

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001a. memo	Melanne Verveer to the President re: National Humanities Medals [partial] (1 page)	08/11/1999	b(6)
001b. memo	Melanne Verveer to the President re: National Humanities Medal [partial, page 2 in full] (2 pages)	08/11/1999	b(6)
001c. list	re: non-selection (10 pages)	ca. 1999	b(6)
002. memo	re: non-selection (2 pages)	08/11/1999	b(6)
003. memo	Melanne Verveer to the President re: National Medal of Arts [partial] (2 pages)	08/11/1999	b(6)
004. bio	re: nominee (2 pages)	n.d.	b(6)
005. bio	re: nominee (1 page)	n.d.	b(6)
006. bio	re: nominee (1 page)	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. bio	re: nominee (1 page)	n.d.	b(6)

COLLECTION:

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

FOLDER TITLE:

Arts [2]

2013-0534-S

rc1680

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]
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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.

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August 11, 1999

MEMORANDUM FOR THE PRESIDENT

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) [001a]

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.

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001b. memo	Melanne Verveer to the President re: National Humanities Medal [partial, page 2 in full] (2 pages)	08/11/1999	b(6)

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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)		<u>[0016]</u>
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)		_____

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PREVIOUS NATIONAL HUMANITIES MEDAL RECIPIENTS

1998

Stephen Ambrose
Diana Eck
Henry Louis Gates, Jr.
Ramon Eduardo Ruiz
Garry Wills

E.L. Doctorow
Nancy Gaj
Vartan Gregorian
Arthur M. Schlesinger, Jr.

1997

Nina Archabal
Richard J. Franke
Don Henley
Luis Leal
Paul Mellon

David A. Berry
William Friday
Maxine Hong Kingston
Martin Marty
Studs Terkel

PREVIOUS FRANKEL PRIZE RECIPIENTS

1996

Rita Dove
Daniel Kemmis
Bill Moyers

Doris Kearns Goodwin
Arturo Madrid

1995

William R. Ferris
David Macaulay
Bernice Johnson Reagon

Charles Kuralt
David McCullough

1994

Ernest L. Boyer
Peggy Whitman Prenshaw
Dorothy Porter Wesley

William Kittredge
Sharon Percy Rockefeller

1993

Ricardo Algria
Hanna Gray

John Hope Franklin
Andrew Heiskell

Laurel Ulrich

1992

**Allan Bloom
Richard Rodriguez
Eudora Welty**

**Shelby Foote
Harold K. Skramstad**

1991

**Winton Blount
Louise Cowan
John Tchen**

**Ken Burns
Karl Haas**

1990

**Mortimer J. Adler
Bernard M.W. Knox
Ezra R. Wolfe**

**Henry Hampton
David Van Tassel**

1989

**Patricia L. Bates
Willard L. Boyd
Americo Paredes**

**Daniel J. Boorstin
Clay S. Jenkinson**

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August 11, 1999

MEMORANDUM FOR THE PRESIDENT

FROM: MELANNE VERVEER
RE: NATIONAL MEDAL OF ARTS

The National Council of the Arts has made its recommendations for the 1999 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. In fact, you can also add a different choice, should that be your preference.

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 Foundations 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. However, you may want to select fewer because the group has gotten very large in the last year with the expansion of the NEH list.

Also, please note in the pocket of this binder a bio on Victor Borge. For several years, Sen. Dodd has been vigorously urging Borge's selection. You will also see an article regarding the activities on another NEA nominee. You had asked that Norman Lear be resubmitted this year. He's on the 2nd list. Finally, Rep. Nadler called to strongly endorse the Julliard School's nomination.

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

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August 11, 1999

PRESIDENTIAL ACTION MEMORANDUM

FROM: MELANNE VERVEER

Please choose a total of twelve recipients for the 1999 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	Maria Tallchief	Dance	74	IL	OK	_____
	(b)(6)					_____ [003]
3	Lydia Mendoza	Folk/ Traditional Arts	83	TX	TX	_____
4	Robert McCloskey	Literature	84	ME	OH	_____
5	Paul Newman	Media	74	CT	OH	_____
6	Aretha Franklin	Music	57	MI	TN	_____
	(b)(6)					_____
8	Ellen Stewart	Theater	79	NY	IL	_____
9	George Segal	Visual Arts	74	NJ	NY	_____
	(b)(6)					_____
11	The Julliard School	Arts Organization		NY		_____
12	Winton M. "Red" Blount	Patron	78	AL	AL	_____

SECOND PRIORITY NOMINEES

<u>TAB #</u>	<u>Nominee</u>	<u>Field</u>	<u>Age</u>	<u>Residence</u>	<u>Birthplace</u>	<u>APPROVE</u>
--------------	----------------	--------------	------------	------------------	-------------------	----------------

(b)(6)

2	Michael Graves	Design	64	NJ	IN	_____
3	Odetta Gordon	Folk/ Traditional Art	68	NY	AL	_____
4	William Maxwell	Literature	91	NY	NE	_____
5	Norman Lear	Media	77	CA	CT	_____
6	Kronos Quartet	Music		CA		_____
7	Rosetta LeNoire	Opera/ Musical Theater	87	NY	NY	_____

(b)(6)

(b)(6)

10	Harvey Lichtenstein	Administrator	70	NY	NY	_____
11	Old Town School Of Folk Music	Arts Organization		IL		_____
12	Irene Diamond	Patron	89	NY	PA	_____

Maria Tallchief

Maria Tallchief is acknowledged to be the first American-born prima ballerina. Daughter of a Scotch-Irish mother and full-blooded Osage Indian father, she was born in Oklahoma. She and her sister Marjorie studied ballet and after they showed early promise the family moved to Los Angeles where they were students of Bronislava Nijinska.

She was just 17 when she joined the Ballet Russe de Monte Carlo. And in 1948, when George Balanchine formed the New York City Ballet, she became its prima ballerina. She was Balanchine's inspiration and his wife, dancing with the company for 18 years. He created the title role in "Firebird" and the role of the "Sugar Plum Fairy" in the Nutcracker for her, both of which secured her place in the history of ballet.

In 1953 President Eisenhower honored her as the "Woman of the Year," and she holds doctorates from 10 colleges and universities. In 1996 she was honored at the Kennedy Center as one of the outstanding artists of the century.

Her biography, "Maria Tallchief—America's Prima Ballerina" was published in 1997, chronicling her remarkable life and career from growing up on the Osage Indian reservation to her acclaimed performances throughout the world. She makes her home in the Chicago suburb of Highland Park with her husband Henry "Buzz" Pascheo. They are the parents of one grown daughter, Elise Pascheo, who is a poet.

Maria Tallchief continues her artistic contributions as a member of the Lyric Opera of Chicago's Women's Board and is the Opera Company's director of ballet.

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004. bio	re: nominee (2 pages)	n.d.	b(6)

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Lydia Mendoza

Lydia Mendoza has left a major mark on Mexican-American music over a career that spans most of the twentieth century. She was the first woman performer of Mexican-American vernacular music to emerge as a "star" from the early years of commercial music recording in the 1930s. She was the first rural American woman performer to garner an enormous following throughout Latin America. Herself the embodiment of grassroots Mexican border culture, she earned the sobriquets "La Cancionera de los Pobres" (The Poor People's Singer) and "La Alondra de la Frontera" (The Lark of the Border). No other Latino folk performer surpasses her in significance; when the National Heritage Fellowships were launched in 1982, she was among the first year's honorees. She is the subject of the 1993 Arte Público Press publication *Lydia Mendoza: A Family Autobiography* and an upcoming biography to be published by the Oxford University Press.

