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16

Divider Title: _____

CHARLES, RAY (RAY CHARLES ROBINSON), musician, singer, composer; b. Albany, Ga., Sept. 23, 1930; s. Bailey and Areatha Robinson; divorced; 9 children. Student music at sch. for blind, St. Augustine, Fla. Played with bands in South; organized trio; played on TV in Seattle; formed own band, 1954; rec. artist, Atlantic Records, 1952-59, ABC-Paramount, 1959-65, Tangerine Records, 1965-73, Crossover Records Co., 1973—; numerous TV, concert appearances.; albums include Message from the People, Volcanic Action of My Soul, Renaissance, Porgy and Bess, Brother Ray is At It Again, Rockin' With Ray, Friendship, Do I Ever Cross Your Mind, The Genius After Hours, From the Pages of My Mind, 1986, Just Between Us, 1988, Genius Soul=Jazz, 1991, (with Willie Nelson) Seven Spanish Angels and Other Hits, Goin' Down Slow, The Real Ray Charles, 1986, Wish You Were Here Tonight, Would You Believe, 1990, (with Milt Jackson) Soul Brothers Soul Meeting, 1989, and others; sang in We Are the World, 1985. Recipient New Star award down beat Critics poll, 1958, 61-64, Image award NAACP; named number 1 male singer 16th Internat. Jazz Critics Poll, 1968; 10 Grammy awards; Grammy Lifetime Achievement award, 1987; best soul/R & B artist Down Beat critics poll, 1984; named to Playboy Jazz and Pop Hall of Fame, Songwriters Hall of Fame; hon. life chmn. Rhythm and Blues Hall of Fame; gold records include Ray Charles' Greatest Hits, 1962, Modern Sounds in Country and Western Music, Vol. 1 1962, Vol. 2, 1963, Ray Charles: A Man and His Soul, 1967; inducted into the Rock and Roll Hall of Fame, 1986. Address: care Ray Charles Entertainment 2107 W Washington Blvd Los Angeles CA 90018

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Divider Title: _____

CELIA CRUZ

Celia Cruz was born in Havana, Cuba on October 21, 1924. She began singing on Cuban radio in the 1940s and studied at the Conservatory of Music in Havana 1947-50. In 1950, she joined the popular orchestra Sonora Matancera as lead singer and subessequently toured extensively to the Caribbean, South America, and the United States. She appeared in five films between 1951 and 1961, recorded several albums during this time, and won a gold record for the song Burundanga. After Fidel Castro's revolution in 1959, she worked with Sonora Matancera in Mexico for a year before settling permanently in the USA.

In 1966, she joined the Tito Puente orchestra. She sang in Carnegie Hall in 1973, in the role of Gracia Divina in Larry Harlow's Hommy--A Latin Opera. In 1974, she won another gold record for the album Celia and Johnny, recorded with Johnny Pacheco and his orchestra. In 1982, she was honored at a special reunion concert event at Madison Square Garden in New York. Her deep contralto, quintessential Afro-Cuban vocal sound, and improvisational skills earned her the title "Queen of Salsa."

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Divider Title: _____

ELIA KAZAN

Kazan is without question one of the leading figures in American theatre, film and literature. He is not only an Academy award winning film director. He is also the author of several best sellers, and a dominant figure in the history of theatre, having been influential in the Group Theatre, the Actors Studio, and in the careers of Arthur Miller, William Inge, and Tennessee Williams, to name only three. His stature rises above a simple labelling. He can be counted as "great" in more than one area. He is also of interest to political scholars because of his testimony in the HUAC investigations.

Kazan's work with method acting has influenced a generation of film actors--Brando, Dean, Beatty and others. He can be thought of as an interpreter of American culture in the 1950's--a man whose passionate and intelligent work held mirrors up to our world that were frequently painful--but always mesmerizing--to look into. Although his influence on film might be said to be theatrical, that cannot be thought of as a limiting influence. He wedded the best techniques to theatre to the best of film, and he forged a name for himself in the cinema medium that is in many ways greater than that he made for himself on Broadway.

Elia Kazan was born Elia Kazanjoglou in Kadi-Keu in the outskirts of Istanbul, Turkey, on September 7, 1909. His family, of Greek and Armenian descent, emigrated to Berlin and in 1913, to New York, where his father established a rug business. His relationship with his father was treated in fictional form by Kazan in *EAST OF EDEN* and *THE ARRANGEMENT*. The experiences of his uncle journeying to America were dealt with in *AMERICA AMERICA* and *THE ARRANGEMENT*.

He was educated in New York schools and at Williams College, from which he was graduated in 1930. Hoping to be an actor and playwright, he entered Yale University School of Drama in 1932 and was active in many student productions. In 1932-33, he was an apprentice at the Group Theatre under Lee Strasberg and Harold Clurman. He directed thirteen other plays before becoming a Hollywood director. In the theatre during the 1930's, he was active with other radical theatre groups such as the League of Worker's Theatre and the Theatre of Action, and in that period he was a member of the Communist Party. His colleagues in those years included Clifford Odets, Martin Ritt, and Nicholas Ray.

