calloway - Singer, bandleader
 Ray Charles - Singer, musician
 Bess Lomax Hawes - Folklorist
 Stanley Kunitz - Poet, educator
 Robert Merrill - Baritone
 Arthur Miller - Playwright
 Robert Rauschenberg - Artist
 Lloyd Richards - Theatrical director
 William Styron - Author
 Paul Taylor - Dancer, choreographer
 Billy Wilder - Movie director, writer, producer

1992

Marilyn Horne - Opera Singer
 James Earl Jones - Actor
 Allan Houser - Sculptor
 Minnie Pearl - Grand Ole Opry Performer
 Robert Saudek - Television Producer/Museum of Broadcasting
 Founding Director
 Earl Scruggs - Banjo player
 Robert Shaw - Orchestra Conductor/Choral Director
 Billy Taylor - Jazz pianist
 Robert Venturi and Denise Scott Brown - Architects
 Robert Wise - Film producer, director
 AT&T - Corporate Patron
 Lila Wallace-Reader's Digest Fund - Foundation Patron

1991

Maurice Abravanel - Music director, conductor
 Roy Acuff - Country singer, bandleader
 Pietro Belluschi - Architect
 J. Carter Brown - Museum director
 Charles "Honi" Coles - Tap dancer
 John O. Crosby - Opera director, conductor, administrator
 Richard Diebenkorn - Painter
 R. Philip Hanes, Jr. - arts patron
 Kitty Carlisle Hart - Actress, singer, arts administrator, dancer
 Pearl Primus - Choreographer, anthropologist
 Isaac Stern - violinist
 Texaco Inc. - arts patron

1990

George Francis Abbott - Actor, playwright, producer, director
 Hume Cronyn - Actor, director
 Jessica Tandy - Actress
 Merce Cunningham - Choreographer, dance company director
 Jasper Johns - Painter, sculptor
 Jacob Lawrence - Painter
 Riley "B.B." King - Blues musician, singer
 David Lloyd Kreeger - Arts patron
 Harris & Carroll Sterling Masterson - Arts patrons
 Ian McHarg - Landscape architect
 Beverly Sills - Opera singer, director
 Southeastern Bell Corporation - Corporate arts patron

1989

Leopold Adler - Preservationist, civic leader
 Katherine Dunham - Dancer, choreographer
 Alfred Eisenstaedt - Photographer
 Martin Friedman - Museum Director
 Leigh Gerdine - Arts patron, civic leader
 John Birks "Dizzy" Gillespie - Jazz trumpeter
 Walker Kirtland Hancock - Sculptor
 Vladimir Horowitz (Posthumous award) - Pianist
 Czelaw Milosz - Writer
 Robert Motherwell - Painter
 John Updike - Writer
 Dayton Hudson Corporation - Corporate arts patron

1988

Saul Bellow - Writer
 Helen Hayes - Actress
 Gordon Parks - Photographer, film director
 I.M. Pei - Architect
 Jerome Robbins - Dancer, choreographer
 Rudolf Serkin - Pianist
 Virgil Thomson - Composer, music critic
 Sydney J. Freedberg - Art historian, curator
 Roger L. Stevens - Arts administrator
 (Mrs. Vincent) Brooke Astor - Arts patron
 Francis Goelet - Music patron
 Obert C. Tanner - Arts patron

1987

Romare Bearden - Painter
 Ella Fitzgerald - Singer
 Howard Nemerov - Writer, Scholar
 Alwin Nikolais - Dancer, choreographer
 Isamu Noguchi - Sculptor
 William Schuman - Composer
 Robert Penn Warren - Poet
 J. W. Fisher - Arts patron
 Dr. Armand Hammer - Arts patron
 Mr. and Mrs. Sydney Lewis - Arts patrons

1987

Romare Bearden - Painter
Ella Fitzgerald - Singer
Howard Nemerov - Writer, Scholar
Alwin Nikolais - Dancer, choreographer
Isamu Noguchi - Sculptor
William Schuman - Composer
Robert Penn Warren - Poet
J. W. Fisher - Arts patron
Dr. Armand Hammer - Arts patron
Mr. and Mrs. Sydney Lewis - Arts patrons