Career Highlights:

- | | |
|--------------|--|
| 1927-8 | Performs professionally with her family group "El Cuarteto Carta Blanca" in the Lower Rio Grande Valley. |
| 1928 | Makes ten records in San Antonio for the Okeh label. |
| 1928-30 | Family group performs for fellow farmworkers in Pontiac and Detroit, Michigan. |
| 1930-34 | Cuarteto Carta Blanca returns to Texas; Lydia Mendoza begins career as solo artist, performing daily in the Plaza del Zacate open-air market in San Antonio. |
| 1934-40 | Makes nearly 200 recordings for the Bluebird label and tours extensively in Hispanic Southwest. At her second session, records the internationally-successful song "Mal Hombre" that became her signature song over the rest of her career and that established her long-lived reputation in Latin American and the Southwest. |
| 1947-77 | After a slow period during WWII, resumes touring in both U.S. and Mexico, and records for Falcón, Ideal, Victor, and Columbia labels. |
| 1971-present | Appears at festivals and concerts outside Mexican and Mexican-American orbits, including the Smithsonian Bicentennial Festival of American Folklife and the Jimmy Carter Presidential inauguration. |
| 1982 | Principal representative profile of Mexican-American recording in the Library of Congress publication <i>Ethnic Recordings in America: A Neglected Heritage</i> . |
| 1982 | Among first recipients of NEA National Heritage Fellowship. |
| 1999 | Receives National Association for Chicana & Chicano Studies Lifetime Achievement Community Award. |

Robert McCloskey

FOR ALL NOMINATIONS

On this single page, summarize key professional credits, accomplishments or highlights. For Patron/Patron Organizations, outline artistic projects supported. Use one-inch margins and a readable type size (12 point is recommended).

Robert McCloskey Author

Robert McCloskey (born 1914, Hamilton Ohio) is a writer and illustrator of children's books, and the only individual ever to receive the Caldecott Medal for Literature twice. His work has also been recognized with the Prix de Rome, Catholic Library Association's Regina Medal for "continued distinguished contributions to children's literature," and honorary doctorates from Miami University, Mount Holyoke College and the University of Maine. Five of his publications have been selected as notable books by the American Library Association.

In 1934, as a high school senior in Hamilton, Ohio, McCloskey was asked by an architect to create over 20 bas reliefs in stone for the municipal building of his hometown. Eventually the children's section of Hamilton's Lane Public Library was named for him. He began to draw and paint things he remembered of his boyhood from which came his first book, *Lentil*, published in 1940.

He is highly regarded as an author and illustrator of children's books who blended interests in music, engineering and art to create an original style that is distinctly "American" in flavor. His characters have been compared to those of Mark Twain's Tom Sawyer.

The unforgettable duck family in McCloskey's Caldecott Medal-winning *Make Way for Ducklings* has also warmed the hearts of several generations of readers, and inspired larger-than-life-size bronze replicas of the mother duck and her ducklings, which have stood since the late 1980s in the Boston Public Garden, the setting for McCloskey's tale.

Alice Fannin, in the *Dictionary of Literary Biography*, sums up McCloskey's reputation this way: "A first-rate illustrator, in his books McCloskey provides art that is an added attraction--always well done and sometimes exquisite." Speaking of his humor, Helen W. Painter, in *Elementary English*, writes "this quality, plus the ability to portray facets of ordinary but real living which are familiar to all of us, creates a kind of magnet that draws us together...Perhaps seldom has an individual in his representation of reality verging on the comic made greater use of his own background and personal characteristics in his work than has Robert McCloskey."

Writings - Self-Illustrated:

Lentil, Viking, 1940
Make Way for Ducklings, Viking, 1941
Homer Price, Viking, 1943
Blueberries for Sal, Viking, 1948
Centerburg Tales, Viking, 1951
One Morning in Maine, Viking, 1952
Time of Wonder, Viking, 1952
Burt Dow, Deep-Water Man: A Tale of the Sea in the Classic Tradition, Viking, 1963

Illustrations:

Anne Burnett Malcomson, *Yankee Doodle's Cousins*, Houghton, 1941
Robert Hobart, *Tree Toad*, Stokes, 1942
Claire Huchet Bishop, *The Man Who Lost His Head*, Viking, 1942
Tom Robinson, *Trigger John's Son*, Viking, 1949
Ruth Sawyer, *Journey Cake, Ho!*, Viking, 1949
Anne H. White, *Junket*, Viking, 1955
Keith Robertson, *Henry Reed, Inc.*, Viking, 1958
Keith Robertson, *Henry Reed's Journey*, Viking, 1963
Keith Robertson, *Henry Reed's Baby-Sitting Service*, Viking, 1966
Keith Robertson, *Henry Reed's Big Show*, Viking, 1970

FOR ALL NOMINATIONS

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Paul Newman has been appearing on the screen and stage for over forty-six years. Originally a sporting goods store manager, he attended Yale University and made his movie debut in 1954's The Silver Chalice. Since that time, he has appeared in fifty-nine movies in the capacity of actor, director, or actor/director.

In 1968, along with fellow actors Sidney Poitier, Barbra Streisand, and Steve McQueen, he formed First Artists Production Company. This resulted in directing his wife Joanne Woodward in Rachel, Rachel among other directorial triumphs. The esteem in which Paul Newman is held is, perhaps, best revealed by noting that he has received seven Academy Award nominations as an actor and one as a producer.

Mr. and Mrs. Newman's contributions to the American cultural landscape are not, however limited to films and movies. Through profits derived from sales of popcorn, salad dressings, and sauces, Paul Newman funds the Sundance Foundation that benefits numerous children's programs including a camp for terminally ill youths.

Today, Paul Newman continues to act and indulge in his other passion, namely automobile racing. Newman's racing successes include a National SCCA Championship clinched at Road Atlanta and second place in the 1979 24 Hours of Le Mans. In 1995, at the age of seventy, Paul Newman became the oldest driver ever to win a professionally sanctioned auto race when he co-drove to a class victory in the 24 Hours of Daytona.

Notable artistic endeavors of this artist include:

1958	Cat On A Hot Tin Roof	(Academy Award Nomination)
1958	The Long Hot Summer	
1959	The Young Philadelphians	
1961	The Hustler	(Academy Award Nomination)
1963	Hud	(Academy Award Nomination)
1966	Torn Curtain	
1967	Cool Hand Luke	(Academy Award Nomination)
1968	Rachel, Rachel	(Academy Award Nomination)
1969	Butch Cassidy & The Sundance Kid	
1973	The Sting	
1976	The Drowning Pool	
1981	Absence of Malice	(Academy Award Nomination)
1982	The Verdict	(Academy Award Nomination)
1986	The Color Of Money	
1989	Blaze	
1994	Nobody's Fool	(Academy Award Nomination)

Aretha Franklin

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When **Aretha Franklin**, the Queen of Soul, made her debut with the Detroit Symphony Orchestra in three concerts at Orchestra Hall in November of 1998, she thrilled hometown sell-out crowds each night, bringing down the house with her hits "Respect" and "Freeway of Love", as well as arias from Turandot and Tosca! Greg Sadow for the Wall Street Journal said, "This was an Occasion with a capital O written in flames against the Michigan sky. Detroit's Mayor Dennis Archer was there, along with Michigan Rep. John Conyers and a host of civic dignitaries...the sheer health of her voice, life surging through it with enough power to make her almost a monument, [was] the equivalent of a great forest or the Grand Canyon."

In her distinguished career, Ms. Franklin has earned seventeen Grammy Awards (including the 1991 Legend Award and the 1993 Lifetime Achievement Award), was the first woman inducted into the Rock and Roll Hall of Fame, and became the first African-American woman to grace the cover of Time Magazine. She is the youngest American ever to receive the coveted Kennedy Center honor for achievement in the performing arts. Aretha Franklin was born in Memphis, Tennessee and raised in Detroit. The daughter of the renowned minister, the Reverend C.L. Franklin, Aretha was featured as a soloist on his many nationwide tours and at the New Bethel Baptist Church. After an initial brief recording period with Columbia Records in the early 1960's, Ms. Franklin became a worldwide sensation with her first recording at Atlantic Records, "Respect", a tune written by Otis Redding, but destined to become Ms. Franklin's signature song. Aretha's golden decade-plus of hits for Atlantic Records followed (1967-1979) establishing her as one of the most successful recording artists of all time. In 1980, she began her association with Arista Records which has resulted in nine albums and thirty hit single recordings including "Freeway of Love" and "Who's Zoomin' Who".

Other career highlights have included a much acclaimed role in the 1980 movie "The Blues Brothers" and a Royal Command Performance for Queen Elizabeth II. In 1993, she performed her spellbinding version of "I Dreamed A Dream" from the hit Broadway musical "Les Miserables" at the first inauguration of President William Clinton. Aretha Franklin's voice has been designated a natural resource of the State of Michigan.