Kazan acted in eleven professional stage productions between 1932 and 1941, notably in Odets' WAITING FOR LEFTY and GOLDEN BOY. His first involvement with film was in 1934, as an actor in the independent films CAFE UNIVERSAL and PIE IN THE SKY. In 1937, he directed his first film THE PEOPLE OF THE CUMBERLANDS, and in 1941 he directed a film version of the play IT'S UP TO YOU, for the U.S. Department of Agriculture. He went to Hollywood briefly in 1940 as an actor in CITY FOR CONQUEST and BLUES IN THE NIGHT, but left when studio executives asked him to get a nose job and change his name to Elliott Cezanne.

By the time he directed his first Hollywood feature, A TREE GROWS IN BROOKLYN, in 1945, Kazan had achieved a considerable reputation in the theatre, where his work also included Thornton Wilder's THE SKIN OF OUR TEETH in 1942 with Fredric March, Tallulah Bankhead, and Montgomery Cliff. While establishing himself as a film director in the late 1940's (winning the Academy Award for best director with GENTLEMAN'S AGREEMENT in 1947), he simultaneously became the foremost American stage director with landmark productions of Arthur Miller's ALL MY SONS and DEATH OF A SALESMAN, and Tennessee Williams' A STREETCAR NAME DESIRE. During that time, he began his working relationship with Marlon Brando, who appeared for Kazan in TRUCKLINE CAFE AND STREETCAR, as well as in the later films of STREETCAR, VIVA ZAPATA; and ON THE WATERFRONT. Together they revolutionized the style of post-war American acting. Kazan established the highly influential Actor's Studio in 1948 with Cheryl Crawford, from which emerged many of the top actors of the modern era. Later, Lee Strasberg was Kazan's partner and successor at the Actor's Studio.

With BOOMERANG! in 1947 and PANIC IN THE STREETS in 1950, Kazan began to develop a more sophisticated cinematic style to augment the techniques he had brought to film from the theatre. He was known for his socially conscious approach to subject matter, dealing with such topics as anti-Semitism (GENTLEMAN'S AGREEMENT), the legal system (BOOMERANG!), racism (PINKY), and revolution (VIVA ZAPATA!), under the patronage of Darryl F. Zanuck at 20th Century-Fox.

When the McCarthy era hit Hollywood, Kazan became a friendly witness before the House Un-American Activities Committee, naming names and recanting his Communist connections. This caused a split with some former political colleagues. Kazan's film career flourished in the 1950's with ON THE WATERFRONT, EAST OF EDEN, and A FACE IN THE CROWD. He worked frequently in the theatre with such playwrights as Williams, Robert Anderson, William Inge, Archibald MacLeish, and Miller before resigning from his post as co-director (with Robert Whitehead) of the Repertory Theatre of Lincoln Center, which he held from 1960 to 1964.

With the novel of AMERICA, AMERICA in 1962, Kazan began a new career as a writer, buoyed by the success of his best-selling autobiographical novel THE ARRANGEMENT in 1967. Kazan's critical reputation as a filmmaker has continued to rise as he has concentrated on writing and directing films based on his personal experiences, a major departure from his earlier reputation as a superlative interpreter of other writers' work. His last film to date was, however, an adaptation of F. Scott Fitzgerald's THE LAST TYCOON in 1976. Since then he has published another novel, ACTS OF LOVE, in 1978. His memoirs, ELIA KAZAN, A LIFE, were published by Knopf in 1988. (His papers are held in the University of Washington Archives. He was honored at the Kennedy Center in 1983.)

Kazan's first wife, Molly Day Thatcher, died in 1963, and his second wife, the actress and director Barbara Loden, died in 1980, and he remarried in 1983. Kazan has four children, two of whom, Chris and Nick, are film writers.

KAZAN'S FILMOGRAPHY:

As actor:

CAFE UNIVERSAL (RALPH STEINER, 1934)
PIE IN THE SKY (RALPH STEINER, 1934)
CITY FOR CONQUEST (ANATOLE LITVAK, 1941)
BLUES IN THE NIGHT (ANATOLE LITVAK, 1941)

As director:

THE PEOPLE OF THE CUMBERLANDS (SHORT; FRONTIER FILMS, 1937; also scriptwriter)
IT'S UP TO YOU (U.S DEPT. OF AGRICULTURE, 1941)
A TREE GROWS IN BROOKLYN (20TH, 1945)
THE SEA OF GRASS (MGM, 1947)
BOOMERANG! (20TH, 1947)
GENTLEMAN'S AGREEMENT (20TH, 1947)
PINKY (20TH, 1947)
PANIC IN THE STREETS (20TH, 1950)
A STREETCAR NAMED DESIRE (WARNER BROS. 1951)
VIVA ZAPATA! (20TH, 1952)
MAN ON A TIGHTROPE (20TH 1953)
ON THE WATERFRONT (COLUMBIA, 1954)
EAST OF EDEN (WARNER BROS. 1955, ALSO PRODUCER)
BABY DOLL (WARNER BROS. 1956; ALSO PRODUCER, SCRIPTWRITER)
A FACE IN THE CROWD (WARNER BROS. 1957; ALSO PRODUCER)
WILD RIVER (20TH, 1960, ALSO PRODUCER)
SPLENDOR IN THE GRASS (WARNER BROS., 1960; ALSO PRODUCER)
AMERICA AMERICA (WARNER BROS., 1963; ALSO PRODUCER AND SCRIPTWRITER, FROM HIS OWN NOVEL)
THE ARRANGEMENT (WARNER BROS., 1969; ALSO PRODUCER AND SCRIPTWRITER, FROM HIS OWN NOVEL)
THE VISITORS (UNITED ARTISTS, 1972)
THE LAST TYCOON (PARAMOUNT, 1976)