1986

Marian Anderson - Opera singer
Frank Capra - Film director
Aaron Copland - Composer
Willem de Kooning - Painter
Agnes de Mille - Choreographer
Eva Le Gallienne - Actress/author
Alan Lomax - Folklorist, scholar
Lewis Mumford - Philosopher, literary critic
Eudora Welty - Writer
Dominique de Menil - Arts patron
Exxon Corporation - Corporate arts patron
Seymour H. Knox - Arts patron

1985

Elliott Carter - Composer
Ralph (Waldo) Ellison - Writer
Jose Ferrer - Actor
Martha Graham - Dancer, choreographer
Louise Nevelson - Sculptress
Georgia O'Keeffe - Painter
Leontyne Price - Soprano
Dorothy Buffum Chandler - Arts patron
Lincoln Kirstein - Arts patron
Paul Mellon - Arts patron
Alice Tully - Arts patron
Hallmark Cards, Inc. - Corporate arts patron

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- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
011a. memo	Melanne Verveer to the President re: National Humanities Medals [partial] (1 page)	08/11/1999	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20361

FOLDER TITLE:

Arts [1]

2013-0534-S
rc1679

RESTRICTION CODES

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

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

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

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

RR. Document will be reviewed upon request.

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

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
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- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

August 11, 1999

8:41

MEMORANDUM FOR THE PRESIDENT

8-12-99

FROM: MELANNE VERVEER
RE: NATIONAL HUMANITIES MEDALS

The National Council on the Humanities has made its recommendations for the 1999 National Humanities Medals.

Included in this binder are the first and second priority lists of recommendations generated by the Council. The names are listed alphabetically and biographies follow. As you know, the Council strongly recommends the artists and patrons noted on the first priority list. Substitutions can be made by the President from the nominees on the second list. Please note that [REDACTED]

(b)(6)

In 1989, the National Endowment for the Humanities instituted the Charles Frankel Prize to honor a select number of people for contributions to the humanities. In 1997, the name was changed to the National Humanities Awards. The selection process, as with the Arts Medals, begins with a solicitation for nominations from the National Endowment for the Humanities. The National Council on the Humanities reviews the nominations and makes recommendations to the President. The President selects the final recipients. The Awards are given to individuals or groups whose work has deepened the nation's understanding of the humanities, broadened citizens' engagement with the humanities or helped preserve and expand Americans' access to important humanities resources. You are free to choose up to 12 selections; however, because the list is so long when combined with the NEA list, you should feel free to select fewer.

Also included in this binder, for your information, is a list of previous National Humanities Medal recipients. The 1999 Medals will be awarded at a White House ceremony on September 29.

Copied
Verveer
Rodesa

I would do 1 or 2 from
Second list - ~~nothing~~
not 2 librarians - 1 enough -
any of 3 I marked OK

[REDACTED]
(b)(6)

[REDACTED]
[011a]

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
011b. memo	Melanne Verveer to the President re: National Humanities Medal [partial, page 2 in full] (2 pages)	08/11/1999	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20361

FOLDER TITLE:

Arts [1]

2013-0534-S

rc1679

RESTRICTION CODES

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

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8-12-99

August 11, 1999

PRESIDENTIAL ACTION MEMORANDUM

FROM: MELANNE VERVEER

Please choose recipients for the 1999 National Humanities Medal from the following first and second priority lists of nominees generated by the National Council on the Humanities. Biographies of each nominee follow under specified tabs.

FIRST PRIORITY NOMINEES

<u>TAB #</u>	<u>Nominee</u>	<u>Field</u>	<u>APPROVE</u>
	(b)(6)		☒
2	Patricia Battin	Library	☒
3	Taylor Branch	History	☒
	(b)(6)		☒
5	Jacquelyn Dowd Hall	History	☒
6	Garrison Keillor	Humor	☒
7	Jim Lehrer	TV Journalism/Literature	☒
8	John Rawls	Philosophy	☒
	(b)(6)		☒
10	Steven Spielberg	Film	☒
11	August Wilson	Literature	☒
	(b)(6)		☒

2 from Librarian
too many
DO!

[0116]

Copied
Verveer
Podesta