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Ellen Stewart is the Founder and Director of La MaMa E.T.C., the New York City theater that began in October 1961 with the vision of nurturing and encouraging the creative endeavors of new generations of artists. To this day, La MaMa remains true to this founding vision; and has presented more than 1,800 productions. Its resident theater troupe has performed throughout the world, including Africa, Columbia, Venezuela, Lebanon, Iran, Belgium, Holland, Denmark, Finland, Scotland, England, Sweden, France, Italy, Switzerland, Spain, Croatia, Korea, Turkey, Yugoslavia, and Macedonia.

New Eastern European Theater was introduced in America in 1967, when Ellen Stewart helped bring Jerzy Grotowski, Ryszard Cieslak, and Ludwig Flaszen to America. Ms. Stewart was instrumental in introducing to America some of the world's most influential artists, including Andrei Serban, Thaddeus Kantor, and Peter Brook, and is proud of La MaMa's long heritage as an international theater, having hosted artists from more than seventy different countries.

As a result of being a laboratory for artists, dancers writers, musicians, actors and directors to gather, investigate and create, La MaMa has given birth to some of the most exciting artists of contemporary American theatre, from Bette Midler and Robert DeNiro to Blue Man Group, not to mention a host of playwrights, directors, musicians, composers, and designers.

Ellen Stewart herself has staged composed, directed and written librettos for original folk-opera/spectacles presented around the world; has lectured and led countless workshops at universities, symposiums, conferences, and international festivals; and is a visiting professor of the Institute of Drama in South Korea and is a long-standing member of the Seoul International Theater Institute.

Ellen Stewart is the recipient of numerous Honorary Doctorates and awards, including the MacArthur "Genius" Award and the National Endowment for Arts and Culture. She was appointed an "Officer" in the "Ordre Des Arts Et Letters" of the Republic of France, and recently received the Les Kurbas Award for "Distinguished Services to Art and Culture" from the Ukraine. In January 1993 Ellen Stewart was inducted into the "Broadway Theater Hall of Fame," becoming the first Off-Broadway Artist ever to receive this honor. In December 1994 Ellen Stewart was awarded the "Order of the Sacred Treasure, Gold Rays with Rosette" by the Emperor of Japan.

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AWARDS & HONORS:

- 1970 Doctor of Fine Arts
 Rutgers, State University of New Jersey, New Brunswick, NJ
- 1985 Visual Arts Award
 The Bronx Museum of the Arts, New York, NY
- 1986 The Mayer Sulzberger Award
 The Jewish Museum, New York, NY
- 1987 Hall of Fame/Rutgers Achievement Award
 Rutgers, State University of New Jersey, New Brunswick, NJ
- The Governor's Walt Whitman Creative Arts Award
 State of New Jersey, Trenton, NJ
- 1988 Alumni Achievement Award
 Pratt Institute, Brooklyn, NY
- National Arts Club Artist Award, New York, NY
- 1991 Distinguished Alumnus Award
 New York University, New York, NY
- Order of Andres Bello, First Class
 The Republic of Venezuela, Caracas, Venezuela
- 1992 Doctor of Fine Arts
 State University of New York at Purchase, Purchase, NY
- International Lifetime Achievement Award for Sculpture
 International Sculpture Center, Washington, DC
- New Jersey Pride Award
 Outstanding Contribution to the State of New Jersey
- 1994 Doctor of Fine Arts
 Massachusetts College of Fine Arts, Boston, MA
- 1997 Praemium Imperiale Award, Tokyo, Japan
 Lifetime Achievement in the Arts

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The Juilliard School

Established in 1905 as the Institute of Musical Art, The Juilliard School was originally conceived as an American Conservatory of Music to rival those in Europe. As it evolved over the years, the School quickly became a leader and innovator in the field of arts education. While always maintaining technical standards of the highest order in the training of gifted students, the School remained sensitive to changing conditions in the arts world. The development of an innovative approach to music education in the Literature and Materials of Music, introduced by Juilliard in 1947; the creation of the Dance Division in 1951 and the Drama Division in 1968; and the pioneering integration of the humanities into the development of the artist through the creation of an inter-divisional Liberal Arts Program in 1985 are some examples of how the Juilliard experience has been reshaped periodically to create new opportunities or to meet new circumstances in the arts.

In recent years, Juilliard has emphasized a wide range of educational outreach programs as a way of instilling a sense of activism and arts advocacy in its students. The Community Service Fellowship Program, created in 1989, sends Juilliard students to perform in local hospitals, nursing homes, hospices and alternative care facilities. Additional outreach programs include the Edward John Noble Concert Fellows Program, established in 1995, which provides opportunities for public school classes of third through fifth graders to experience concerts at Juilliard; the Morse Fellowship Program, established in 1994, which prepares and enables graduate music students with a talent and passion for teaching to share their musical understanding with New York City public school students; and the Music Advancement Program, begun in 1991, a highly personalized program that provides the opportunity for traditionally under-represented students, drawn from the New York City public school system, to explore the beauty, discipline and joy of classical music through intensive Saturday instruction with faculty composed of Juilliard alumni, advanced students and other accomplished professionals who make a special effort to develop one-on-one relationships with their students.

The School's Drama Division has likewise engaged in educational outreach programs since the early 1970s, bringing live theater to school children in the form of abridged versions of plays by Shakespeare and other distinguished playwrights performed by third-year students in the actor-training program. Since 1996, full-length, fully produced versions of Shakespeare's plays have been presented to high school students bussed to Juilliard. The performances, the post-performance discussions between visitors and cast, and a tour of other Lincoln Center facilities have been enthusiastically received by visiting students and their teachers.

Juilliard's contribution to the arts in America is perhaps best measured by the accomplishments of its alumni, including recent National Medal of Arts winners James Levine; Dorothy DeLay, an alumna and a member of the School's violin faculty since 1948; and Paul Taylor, an alumnus of the School's Dance Division. Leontyne Price, likewise a Juilliard alumna, was among the first group of National Medal honorees in 1985. William Schuman, who was awarded the medal in 1987, served as the School's president from 1945 to 1962. The range of alumni also includes multi-talented, award-winning stage and screen actors, such as Christine Baranski, Kevin Kline, Patti LuPone, Audra McDonald, Christopher Reeve, Kevin Spacey and Robin Williams. Distinguished alumni of the School are world-renowned composers, conductors, singers, actors, dancers, directors, choreographers, musicians, and teachers. They are working artists who carry with them the highest standards of their profession in a wide variety of venues and in all parts of the world. Juilliard alumni are a truly national resource, represented in all fifty states, as well as Puerto Rico and the District of Columbia. They tour with dance companies; they act in repertory theaters, on television and in film; they perform with symphonies; they sing with opera companies; they create new works, and they breathe new life into works from the standard repertory.

Rather than rest on its laurels or merely attempt to maintain the status quo, Juilliard is currently undertaking an initiative to strengthen its curriculum by enhancing opportunities for students' intellectual and personal development, and by increasing the emphasis on the creation and realization of new works throughout the Juilliard experience.

The Juilliard School is a national treasure for the performing arts, graduating the most talented artists who are destined to become leaders in their fields. The School's long history of contributions to the performing arts should, I believe, be recognized by awarding Juilliard a 1999 National Medal of Arts.