COLLABORATORS OF ELIA KAZAN:

STARS:

MARLON BRANDO (A STREETCAR NAMED DESIRE ON STAGE AND FILM;
TRUCKLINE CAFE on stage; VIVA ZAPATA! ON THE WATERFRONT)
KIRK DOUGLAS (THE ARRANGEMENT)
FAYE DUNAWAY (THE ARRANGEMENT and on stage in AFTER THE FALL
and BUT FOR WHOM CHARLIE)
DEBORAH KERR (THE ARRANGEMENT and on stage in TEA AND
SYMPATHY)
JULIE HARRIS (EAST OF EDEN; on stage in SUNDOWN BEACH)
KARL MALDEN (on stage in TRUCKLINE CAFE, ALL MY SONS,
STREETCAR; on film in BOOMERANG!, STREETCAR, BABY DOLL,
WATERFRONT)
ROBERT DE NIRO (THE LAST TYCOON)
JEANNE MOREAU (THE LAST TYCOON)
TONY CURTIS (THE LAST TYCOON)
ANTHONY QUINN (VIVA ZAPATA!)
GREGORY PECK (GENTLEMAN'S AGREEMENT)
PAUL NEWMAN (on stage in SWEET BIRD OF YOUTH)
JASON ROBARDS (on stage in AFTER THE FALL and BUT FOR WHOM
CHARLIE)
GERALDINE PAGE (on stage in SWEET BIRD OF YOUTH)
BURL IVES (on stage in SWING OUT, SWEET LAND and CAT ON A HOT
TIN ROOF; on film in EAST OF EDEN and A FACE IN THE CROWD)
ANDY GRIFFITH (FACE IN THE CROWD)
WALTER MATTHAU (FACE IN THE CROWD)
CHRISTOPHER PLUMMER (on stage in J.B.)
PATRICIA NEAL (FACE IN THE CROWD)
WARREN BEATTY (SPLENDOR IN THE GRASS, his first film)
LEE REMICK (film debut in FACE IN THE CROWD; also WILD RIVER,
probably Kazan's best film)
CARROLL BAKER (BABY DOLL--can recall the censorship brouhaha
involving Cardinal Spellman)
EVA MARIE SAINT (WATERFRONT)
RICHARD WIDMARK (on stage in DUNNIGAN'S DAUGHTER; on film in
PANIC IN THE STREETS)
JACK PALANCE (Brando's understudy on stage in STREETCAR;
acted for Kazan on Film in PANIC IN THE STREETS)
JAMES CAGNEY (acted with Kazan in the 1940 film CITY FOR
CONQUEST--there should be clips of Kazan as an actor)
ELI WALLACH (Camino Real on stage; BABY DOLL on film)
KATHARINE HEPBURN (SEA OF GRASS with Tracy)
HELEN HAYES (on stage in HARRIET)
ALFRED DRAKE (on stage in SWING OUT, SWEET LAND)
BEN GAZZARA (on stage in CAT ON A HOT TIN ROOF)
BRUCE DERN (on stage, and an early film role in WILD RIVER)
JANE WYATT (BOOMERANG!, GENTLEMAN'S AGREEMENT)
DANA ANDREWS (BOOMERANG!, THE LAST TYCOON)
DOROTHY MCGUIRE (TREE GROWS IN BROOKLYN, GENTLEMAN'S
AGREEMENT)
BARBARA BEL GEDDES (on stage in DEEP ARE THE ROOTS AND CAT ON
A HOT TIN ROOF; on film in PANIC IN THE STREETS)

MARY MARTIN (on stage in ONE TOUCH OF VENUS)

OTHER ACTORS:

KIM HUNTER (STREETCAR on stage and film)

SANDY DENNIS (SPLENDOR IN THE GRASS)

CAMERON MITCHELL (on stage in DEATH OF A SALESMAN; on film in MAN ON A TIGHTROPE)

JO VAN FLEET (on stage in CAMINO REAL and FLIGHT IN EGYPT; on film as Ella Garth, the old lady who refuses to leave her land in WILD RIVER, and as James Dean's mother in EAST OF EDEN)

MILDRED DUNNOCK (on stage in DEATH OF A SALESMAN and CAT ON A HOT TIN ROOF; on film in VIVA ZAPATA! and BABY DOLL)

NANETTE FABRAY (on stage in LOVE LIFE)

MARTIN BALSAM (on stage in SUNDOWN BEACH)

JESSICA TANDY (the original Blanche Dubois on stage in STREETCAR)

HUME CRONYN (THE ARRANGEMENT)

NEHEMIAN PERSOFF (on stage in SUNDOWN BEACH)

RIP TORN (on film in BABY DOLL, on stage in CAT ON A HOT TIN ROOF)

TERESA WRIGHT (on stage in THE DARK AT THE TOP OF THE STAIRS)

PAT HINGLE (on stage in THE DARK AT THE TOP OF THE STAIRS, CAT ON A HOT TIN ROOF, and J.B.; on film as Beatty's father in SPENDOR IN THE GRASS)

ZOHRA LAMPERT (on stage in AFTER THE FALL; on film in SPLENDOR IN THE GRASS)

RALPH MEEKER (on stage in BUT FOR WHOM CHARLIE)

SALOME JENS (on stage in BUT FOR WHOM CHARLIE)

PHYLLIS DILLER (as Texas Guinan in SPLENDOR IN THE GRASS)

MARTINE BARTLETT (SPLENDOR IN THE GRASS)

BARRY SULLIVAN (THE ARRANGEMENT)

JOHN MARLEY (AMERICA AMERICA)

JEANNE CRAIN (lead in PINKY)

CELESTE HOLM (GENTLEMAN'S AGREEMENT)

DEAN STOCKWELL (GENTLEMAN'S AGREEMENT)

STATHIS GIALLOLIS (lead in AMERICA AMERICA)

JEAN PETERS (female lead in VIVA ZAPATA!)

JAMES WOODS (THE VISITORS)

STEVE RAILSBACK (THE VISITORS)

THERESA RUSSELL (THE LAST TYCOON)

ALSO (on stage), STELLA ADLER, MORRIS CARNOVSKY, MARTIN RITT, SYLVIA SIDNEY, SAM JAFFE, HOWARD DA SILVA, RUTH NELSON, BURGESS MEREDITH, KEVIN MCCARTHY, HURD HATFIELD, E.G. MARSHALL, JULIE HAYDON, ARTHUR KENNEDY, HALL HOLBROOK, DAVID OPTOSHU, PAUL MANN, BARBARA BAXLEY.

MISCELLANEOUS:

ARTHUR MILLER (Kazan directed the original stage productions of ALL MY SONS, DEATH OF A SALESMAN, AND AFTER THE FALL -- he had and/or Williams could speak about Kazan from the writer's point of view, and also talk about Kazan's own recent career as a writer and the major transition Kazan made from adapting other people's work to writing his own)

ROBERT WHITEHEAD (co-director with Kazan at Lincoln Center in the early 1960's)

PAUL OSBORN (screenwriter of WILD RIVER)

ROBERT ANDERSON ((Kazan directed his first Broadway play, TEA AND SYMPATHY; he has called Kazan "the playwright's director par excellence")

BUDD SCHULBERG (wrote ON THE WATERFRONT and A FACE IN THE CROWD, as well as an unproduced screenplay for Kazan about Puerto Ricans in New York City)

SAM SPIEGEL (produced WATERFRONT and THE LAST TYCOON)

CHRIS KAZAN (son of Elia Kazan; produced and wrote THE VISITORS)

HAROLD PINTER (wrote the script of THE LAST TYCOON)

ROBERT SURTEES (photographed THE ARRANGEMENT)

IRWIN SHAW (Kazan directed his plays THE GENTLE PEOPLE and QUIET CITY)

ARCHIBALD MACLEISH (Kazan directed his play J.B.)

MICHAEL BLANKFORT (Kazan directed his play THE CRIME)

SIGNIFICANT FACTS:

TENNESSEE WILLIAMS (closely identified with Kazan, who staged original productions of THE GLASS MENAGERIE, A STREETCAR NAMED DESIRE, CAMINO REAL, CAT ON A HOT TIN ROOF, and SWEET BIRD OF YOUTH, Kazan directed the film of STREETCAR and BABYDOLL, based on two one-act plays by Williams)

LEE STRASBERG (partner with Kazan in the Group Theatre, also directed and acted with him on stage -- could discuss how Kazan influenced modern acting styles)

ELIA KAZAN'S BIBLIOGRAPHY

BY KAZAN:

AMERICA AMERICA (NOVEL), STEIN & DAY, NEW YORK, 1961

THE ARRANGEMENT (NOVEL), STEIN & DAY, NEW YORK, 1967

THE ASSASSINS (NOVEL), STEIN & DAY, NEW YORK, 1972

ELIA KAZAN ON WHAT MAKES A DIRECTOR (PAMPHLET), DIRECTORS GUILD OF AMERICA, LOS ANGELES AND NEW YORK, 1973

THE UNDERSTUDY (NOVEL), STEIN & DAY, NEW YORK, 1974

THE KAZAN READER (COLLECTION), STEIN & DAY, NEW YORK, 1975

ACTS OF LOVE (NOVEL), KNOPF, NEW YORK, 1978

ELI KAZAN, A LIFE, KNOPF, NEW YORK, 1988

ABOUT KAZAN:

ELIA KAZAN by Roger Taillieur, Editions Seghers, Paris, 1966
(critical study)
WORKING WITH KAZAN, edited by Jeanine Basinger, John Frazer,
and Joseph W. Reed Jr. Wesleyan University, Middletown,
Conn., 1973 (comments by collaborators on Kazan's work in
film and theatre)
KAZAN ON KAZAN by Michel Ciment, The Viking Press, New York,
1974 (superb interview book with extensive section of
Kazan's credits)
MEMOIRS by Tennessee Williams, Doubleday, Garden City, New
York, 1975 (contains good material on his personal and
professional relationship with Kazan and on Kazan's
theatrical career.)