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- 1995 Receives the Leadership Award from the national Business Committee for the Arts, Inc., New York, for his exemplary contributions to the arts in the United States.
- 1995 Presents *The Nancy Hanks Lecture on Arts and Public Policy* at The John F. Kennedy Center for the Performing Arts, Washington, DC, emphasizing the importance of federal government support to the arts.
- 1993 Receives Citizen of the Year Award, Beaver Creek, Colorado.
- 1993 Pledges a \$1 million matching gift to the Endowment Fund of the Alabama Shakespeare Festival to establish a chair in honor of former Managing Director, E. Timothy Langan.
- 1993 Receives the Rhodes College Distinguished Service Award.
- 1993 Pledges \$500,000 to the Folger Shakespeare Library Renaissance Fund campaign.
- 1992 Receives the National Governor's Association Distinguished Service Arts Award.
- 1991 Awarded the Charles Frankel Prize from the National Endowment for the Humanities.
- 1991 Testifies before the House Interior Appropriations Subcommittee on behalf of the National Endowment for the Arts.
- 1991 Receives the Distinguished Service Award from the Association of Governing Boards of Universities and Colleges.
- 1990 Receives an Honorary Doctorate from Amherst College for exemplary service to the arts.
- 1989 Appointed to the Royal Shakespeare Company's Board of Governors.
- 1989 Receives the Alabama Humanities Award.
- 1988 Receives the Frank Plummer Memorial Arts Award from the Montgomery Business Committee for the Arts.
- 1988 Named Montgomery Citizen of the Year.
- 1987 Blount, Inc. receives a Business in the Arts Award from the Montgomery Business Committee for the Arts for its outstanding support of the arts.
- 1986 Receives the Award for Excellence in Corporate Collecting from the Association of Corporate Art Curators.
- 1986 Blount, Inc. receives a Business in the Arts Award from the national Business Committee for the Arts, Inc. for its outstanding support of the arts.
- 1986 Establishes a \$50,000 maintenance endowment fund for the John Quincy Adams Ward statue of William Shakespeare in Central Park, New York.
- 1986 Appointed to the President's Committee on the Arts and the Humanities.
- 1985 Blount, Inc. receives a Business in the Arts Award from the national Business Committee for the Arts, Inc. for its outstanding support of the arts.
- 1985 Donates 35 acres of land, 41 works of art from The Blount Collection and made a \$500,000 grant construction grant from The Blount Foundation to the Montgomery Museum of Fine Arts.
- 1984 Proclamation from the Governor of Alabama for Distinguished Service to the State.
- 1984 Blount, Inc. receives a Business in the Arts Award from the national Business Committee for the Arts, Inc. for its outstanding support of the arts.
- 1982 Blount, Inc. receives a Business in the Arts Award from the Montgomery Business Committee for the Arts for its outstanding support of the arts.
- 1982 Makes the largest single contribution ever — more than \$22 million — in the history of the American theater to the Alabama Shakespeare Festival.
- 1981 The Vatican Art Collection travels to the U.S. for the first time due to Mr. Blount's work with Friends of American Art in Religion. He was awarded a Papal Medal from Pope John Paul II for his efforts.
- 1980 Co-founded the Montgomery Business Committee for the Arts, the first Affiliate of the national Business Committee for the Arts, Inc.
- 1979 Blount, Inc. receives a Business in the Arts Award from the national Business Committee for the Arts, Inc. for its outstanding support of the arts.

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Michael Graves

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The architect Michael Graves, FAIA, is nominated for the 1999 National Medal of Arts, because, for over thirty-five years, he has been regarded as one of the most brilliant and influential designers and educators America has ever produced.

Those around Graves recognized early on that he was remarkable. His architecture school career, at the University of Cincinnati, and at the Graduate School of Design at Harvard, was exceptional. As a young man, in the early 60s, he won the Rome Prize in Architecture from the American Academy in Rome, which led to a formative period of study and travel in Italy. In 1962, he joined the faculty at Princeton where he still teaches as the Schirmer Professor of Architecture. He established his architectural office in 1964, and in 1970, won the first of the 14 design awards that would be conferred on him by *Progressive Architecture* magazine. By then, his drawings had become legendary and sought-after – the faraway, square buildings, faint in the landscape, with their symmetrical openings, surrounding small trees, and vast areas of space – eerily, airily rendered – on yellow tracing paper – were transforming of the way one saw.

Graves's idiom at first was that of abstract modernism, and, in the late 60s and 70s, it took on the unique design vocabulary for which he has been known ever since. This vocabulary, and the vision it expresses, make his buildings instantly recognizable. Graves's underlying formalism and problem-solving intelligence work in myriad architectural situations, and also gives exceptional quality to the industrial designs he has produced, especially in recent years, not only for Alessi, one of the great European designers, but also for Steuben, Lenox, Disney, and, most recently, for Target, the American manufacturer of everyday objects who wish their customers to be empowered "to unlock the potential of their living environments."

Michael Graves has been a leader in the design profession throughout his long career. He is admired by his peers, adored by his students, and relied upon, and returned to, by his clients. He is a designer through and through, and his accomplishments exceed those of anyone else working today. No one can match him for versatility and artistic giftedness. Over the last 25 years, he has received 9 National Honor Awards from the American Institute of Architects and more than 50 design awards from the New Jersey Society of Architects; he has been the subject of countless publications; he has been involved with many of the major design commissions of this quarter of the century; he holds 9 honorary doctorates; in 1991, he was inducted into the American Academy of Arts and Letters. He has long been a Trustee of the American Academy in Rome.

If designers are the artists most crucial to the comfort and quality of most people's lives, because it is they who invent and shape every article involved in day-to-day living -- from the spoon to the city -- and if we Americans are considered slow to realize the design opportunities awaiting us in the shaping of the public realm, Michael Graves has understood and elevated the experience for all -- whether it be the aesthete or the common man. There could be no better example of his inventiveness than in the new scaffolding on the Washington Monument that both provides access to the workman, and also allows for inspection by the viewer.

This is why, more than any designer working today, he should be awarded the National Medal of Arts. He has had a tremendous impact on the public realm, and on all whom he has taught. He elevates the profile and the accomplishments of designers; he illuminates the design process and inspires those who might follow in his footsteps; he improves the quality of much that is made and imagined; he is good for design and for art. No one is more deserving; no one would bring more lustre to the honor.

"ODETTA" GORDON

Odetta is an imposing figure on the stage, with her flamboyant caftans or dashikis, matching head scarves, bold earrings and gold forehead charm, incense burning at the end of her guitar, her body moving, dancing talking with and caressing her audience with her music.

"I'm an interpreter of folk music, which encompasses more than folk songs handed down from the generations. It includes work songs, game songs, children's songs, gospel and blues...songs from people who had to entertain themselves outside of their daily work, and songs for people and their emotional needs," states Odetta, describing her unique style of song.

A longtime resident of New York City, Odetta was born in Birmingham, Alabama, on New Year's Eve 1930. Her first love was classical music, even while growing up with her stepfather who listened to "The Grand Old Opry" on the radio every Saturday night. She studied voice privately with the idea of singing oratory, as she felt being black she didn't have a chance to get into an opera company. When she was 19, while touring in the chorus of "Finian's Rainbow" in San Francisco, she attended a party where there was folk singing and guitar playing, and she suddenly realized that there "was some fantastic stuff labeled folk music." A friend gave her a guitar she wasn't using, taught her some chords and launched Odetta on a lifelong career.

Odetta describes American folk music as "unique" because it is derived from a combination of different peoples. "It could never have begun in just Africa or England or Scotland, because everyone came here from somewhere else with their own music. American folk became a blend of all people's music." The bulk of Odetta's repertoire originates from the Archives of Folk Music at the Library of Congress, for which she herself has done recordings.

Odetta's multi-faceted voice and other talents, are evidenced by the versatility of her performances. She has sung in concerts throughout Europe, Russia, Japan, Australia, China and Israel on innumerable tours; performed in festivals, clubs, universities and colleges throughout the United States, as well as in prisons wherever and whenever she is needed; sung in oratories; accompanied ballet companies and solo dancers; done concerts with symphony orchestras; acted in "The Crucible" and starred in "The Effects of Gamma Rays on Man-in-the-Moon Marigolds," both produced in Canada.

At the prime of her life at age 68, she aspires to do more acting in the future, is currently working on a series of albums based on repertoire from the 20's, 30's and 40's, and would like to compose more of her own writings. Her favorite audiences are college kids. "They're TV babies and rock concert devotees. I feel that their listening muscles need development." Bob Dylan and Janis Joplin, among other singers, have stated that Odetta's performances and records inspired them to get into folk.

Odetta is a recipient of the Duke Ellington Fellowship award at Yale University, where she has participated in many concerts at the "University without Walls". She has received an Honorary Doctorate from Bennett College, acknowledging her as not only a musician, but a music historian. She is a Grammy Award winner in the category of Ethnic/Folk. She has appeared in numerous PBS-TV specials, guest starring with the Boston Pops, Peter, Paul & Mary, the Boys Choir of Harlem, Richie Havens, Pete Seeger and Arlo Guthrie, among others. In 1993-94 she toured with Nina Simone and Miriam Makeba on a "3 Divas Concert Tour" in Italy. In 1993 she received the "Key to the City of Birmingham" while there for a CBS-TV "Sunday Morning" special, where she did a Benefit Concert at the Black Hall of Fame. In 1999 she is celebrating her 50th Anniversary Year in Show Business.

Compiled of excerpts from writings by Mildred Levinstone, and Douglas A. Yeager.

William Maxwell

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William Maxwell was born in Lincoln, Illinois in 1908. He was educated at the University of Illinois and at Harvard University.

He was fiction editor of the New Yorker Magazine from 1936 to 1976, editing and encouraging important work by a number of the mid-century's finest writers, including the great Irish writer Frank O'Connor. His own published fiction represents a body of the most lucid, lovely, penetrating prose in American letters. His books of fiction, memoir and essays include *Bright Center of Heaven* (1934), *They Came Like Swallows* (1937), *The Folded Leaf* (1945), *Time Will Darken It* (1948), *Stories* [with Jean Stafford, John Cheever, and Daniel Fuchs] (1956), *The Chateau* (1961), *The Old Man at the Railroad Crossing and Other Tales* (1966), *Ancestors* (1971), *Over by the River and Other Stories* (1977), *So Long, See You Tomorrow* (1980), *The Outermost Dream* (1989), *Billie Dyer and Other Stories* (1992), *All the Days and Nights* (1994). His books for children include *Mrs. Donald's Dog Bun and His Home Away from Home* (1995) and *The Heavenly Tenants* (1946).

I think this list makes clear that, at the very least, no can beat him for titles (*Time Will Darken It* ? If I ever once thought of a title so beautiful I'd die happy).

He has received the Brandeis Creative Arts Award Medal, the American Book Award, and, from the American Academy of Arts and Letters, the Howells Medal and the Gold Medal for Fiction, the PEN/Malamud Award, The Chicago Tribune Heartland Award, and the National Book Critics Circle's Ivan Sandroff Award for Distinguished Service to American Letters.

I can think of no living person who, both in imaginative and editorial capacities, has made such a brilliant, genuine, long-running contribution to American fiction. There is no writer more deserving of his nation's appreciation and honor.

Norman Lear

Who's Who In Television & Cable
ed. Steven H. Scheuer
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LEAR, NORMAN

Writer/Prod./Dir., Embassy Communications

c/o Embassy Communications, 1901 Ave. of
the Stars, Los Angeles, CA 90067

b. July 27, 1922. New Haven, CT.

EDUCATION: Emerson College.

CAREER HIGHLIGHTS: One of the great innovators of TV comedy, this liberal-minded writer and producer reshaped the TV sitcom from escapist fare into a thinking person's entertainment. Lear's use of touchy material was handled with finesse. Gaining experience as Co-Writer, "Ford Star Revue" and "The Colgate Comedy Hour," Lear entered into long-range partnership with Bud Yorkin. Together they produced "The Andy Williams Show" and specials with Fred Astaire, Carol Channing and other stars before repeating their success on the big screen with *Divorce American Style*, *Cold Turkey*, and *The Night They Raided Minsky's*. Reconquering TV, Lear built up a TV comedy empire beginning with the smash hit "All in the Family," followed by "Good Times," "The Jeffersons," and "Maude," which consolidated the Lear trademark of controversial comedy grounded in beloved characterizations. "One Day at a Time" and "Diff'rent Strokes" were equally as popular, if not as adventurous. Not content with primetime supremacy, Lear explored syndicated territory with "Mary Hartman, Mary Hartman," which was revolutionary in terms of plot lines, format, and late-night time slot. Lear has continued to be one of TV's free thinkers with the feminist comedy "All That Glitters," the audience-response gimmick of "The Baxters," and his *People for the American Way*, which is his personal campaign against censorship in any medium. After an absence from series TV, Lear returned (late '83) with "Good Evening, He Lied," a spoof of local TV news for NBC.

ACHIEVEMENTS & AWARDS: Three Emmy awards; the Writers Guild Valentine Davies award, the IRTS gold medal, and the Peabody award.

PERSONAL: Married to Frances Lear, a leading figure in civil liberties issues and women's rights.

Kronos Quartet

FOR ALL NOMINATIONS

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KRONOS QUARTET

Kronos Quartet demonstrates a fierce commitment to its artistic mission: to present and promote contemporary music and expand the string quartet repertoire. Kronos believes that by commissioning and performing new music, collaborating with artists of differing aesthetic and cultural points of view, and redefining musical elements which can constitute a string quartet piece, the string quartet can be an exciting and limitless medium for 21st century artistic expression.

Kronos has assembled a body of work unparalleled in its range and scope of expression and, in the process, has captured the attention of audiences worldwide. In addition to working closely with modern masters, Kronos commissions new works from today's most innovative composers from around the world, performing in more than 100 concerts in an average of 15 countries and 15 domestic states annually. Since its founding in 1973, Kronos has focused on the creation of a repertoire by commissioning and premiering 400 new string quartets from composers spanning six continents and at least four generations (more than twice the number composed by Haydn, Mozart, Beethoven, Schubert, and Brahms combined). With 30 recordings in circulation, and more than 3,000 appearances at music festivals and some of the world's great concert halls, Kronos continues to introduce new music and new composers to an international audience numbering in the millions. In 1998, Kronos celebrated its 25th anniversary with special concerts and programs 11 cities in 7 countries; produced an unprecedented home season series of four sold out programs; issued 3 new recordings including a commemorative 10-CD boxed set; completed four concert films broadcast throughout Russia, France, Germany, and in the United States; videotaped 2 PBS feature programs; appeared in feature stories in 31 major U.S. publications; inaugurated a new web site; and received many awards and honors including: two Grammy Award nominations (Best Classic Album and Best Chamber Music Performance); an Edison Prize nomination (Netherlands) for Best Chamber Music Recording; an ASCAP/Chamber Music America Special Award, "Champions of Music of Our Time, 25 Years of Adventuresome Programming, 1973-1998"; a Deutscher Schallplattenpreis (Germany); a New York Bessie Award (for *River* composed by Somei Satoh and performed with Eiko and Koma); a San Francisco Chronicle Reader's Choice Second Place Award for Best Classical Music Group (after the San Francisco Symphony); and a nomination for a National Public Radio New Horizon Award for Significant Contributions to Classical Music in America.

Rosetta LeNoire

FOR ALL NOMINATIONS

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Ms LeNoire was born in Hells Kitchen, New York City. She was taught musical theatre skills by her godfather, the great **Bill "Bojangles" Robinson**, as a way to strengthen her legs from the ravages of rickets. She studied music with the legendary **Eubie Blake**, who later worked at her theatre as a teacher. Miss LeNoire made her Broadway debut in Mike Todd's first all-black production of **The Hot Mikado**. In 1936, she appeared as the First Witch in the famed WPA/Orson Wells production of **Macbeth**. Among her many Broadway credits are: **A Streetcar named Desire; The Sunshine Boys; You Can't Take it with You; Lost in the Stars; Destry Rides Again; Anna Lucasta;** and **The Royal Family**. On film, Rosetta appeared in **The Sunshine Boys; The Brother from Another Planet; Anna Lucasta;** and **Moscow on the Hudson**, among others. She is best known to current audiences for her television roles as Mother Winslow in **Family Matters** and **Gimme a Break** as Nell Carter's mother.

In 1968, in response to the racism she perceived among young people, she founded **AMAS ("you love" in Latin) Musical Theatre**, dedicated to racial and ethnic harmony through the arts. AMAS' success through Ms. LeNoire is evidenced by the eighty shows she has produced, including **Bubbling Brown Sugar**, that had a two-year run on Broadway and received a Tony award nomination for Best Musical; **Mama, I Want To Sing**, and **Capital Cakewalk**, nominated for 1990 Best Musical by the New York Outer Critics Circle. Recently AMAS produced the **Rollin' On The T.O.B.A.**, a hit show currently running Off-Broadway. AMAS has won an overwhelming **58 Adelco Awards**.