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Divider Title: _____

SELECTED CURRICULUM VITAE

Américo Paredes
3106 Pinecrest Drive
Austin, Texas 78757

ACADEMIC POSITION

Professor Emeritus, Department of English and Anthropology
University of Texas at Austin

ACADEMIC TRAINING

Brownsville (Texas) Junior College, 1934-1936, Graduate
The University of Texas, Austin

1951 - B.A., English and Philosophy, summa cum laude

1953 - M.A., English (Folklore) and Spanish

1956 - Ph.D., English (Folklore) and Spanish

TEACHING EXPERIENCE

The University of Texas, Austin

Teaching Assistant in English, 1951-1954

Instructor in English, 1954-1956

Assistant Professor of English, 1957-1961

Associate Professor of English, 1961-1965

Professor of English, 1965-present

Professor of Anthropology, 1966-present

COURSES TAUGHT AT THE UNIVERSITY OF TEXAS AT AUSTIN

General Folklore; Folklore of Greater Mexico; Greater Mexican Folk Literature; Greater Mexican Folklife; Uses of Ethnic Folklore; Materials and Methods of Folklore Research; Introduction to Graduate Folklore; Ethnic Folklore: Tradition and Dissent; Décima, Corrido, Copla and Related Forms; Life and Literature of the Southwest: The Mexican Experience; Prose Narrative; Mexican Symbolic Structures; The Mexican Mariachi; Philosophy of Social Science; Mexican Popular Culture: Tradition and Change.

ADMINISTRATIVE EXPERIENCE

Organized Folklore Archives at The University of Texas at Austin, 1957

Served as Archivist, 1957-1967

Director, Center for Intercultural Studies in Folklore and Oral History and Head of

Folklore graduate and undergraduate program, 1967-1970

Organized Mexican-American Studies Program at The University of Texas, 1970

Director, Center for Mexican-American Studies and head of Mexican-American Studies Program, 1970-1972

Graduate Adviser and Chairman of Graduate Studies Committee for Mexican-American Studies, 1970-1973

Supervisor, National Endowment for the Humanities Postdoctoral Fellowship Program in Mexican-American Studies, 1971-1973

Acting Director, Center for Intercultural Studies in Folklore and Ethnomusicology, 1974-1975

SIGNIFICANT COMMITTEE WORK

President, Texas Folklore Society, 1961-1962
 Vice-President, American Folklore Society, 1964-1965
 Co-Chairman, Symposium on Inter-American Folklore Studies, Argentina, 1966
 Member, Lt. Governor's Advisory Panel on Civil Rights, 1968-1969
 Consultant, Texas Education Agency, on bi-cultural education, 1968-1969
 Member, University of Texas at Austin Ethnic Minority Affairs Committee
 Member, Texas Commissioner of Education's Consulting Committee for Confluence and Texas Cultures
 Member of Graduate Studies Committees: Anthropology, English, Folklore
 Member of Graduate School Minority Fellowships Committee
 Member, National Advisory Board, Mexican-United States Border Research Program

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

American Anthropological Association; American Folklore Society, California Folklore Society; Comité de Folklore, Comisión de Historia; International Committee on Comparative Folklore Research; Société Internationale d'Ethnologie et de Folklore; South Atlantic Modern Language Association; Texas Folklore Society; Sociedad Folklórica de México

HONORS AND AWARDS:

B.A. summa cum laude, 1951; Guggenheim Fellow, 1962; Fellow, American Folklore Society, 1965; Fellow, Sociedad Folklórica de Mexico, 1971; Member, National Humanities Faculty, 1972; Texas House of Representatives Certificate of Citation, 1975; UT Minority Student Services Outstanding Faculty Award, 1977-78; Congressional Hispanic Caucus and National Endowment for the Humanities citation for "Contribution to Hispanic Scholarship in the Humanities," 1979; Ashbel Smith Professorship in English and Anthropology, 1981; Recognition from UT Austin "for a quarter century of contributions to Mexican and Mexican-American culture," 1982; Dickson, Allen, Anderson Centennial Professorship in Southwest Folklore, History, and Literature, 1983; Honorary Life Member of the Western Literature Association, 1985; Honored by establishment of Américo Paredes Distinguished Lecture Series at the University of Texas; inaugural lecture given by Professor Luis Leal, 1987; Awarded Charles Frankel Prize, National Endowment for the Humanities, 1989; Awarded the Order of the Aztec Eagle, Government of Mexico, 1990.