Perhaps more importantly, Rosetta created a school, **The Rosetta LeNoire Musical Theatre Academy** (formerly the Eubie Blake YouthTheatre), where inner-city, at-risk youth learn musical theatre skills. Rosie says, "Theatre is a marvelous way to bring people of all races, colors and creeds together. You don't worry about what color anyone is: all you care about is the end product." Although she has taught the likes of future dance stars as **Maurice and Gregory Hines**, she is just as proud of students who go on to other careers.

Rosetta LeNoire pioneered the concept of non-traditional, colorblind casting. Actors' Equity Association acknowledges Ms. LeNoire contribution to the American theatre with the **Rosetta LeNoire Award**, given each year to producers and theatre companies who live up to Rosetta's standard. Past recipients include Joseph Papp, Broadway producer Phillip Rose, and Crossroads Theater Company.

Ms. LeNoire is the recipient of many awards, including the **New York City Mayor's Award of Honor**, the **Mary McCleod Bethune Award** from the **National Council of Negro Women**, the **Silver Circle Award** from the **National Academy of Arts and Sciences**. Mayor Giuliani named April 19, 1996 **Rosetta LeNoire Day** in New York City, and Cardinal O'Connor presented her with the **Pierre Toussaint Medal**.

Rosetta has been a role model for the generations of African-American performers who followed in her footsteps. Ms. LeNoire's tireless efforts at bringing people together through the arts; her humanitarianism demonstrated to people of all races, creeds, colors and religions, make her an ideal candidate for the National Medal of Honor. To quote Rosetta once again, "We are all flowers in God's Garden here on Earth. He made us many colors to complement His beautiful bouquet, but all the stems are green."

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Harvey Lichtenstein

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Harvey Lichtenstein
President and Executive Producer
Brooklyn Academy of Music

Harvey Lichtenstein was born in Brooklyn in 1929 and attended Brooklyn Technical High School a few blocks from BAM. After receiving his BA in English and History from Brooklyn College, he was awarded a scholarship to study dance at Black Mountain College during the summer of 1952 and then at Bennington College in 1952-53. He danced professionally through 1957.

His arts administration career began at the New York City Ballet in 1964, where he worked for a year as an intern on a Ford Foundation fellowship. He was hired by the ballet and while there, created their subscription campaign—an uncommon practice for dance companies at the time. He also worked for the New York City Opera. By the time Mr. Lichtenstein returned to his native Brooklyn in 1967, BAM, America's first performing arts center, had already seen more than a century of theatrical activity.

Lichtenstein quickly set a new course for BAM by focusing on the work of challenging artists who were not being supported elsewhere in the city. Early activity included the New York premiere of Alban Berg's *Lulu* performed by Sarah Caldwell's American National Opera Company, Merce Cunningham Dance Company's first major New York season and the celebrated return of The Living Theater in 1968 after five years of exile. Twyla Tharp, Jerzy Grotowski and Robert Wilson were also presented by BAM in the late 1960s. The 1970s were marked by Peter Brook's landmark production of *A Midsummer Night's Dream*, the introduction of the minimalist composer Steve Reich, several visits by the Royal Shakespeare Company and the residency of The Chelsea Theater Company for ten years. From 1971 to 1973 while still head of BAM, Mr. Lichtenstein also served as American Director of Italy's Spoleto Festival.

One of Mr. Lichtenstein's greatest achievements was the establishment of the Next Wave Festival in 1983, now universally recognized as one of the largest and most influential exposition of the contemporary performing arts in the world. Next Wave has produced or presented works by many of the leading performing artists of the last two decades. The revival of Philip Glass' and Robert Wilson's extraordinary *Einstein on the Beach* in 1984 (and again in 1992), the creation of the BAM Majestic Theater for Peter Brook's nine-hour Indian epic *The Mahabharata* in 1987, the presentation of Ariane Mnouchkine's four-play cycle of Euripides and Aeschylus *Les Atrides* in 1992, and the introduction to America of Bartabas and his French equestrian troupe Zingaro's *Chimère* in 1996 are among the productions that have kept BAM and the Next Wave at the cutting edge throughout the 1980s and 1990s. Under his leadership, BAM has provided a firm footing for hybrid theater involving multiple disciplines.

Old Town School of Folk Music

FOR ALL NOMINATIONS

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The Old Town School of Folk Music was founded in 1957 and is the oldest and largest institution of its kind in this country. The School has compiled a record of achievement that is unique in the folk and traditional arts. The organization's accomplishments include:

- Providing classes and concerts throughout its 42-year history to the people of Illinois.
- Providing public school outreach since the early 1970s to tens of thousands of students.
- The introduction of its WiggleWorms™ program for children six months to three years in 1985, years before the boom in early childhood education became popular. The School currently teaches over 1,400 children each week and in 1999 opened the Children's Music and Performing Arts Center in its old 12,000 square foot building that was vacated when adult programming moved to its new, 43,000 square foot space. (see below)
- The School was chosen as the Beatrice Foundation's Award of Excellence recipient in 1987 as Chicago's best managed not-for-profit organization.
- The School collaborated with the Chicago Symphony Orchestra in the late 1980s as a presenting partner in bringing folk and world music artists to Orchestra Hall.
- The organization successfully implemented an audience diversity initiative that has seen minority attendance increase from less than 2% in 1992 to over 23% today.
- The School was ranked the top presenting organization in Illinois 4 out of the last 6 years (1990-1996) that the Illinois Arts Council reviewed grant applications by panels of peers.
- In 1994 the Old Town School was chosen by the City of Chicago to receive the donation of a 43,000 square foot building that was formerly used as a public library. The City also donated land for a parking lot, and \$2.2 million in support of renovation. The School raised \$9.1 million that was used to create the Chicago Folk Center, the new headquarters of the Old Town School of Folk Music that is the largest and best equipped facility in the country for the teaching, presentation, and preservation of our folk heritage.
- In 1997 the School presented a Tribute to Steve Goodman, the late folk singer and songwriter who was a student at the School. Jackson Brown, Lyle Lovett, John Prine, Emmylou Harris, Kathy Mattea, and Arlo Guthrie all performed for no fee and \$485,000 was raised towards the recently completed capital campaign.
- Attendance in classes has increased by 1,000% since 1984, from 375 students a week to over 4,400 who are currently enrolled. The budget of the School has grown from \$240,000 in 1982 to \$4 million projected for 1999.
- Executive Director Jim Hirsch was named Chicagoan of the Year by Chicago Magazine in 1998 for his work on the development and completion of the School's new headquarters.

The National Endowment for the Arts, which has awarded three major challenge grants to the School since 1985, recently favorably reviewed an application and some of the comments made by the panelists were very gratifying. One panelist called the School, "... a vital institution." Another noted, "... the largest, oldest, and most stable organization in their field."

Beyond the quality of the artists and the programs presented, the School is one of the few cultural institutions that is relevant and attractive to diverse populations. Today, when you walk through the doors what you find is a unique community of music lovers of all ages, abilities, and ethnic backgrounds. Children are introduced to Spanish and French through our bilingual WiggleWorms™ classes. African drumming students mix with blues enthusiasts. Young professionals experience Mexican Folkloric dance. Banjo players and students of Andean pipes mingle in the lobby.

The Old Town School of Folk Music is a model of the successful arts organization for the new millennium -- culturally diverse, financially sound, relevant to the present, and respectful of the past.

Irene Diamond

IRENE DIAMOND

Irene Diamond was born and educated in Pittsburgh. Her early career was as a story editor in the film industry in New York and Hollywood. She quickly became a senior story editor in that industry, a position held by few women in the 1930's and 40's. Irene Diamond purchased practically all of the scripts for Bette Davis's movies, recognizing the potential of the properties which became such memorable movies as *Now Voyager*, *Jezebel*, *The Rose Tattoo*, *The Rainmaker*, and *Casablanca*. She broadened her career to become one of the early Hollywood talent scouts, and, in addition to purchasing screen rights to *The Rose Tattoo*, she brought to Hollywood the great Italian actress Anna Magnani. Burt Lancaster and Robert Redford are just two of the actors who went on to have remarkably successful careers after she sent them to Hollywood.