SELECTED PUBLICATIONS

Cantos de Adolescencia. San Antonio: Librería Española, 1937.
 "The Texas-Mexican Corrido." *Southwest Review* (Dallas, Summer 1942), 470-481.
 "The Love Tragedy in Texas-Mexican Balladry." *Folk Travelers*, Texas Folklore Society Publications 25 (Dallas/Austin 1953), 110-114.
 "The Legend of Gregorio Cortez." *Mesquite and Willow*, Texas Folklore Society Publications 27 (Dallas/Austin 1956), 3-22.
 "The Mexican Corrido, Its Rise and Fall." *Madstones and Twisters*, Texas Folklore Society Publications 28 (Dallas/Austin 1957), 91-105.
With His Pistol in His Hand: A Border Ballad and Its Hero. Austin: University of Texas Press, 1958.
 "Luis Inclán, First of the Cowboy Writers." *American Quarterly* 12:1 (Philadelphia, 1960), 55-70.
 "On Gringo, Greaser and Other Neighborly Names." *Singers and Storytellers*, Texas Folklore Society Publications 30 (Dallas/Austin, 1961), 285-290.
 "Texas' Third Man: The Texas-Mexican." *Race: The Journal of the Institute of Race Relations* 4:2 (London, May 1963), 49-58.

- Folk Music of Mexico* (with Joseph Castle). Book for the Guitar No. 671. Chicago: M.M. Cole, 1966.
- "The *Décima* on the Texas-Mexican Border: Folksong as an Adjunct to Legend." *Journal of the Folklore Institute* 3:2 (August 1966), 154-167.
- "Divergencias en el concepto del folklore y el contexto cultural." *Folklore Américas* XXVII:1 (1967[1968]), 29-38.
- Folktales of Mexico*. Chicago: University of Chicago Press, 1970.
- The Urban Experience and Folk Tradition* (with Ellen Stekert). Austin/London: University of Texas Press, 1971.
- Toward New Perspectives in Folklore* (with Richard Bauman). Austin/London: University of Texas Press, 1972.
- Mexican-American Authors*. Boston/New York: Houghton Mifflin Co., 1972.
- "The United States, Mexico and Machismo." *Journal of the Folklore Institute* 8:1 (1971), 17-37.
- A Texas-Mexican Cancionero*. Urbana, Illinois: University of Illinois Press, 1976.
- "The Role of Folklore in Border Relations." *Fronteras* (San Diego, California, 1976), 17-22.
- "On Ethnographic Work Among Minority Groups." *New Scholar* 6 (1977), 1-32.
- "The Problem of Identity in a Changing Culture." *Views Across the Border*, ed. Stanley Ross (1978), 68-94.
- "The *Corrido*: Yesterday and Today." Ecology and Development of the Border Region: Proceedings of the Second Symposium of Mexican and United States Universities on Border Studies (Cultural Interlude: Honor Essay/Ensayo de Honor), ed. Stanley Ross (Mexico: ANUIES/PROFMEX, 1983), 293-297.
- "Nearby Places and Strange-Sounding Names." *The Texas Literary Tradition: Fiction, Folklore, History*, ed. Don Graham, et al., (Austin: UT College of Liberal Arts, 1983), 130-138.
- "The Undying Love of 'El Indio Córdova': *Décimas* and Oral History in a Border Family." Special Publication of the Stanford Center for Chicano Research, Inaugural Ernesto Galarza Commemorative Lecture (Stanford, California, 1987).
- George Washington Gomez* (Houston: Arte Público Press, 1990).
- Between Two Worlds* (Houston: Arte Público Press, 1990).

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Divider Title: _____

RIVERA, CHITA, actress, singer, dancer; b. Washington, Jan. 23, 1933; d. Pedro Julio Figuerva del Rivero; m. Anthony Mordente. Student, Am. Sch. Ballet, N.Y.C. Broadway debut: Call Me Madam, 1952; appeared on stage in: Guys and Dolls, Can-Can, Seventh Heaven, Mister Wonderful, West Side Story, Father's Day, Bye Bye Birdie, Three Penny Opera, Flower Drum Song, Zorba, Sweet Charity, Born Yesterday, Jacques Brel is Alive and Well and Living in Paris, Sondheim-A Musical Tribute, Kiss Me Kate, Ivanhoe, Chicago, Bring Back Birdie, Merlin, Jerry's Girls, 1985, The Rink, 1984 (Tony award 1984), Can-Can, 1988; performs in cabarets and nightclubs around world; starred in: film Sweet Charity, 1969; numerous TV appearances include The New Dick Van Dyke Show, 1973-74, Kennedy Ctr. Tonight-Broadway to Washington I, Pippin. Office: care Actors Equity Assn 165 W 46th St New York NY 10036*

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21

Divider Title: _____

OLIVER SMITH

Director - American Ballet Theatre

Oliver Smith, one of America's most distinguished theatrical designers, was born in Waupun, Wisconsin. After receiving his undergraduate degree, he came to New York for a year of work and discovery. It was during that year that he discovered the theatre.

Mr. Smith's professional career was launched by his designs for Agnes de Mille's Rodeo in 1942. Since that time, he has designed the sets for Broadway's highly successful West Side Story, My Fair Lady, Camelot, Hello Dolly, and Jerome Robbins' Broadway; the films Guys and Dolls, The Band Wagon, Oklahoma!, Porgy and Bess and La Traviata for the Metropolitan Opera; and for American Ballet Theatre, Estuary, Fall River Legend, Giselle, Interplay, Les Noces, and Swan Lake. Mr. Smith was Artistic Consultant for the Oscar-nominated feature film The Turning Point. He is the winner of seven Tony Awards.