A successful New York realtor, Aaron Diamond died in 1984. Shortly before his death, he and his wife Irene decided to set a ten-year lifespan for the foundation he had established. They also decided to divide the foundation's grants in New York City among three major concerns: 40 percent to medical research, 40 percent to minority education and 20 percent to culture. Irene Diamond was President of the Aaron Diamond Foundation, which from 1987 to 1996 gave more than \$220 million to more than 700 New York City organizations.

The foundation has supported Young Concert Artists, The Dance Theater of Harlem, a minority training program at the Juilliard School and created the Diamond Project at the New York City Ballet to encourage young choreographers. Furthermore, the foundation created and sustained the Aaron Diamond AIDS Research Center for the City of New York. Mrs. Diamond insisted on the hiring of a young, relatively unknown researcher to run the center, Dr. David Ho. Named TIME Magazine's Man of the Year in 1996, Dr. Ho's work led to the discovery of protease inhibitors-the most dramatic and effective treatment for AIDS yet developed. Irene Diamond's philanthropy made possible one of the most important breakthroughs in medical research since the Salk vaccine for polio.

In recognition of the Foundation's significant achievements, Irene Diamond has received numerous honors. She is a Board Member of the Aaron Diamond AIDS Research Center for the City of New York, Young Concert Artists, The Film Society of Lincoln Center, and Human Rights Watch. Although the Aaron Diamond Foundation closed its doors at the end of 1996, Mrs. Diamond remains an active philanthropist as president of the Irene Diamond Fund. She focuses the foundation's grantmaking on medical research, including the Diamond AIDS Lab, and the performing arts.

PREVIOUS NATIONAL MEDAL OF ARTS RECIPIENTS:

1998

Jacques d'Amboise
Antoine "Fats" Domino
Ramblin' Jack Elliott
Frank Gehry
Barbara Handman
Agnes Martin
Gregory Peck
Roberta Peters
Philip Roth
Sara Lee Corporation
Steppenwolf Theatre Company
Gwen Verdon

Dancer, Choreographer, Educator
Rock 'n' Roll Pianist, Singer
Folk Singer, Songwriter
Architect
Arts Advocate
Visual Artist
Actor, Producer
Opera Singer
Writer
Corporate Arts Patron
Arts Organization
Actress, Dancer

1997

Louise Bourgeois
Betty Carter
Agnes Gund
Daniel Urban Kiley
Angela Lansbury
James Levine
Tito Puente
Jason Robards
Edward Villella
Doc Watson
MacDowell Colony

Sculptor, Visual Artist
Jazz Vocalist
Arts Patron
Landscape Architect
Actor
Music Director, Pianist
Percussionist/Musician
Actor
Ballet Director/Dancer
Bluegrass Guitarist/Vocalist
Artist Colony/Organization

1996

Edward Albee
Sarah Caldwell
Harry Callahan
Zelda Fichandler
Eduardo "Lalo" Guerrero
Lionel Hampton
Bella Lewitzky
Vera List
Robert Redford
Maurice Sendak
Stephen Sondheim
Boys Choir of Harlem

Playwright
Opera Conductor
Photographer
Theater Director, Founder
Composer, Musician
Musician, Bandleader
Dancer, Choreographer, Teacher
Arts Patron
Actor, Director, Producer
Author, Illustrator, Designer
Composer, Lyricist
Choral Arts, Education

1995

Licia Albanese
Gwendolyn Brooks
B. Gerald and Iris Cantor
Ossie Davis and Ruby Dee
David Diamond
James Ingo Freed
Bob Hope
Roy Lichtenstein
Arthur Mitchell
William S. Monroe
Urban Gateways

Opera Singer
Poet
Patrons
Actors
Composer
Architect
Entertainer
Painter/Sculptor
Dancer/Choreographer
Bluegrass Musician
Arts Education

1994

Harry Belafonte
Dave Brubeck
Celia Cruz
Dorothy DeLa
Julie Harris
Erick Hawkins
Gene Kelly
Pete Seeger
Catherine Filene Shouse
Wayne Thiebaud
Richard Wilbur
Young Audiences

Actor/Singer
Musician/Composer
Contralto
Teacher
Actor
Choreographer
Dancer/Choreographer/Actor
Folklorist
Arts Patron
Painter
Poet
Arts Education

1993

Walter and Leonore Annenberg
Cabell "Cab" Calloway
Ray Charles
Bess Lomax Hawes
Stanley Kunitz
Robert Merrill
Arthur Miller
Robert Rauschenberg
Lloyd Richards
William Styron
Paul Taylor
Billy Wilder

Arts Patrons
Singer/Bandleader
Singer/Musician
Folklorist
Poet/Editor/Educator
Baritone
Playwright
Artist
Theatrical Director
Author
Dancer/Choreographer
Movie Director/Writer/Producer

1992

Marilyn Horne
Allan Houser
James Earl Jones
Minnie Pearl
Robert Saudek
Earl Scruggs
Robert Shaw
Billy Taylor
Robert Venturi and Denise Scott Brown
Robert Wise
AT&T
Lila Wallace-Reader's Digest Fund

Opera Singer
Sculptor
Actor
Performer
Television Producer/Museum Director
Banjo Player
Conductor/Choral Director
Jazz Musician/Pianist
Architects
Film Director
Corporate Arts Patron
Corporate Arts Patron

1991

Maurice Abravanel
Roy Acuff
Pietro Belluschi
J. Carter Brown
Charles "Honi" Coles
John O. Crosby
Richard Diebenkorn
R. Philip Hanes, Jr.
Kitty Carlisle Hart
Pearl Primus
Isaac Stern
Texaco Inc.

Music Director/Conductor
Country Singer/Bandleader
Architect
Museum Director
Tap Dancer
Opera Director/Conductor/Administrator
Painter
Arts Patron
Actress/Singer/Administrator/Dancer
Choreographer/Anthropologist
Violinist
Corporate Arts Patron

1990

George Francis Abbott
Hume Cronyn
Jessica Tandy
Merce Cunningham
Jasper Johns
Jacob Lawrence
Riley "B.B." King
David Lloyd Kreeger
Harris and Carroll Sterling Masterson
Ian McHarg
Beverly Sills
Southwestern Bell Corporation

Actor/Playwright/Producer/Director
Actor/Director
Actress
Choreographer/Dance Company Director
Painter/Sculptor
Painter
Blues Musician/Singer
Arts Patron
Arts Patrons
Landscape Architect
Opera Singer/Director
Corporate Art Patron

1989

Leopold Adler
Katherine Dunham
Alfred Eisenstaedt
Martin Friedman
Leigh Gerdine
John Birks "Dizzy" Gillespie
Walker Kirtland Hancock
Vladimir Horowitz (posthumous award)
Czelaw Milosz
Robert Motherwell
John Updike
Dayton Hudson Corporation

Preservationist/Civic Leader
Dancer/Choreographer
Photographer
Museum Director
Art Patron/Civic Leader
Jazz Trumpeter
Sculptor
Pianist
Writer
Painter
Writer
Corporate Art Patron

1988

Saul Bellow
Helen Hayes
Gordon Parks
I.M. Pei
Jerome Robbins
Rudolf Serkin
Virgil Thomson
Sydney J. Freedberg
Roger L. Stevens
(Mrs. Vincent) Brooke Astor
Francis Goelet
Obert C. Tanner

Writer
Actress
Photographer
Architect
Dancer/Choreographer
Pianist
Composer/Music Critic
Art Historian/Curator
Art Administrator
Arts Patron
Music Patron
Arts Patron

1987

Romare Bearden
Ella Fitzgerald
Howard Nemerov
Alwin Nikolais
Isamu Noguchi
William Schuman
Robert Penn Warren
J.W. Fisher
Dr. Armand Hammer
Sydney and Frances Lewis

Painter
Singer
Writer/Scholar
Dancer/Choreographer
Sculptor
Composer
Poet
Arts Patron
Arts Patron
Arts Patron

1986

Marian Anderson
Frank Capra
Aaron Copland
Willem de Kooning
Agnes de Mille
Eva Le Gallienne
Alan Lomax
Lewis Mumford
Eudora Welty
Dominique de Menil
Exxon Corporation
Seymour H. Knox

Opera Singer
Film Director
Composer
Painter
Choreographer
Actress/Author
Folklorist/Scholar
Philosopher/Literary Critic
Writer
Arts Patron
Corporate Art Patron
Arts Patron

**Nomination for National Medal of the Arts for Victor Borge
Classical Pianist, Conductor, Entertainer**

Victor Borge has had a long, remarkable and highly distinguished career as a classical musician and brilliant comedic entertainer. For more than 70 years, Mr. Borge has uniquely entertained audiences with his graceful piano playing of classical music combined with scintillating monologues, self effacing satire, and joyful physical comedy. Mr. Borge's piano playing has been described as warm, lyrical, and highly nuanced, reflecting the golden age of piano playing, while his exquisitely honed comedic skills have been compared to those of Charlie Chaplin. In addition to being a great classical pianist and entertainer, Mr. Borge has served as guest conductor with hundreds of orchestras including the prominent New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony and the London Philharmonic. By blending serious classical music with delightful, entertaining humor and great personal charm in a unique format, Mr. Borge has introduced classical music to millions of people of all ages. One of the most recognized and beloved entertainers in the world today, at the age of 90, Mr. Borge continues to provide music and mirth to his audiences. As recently as March 12 of this year, he performed to rave reviews at Boston's Symphony Hall. While his lifetime of professional accomplishments would, by itself, qualify Mr. Borge for the great honor of a National Medal of the Arts, his additional achievements include his work as a humanitarian and philanthropist devoted to the preservation of the arts, and as an international ambassador of music and goodwill for his adopted country, the United States.

Victor Borge has been a naturalized American citizen for over 50 years, but he was born Borge Rosenbaum in Copenhagen, Denmark, in 1909. Mr. Borge was the youngest son of two musical parents and he was a musical prodigy. He began reading music at age four, performed his first piano recital at age eight, studied at the Royal Danish Music Conservatory at age 10, performed Rachmaninoff's "Second Concerto" at age fourteen, and received a scholarship to study at the Vienna Music Conservatory at age sixteen. During the 1930s, Mr. Borge became one of Denmark's most popular and admired artists. His classical piano playing brought him huge acclaim, as did his skillful blend of humor. As World War II approached, Mr. Borge began to courageously incorporate satirical references to Hitler and Nazism into his act. In 1940, when the German army occupied Denmark, Victor Borge was forced to leave his birthplace to avoid arrest and imprisonment and he and his wife came to the United States.

During the 1940s, Mr. Borge quickly learned a new language and began performing to new and appreciative audiences. In 1941, after the first of 56 successive performances on the Bing Crosby "Kraft Music Hall," he was pronounced "comedy find of the year" by the American press, and throughout the years his radio and television programs have been highly successful. But Mr. Borge's real love has been performing before live audiences. His one-man Broadway show was an unprecedented triumph, running almost three years from 1953 to 1956, and is still listed in the Guinness Book of Records as the longest-running one-man show in theatrical history. During the last four decades, Mr. Borge has had many roles, including that of classical pianist, conductor, author, and philanthropist, and he has received numerous honors such as those from the United States Congress and the United Nations. As we approach the new millennium, it seems especially fitting that Victor Borge be honored with the National Medal of the Arts. At 90 years of age, he has lived through the 20th century with artistic excellence, grace, humor, courage, and an enduring commitment to the highest artistic standards as a citizen of the United States of America.

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By DON VAN NATTA Jr.

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Mrs. Clinton has long been an object of scorn for large numbers of conservative groups, all the more so since she attributed the investigation of the Monica Lewinsky scandal to a "vast right-wing conspiracy."

Now her expected bid for public office has inspired fierce opposition and a flow of checks from conservatives in far-flung places like Alabama and New Hampshire.

Leaders of the groups behind this effort are hoping to expand their own donor base as well as raise money that they say they will spend to prevent Mrs. Clinton from becoming the next senator from New York.

"It's going to take more than a village to defeat Hillary Clinton," Winton Blount III, chairman of the Alabama Republican Party, wrote in asking 10,000 donors for checks of \$50 or \$100, to be spent on a Senate election more than 1,000 miles away. Other groups are mailing similar letters.

It is not the prospect of achieving victory for Mayor Rudolph Giuliani, or any other Republican candidate, that is inspiring the leaders of these organizations. They say their goal is simply to keep

Mrs. Clinton out of the Senate.

"It's less motivated by the Republican we want to win -- it's motivated by preventing her to be elected to the United States Senate," said Craig Shirley, a conservative Republican consultant who helped organize Conservatives for Effective Leadership, a political action committee formed here last month with the goal of raising \$10 million to pay for advertisements against Mrs. Clinton in New York State next year.

New York Republicans had mixed reactions to the outside efforts against Mrs. Clinton.

"We're very pleased to have organizations outside New York looking to defeat Hillary Clinton," said Dan Allen, a spokesman for the state party. "We feel she is only coming up here to run for president in 2004."

Bruce Teitelbaum, director of Giuliani's exploratory committee, said the mayor would attend fund-raisers in Alabama later this month for his Senate campaign, but sought to distance Giuliani from the anti-Clinton fund-raising drives.

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One Republican strategist involved in the Senate race in New York doubted that the contributions aimed at defeating Mrs. Clinton would benefit her Republican opponent.

"I don't see it as a tremendous benefit to any candidate," this strategist said. "This is what the Republicans did with Ted Kennedy and the Democrats did with Newt Gingrich. Every fund-raising group in the world loves a bogymen."

Howard Wolfson, the spokesman for Mrs. Clinton's exploratory committee, declined to comment on the conservative groups' efforts.

Shirley's PAC, raising money from across the country, was created, its literature says, to "educate voters about unqualified candidates." But Shirley confirmed that it would devote all its energies in the next year and a half to the effort to defeat one candidate: Mrs. Clinton.

"From a fund-raising standpoint, anyone on the right who doesn't target Hillary is a fool," Shirley said.

"I run just one cell of the vast right-wing conspiracy," he said. "The sophistry that she was selling when she coined that phrase was that Monica was part of some right-wing conspiracy, that we had put her

up to stalking the president. Of course, that wasn't true."

Some groups started raising money against Mrs. Clinton weeks before she began her "listening tour" in New York on Wednesday.

"I figured that a lot of the Clinton haters would come out of the woodwork," said Charles Lewis, founder and executive director of the Center for Public Integrity, a campaign finance watchdog. "I just thought it would take a few more weeks."

It is unlikely that all the money netted by the anti-Clinton appeals will really be spent in New York; various conservative groups have long used President Clinton and his wife as fund-raising targets. But whatever is spent in New York will only add to what already appears virtually certain to be the most expensive Senate race in history.

Mrs. Clinton's supporters hope to raise \$25 million for her campaign, and her most likely Republican opponent, Giuliani, hopes to raise an equal amount. If other organizations, like the Democratic and Republican national committees, make good on their promise to spend millions on issue advertisements, the race could end up costing \$100 million, political strategists say.

Fund-raising strategists say that the anti-Hillary fervor of the Republican organizations demonstrates that Mrs. Clinton has already assumed her husband's role as a magnet for checks when her name is cited in conservative fund-raising letters.

The Republican National Committee mentioned Mrs. Clinton's health care policies in recent written and telephone solicitations for cash. "It has been a huge success," said Clifford D. May, the committee's communications director. "There is no question that Hillary Clinton and her policies energize the Republican activists. She is a polarizing figure."

Following Alabama's lead, the New Hampshire Republican Party will also ask 10,000 New Hampshire Republicans to contribute money to defeat Mrs. Clinton.

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Already the Alabama letter has raised tens of thousands of dollars, party officials said. And Blount said he planned to deliver that money personally to Republican leaders in New York. He also said Mrs. Clinton clearly hoped to use a Senate seat as a launching pad to return to the White House.

"Just imagine four years from now -- 'Hillary for President,'" Blount wrote. "Scary, isn't it?"

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Re: Winton
Blount who
was recommended
as an NEA
selection by
Sen. J. Sessions

Melanie

This is the son
of the person
I recommended
isn't it?

Should we deal
with the Governor
before deciding?

Bx

He continued to
be Diamond
regardless

PHOTOCOPY
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