Mr. Smith's association with American Ballet Theatre began in 1944, when he collaborated with Jerome Robbins and Leonard Bernstein on Fancy Free, certainly one of the most successful of twentieth century ballets. The following year he became Co-Director, with Lucia Chase, of American Ballet Theatre, a position he held until 1980. What began then became a life-long commitment which produced one of the world's greatest dance companies.

Mr. Smith is currently on the faculty of New York University's School of Fine Art, teaching a master class in scenic design, for which he received a Master Teacher's

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SMITH - Page 2

Award in 1981. He is also a recipient of the Handel Award, New York City's highest award, and was a member of the National Arts Council from 1965-1970.

Mr. Smith returned to ABT as Artistic Administrator in September, 1989, and was appointed Director, with Jane Hermann, in March, 1990.

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1991/92

SMITH, OLIVER, theatrical producer, designer; b. Waupun, Wis., Feb. 13, 1918; s. Larue F. and Nina (Kincaid) S. B.A., Pa. State U., 1939; Dr. (hon.), Bucknell U., L.I. U. master tchr. N.Y. U.; co-dir. Am. Ballet Theatre, 1945-80, 90—. Co-producer, designer plays *On the Town*, 1945, *Billion Dollar Baby*, 1945, *No Exit*, 1946, *Me and Molly*, 1947, *Gentlemen Prefer Blondes*, 1949, *Bless You All*, 1950, *In The Summer House*, 1952, *Clearing in the Woods*, 1957, *Time Remembered*, *Romulus*, 1961, *The Night Shade*, 1963, *The Girl Who Came to Supper*, 1963, *Dylan*, 1963, *The Chinese Prime Minister*, 1964, *Ben Franklin in Paris*, 1964, *Luv*, 1964, *Poor Richard*, 1964, *Odd Couple*, 1965; designer of musicals *Brigadoon*, 1946, *High Button Shoes*, 1946, *Miss Liberty*, 1949, *Paint Your Wagon*, 1952, *Pal Joey*, 1952, *On Your Toes*, 1955, *My Fair Lady*, 1956, *Candide*, 1955, *Auntie Mame*, 1956, *West Side Story* (Antoinette Perry award 1958), *Jamaica*, *Destry*, *Flower Drum Song*, *Camelot*, Beckett; on Broadway *Rosalinda*, 1942, *First Monday in October*, *Clothes for a Summer Hotel*; for Met. Opera *Traviata*, 1958, *Martha*, 1961; *Hello Dolly*, 1963 (Tony award), *I Was Dancing*, 1964, *Candide*, 1971, *The Little Black Book*, 1972, *The Time of Your Life*, 1972, *Lost in The Stars*, 1972, *Lunch Hour*, 1980, *Mixed Couples*, 1980, *A Talent for Murder*, 1981, 84, *Charing Cross Road*, 1982; off-Broadway *The Golden Age*, 1984; *Naughty Marietta*, N.Y.C. Opera, 1978; designer movies *Band Wagon*, 1952, *Oklahoma*, 1955, *Guys and Dolls*, 1955, *Porgy and Bess*; Broadway mus. *Sound of Music*, *Unsinkable Molly Brown*, 1960; co-dir. Am. Ballet Theatre, 1945-80; designer ballets *Rodeo*, 1942, *Fancy Free*, 1943, *Fall River Legend*, 1946, *Swan Lake*, *Les Noces*; exhbns. Pa. State Coll., Mus. Modern Art, Bklyn. Mus., Chgo. Art Inst., Corcoran Gallery, Yale U., interior, Nat. Theatre, Washington; produced *On the Town*, London, 1962-63. Recipient Donaldson award 1946, 47, 49, 53, Antoinette Perry award 1957, 58, 60, 61, 64, 65, Shubert award 1960, N.Y. Handel medallion 1975; Disting. Alumni award Pa. State U., 1962, Gt. Tchr. award NYU, 1981. Mem. Triangle Soc., Acacia, Nat. Council Arts. Office: care Am Ballet Theatre 890 Broadway New York NY 10003-1211*

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Divider Title: _____

STYRON, WILLIAM, writer; b. Newport News, Va., June 11, 1925; a. William Clark and Pauline Margaret (Abraham) S.; m. Rose Burgunder, May 4, 1953; children: Susanna Margaret, Paola Clark, Thomas, Claire Alexandra. Student, Christchurch Sch., Davidson Coll.; Litt.D., Davidson Coll., 1986; A.B., Duke U., 1947, Litt.D., 1968. Fellow Am. Acad. Arts and Letters at Am. Acad. in Rome, 1953; fellow Silliman Coll., Yale, 1964—; hon. cons. Library of Congress.; jury pres. Cannes Film Festival, 1983. Author: novels *Lie Down in Darkness*, 1951, *The Long March*, 1953, *Set This House on Fire*, 1960, *The Confessions of Nat Turner*, 1967 (Pulitzer prize 1968, Howells medal Am. Acad. Arts and Letters 1970), *Sophie's Choice*, 1979 (Am. Book award 1980), *In the Clap Shack*, play, 1972, *This Quiet Dust*, 1982, *Darkness Visible*, 1990; also articles, essays, revs.; editor: *Best Stories from the Paris Rev.*, 1959; adv. editor: *Paris Rev.*, 1953—; mem. editorial bd. *The Am. Scholar*, 1970-76. Decorated *Commandeur de l'Ordre des Arts et des Lettres*, *Commandeur Legion d'Honneur* (France); recipient Duke U. Disting. Alumni award, 1984, Conn. Arts award, 1984, *Prix Mondial del Duca*, 1985, Elmer Holmes Bobst award for fiction, 1989, Edward MacDowell medal for excellence in the arts, 1988, Nat. Mag. award, 1990. Mem. Am. Acad. Arts and Scis., Am. Acad. Arts and Letters, Signet Soc., Harvard, Académie Goncourt, Phi Beta Kappa. Democrat.

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Divider Title: _____

WAYNE THIEBAUD

West Coast artist Wayne Thiebaud has captured the essence of the American spirit. He is a dynamic, spontaneous artist who has been a leading figure in West Coast pop art since the 1960s. He has repeatedly reminded us that he is not interested in the media stance of "Pop," and that he is a realist with a sense of humor about his work.

Thiebaud's choice of subject, frequently food, entertains us: colorful suckers, chocolate cakes, candy counters, gum balls. We appreciate him not only for the entertainment he provides, but for his originality and mastery of his subjects.

WAYNE THIEBAUD

• MAJOR ACCOMPLISHMENTS OR CONTRIBUTION IN SUPPORT OF THE ARTS:

Individual Exhibitions:

1951	Crocker Art Gallery, Sacramento, California
1957	Artists Co-Op Gallery, Sacramento, California
1958	Artists Co-Op Gallery, Sacramento, California
1961	San Francisco Museum of Art
1962	M.H. deYoung Museum, San Francisco
	Allan Stone Gallery, New York
1963	Allan Stone Gallery
1964	Allan Stone Gallery
1965	Galleria Schwarz, Milan
	Allan Stone Gallery
	Stanford University, California
1966	Nelson-Atkins Museum, Kansas City, Missouri
1967	Allan Stone Gallery, New York
1969	Crocker Art Gallery, Sacramento, California
1971	Whitney Museum, New York
1976	Phoenix Art Museum, Arizona (retrospective)
1977	Allan Stone Gallery, New York
	University of California at Davis
	Diablo Valley College, Pleasant Hill, California
1978	San Francisco Museum of Modern Art
	Allan Stone Gallery, New York
1979	Walker Art Center, Minneapolis (retrospective)
1980	Allan Stone Gallery, New York
	John Berggruen Gallery, San Francisco
1981	California State University at Hayward
	Museum of Fine Arts, St. Petersburg, Florida
	Honolulu Academy of Arts
	Walker Art Center, Minneapolis
	University of Pennsylvania, Philadelphia
	Fort Worth Art Museum, Texas

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● HONORS AND RECOGNITION FOR OUTSTANDING SERVICE

1973 Golden Apple Award for distinguished teaching, University of California, Davis

Honorary doctorate, California College of Arts and Crafts, Oakland

Received a commission from the U.S. Department of the Interior for Bicentennial exhibition, *America 1976*

1978 Served on Prix de Rome Award Panel for painting

Served as advisory consultant to Idaho Governor's Conference on the Arts

1981 Received citation from College Art Association of America as Most Distinguished Studio teacher of the Year, 1980-81

1983 Honorary doctorate, Dickinson College, Carlisle, Pennsylvania

1984 Received Faculty Research medal, presented in conjunction with the fiftieth anniversary of University of California, Davis

Received Award of Distinction from National Art Schools Association

Received special citation award from National Association of Schools of Art and Design

Collections:

Museum of Modern Art, New York
Metropolitan Museum of Art, New York
Whitney Museum, New York
Albright-Knox Art Gallery, Buffalo, New York
Wadsworth Atheneum, Hartford, Connecticut
Philadelphia Museum of Art
Hirshhorn Museum, Washington, DC
Art Institute of Chicago
Museum of Fine Arts, Salt Lake City
San Francisco Museum of Modern Art



Selected Group Exhibitions:

- 1967 *Bienal*, Sao Paulo
1972 *Documenta*, Kassel, West Germany
1973 *25 Years of American Painting 1948-73*,
 Des Moines Art Center, Iowa
 Separate Realities, Developments in California
 Representational Painting and Sculpture,
 Municipal Museum, Los Angeles

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Divider Title: _____

VOULKOS, PETER, artist; b. Bozeman, Mont., Jan. 29, 1924. B.S., Mont. State U., hon. doctorate, 1968. M.F.A., Calif. Coll. Arts and Crafts, hon. doctorate, 1972; hon. doctorate, Otis Inst. of Parsons Sch. Design, 1980. San Francisco Art Inst., 1982. Tchr. Archie Bray Found., Helena, Mont., Black Mountain Coll., Los Angeles County Art Inst., Mont. State U., Greenwich House Pottery, N.Y.C., Columbia U. Tchrs. Coll., U. Calif.-Berkeley, ret. 1985. One man shows include Gump's Gallery, San Francisco, U. Fla., Hist. Soc. Mont., Felix Landau Gallery, Chgo. Art Inst., Bonniers, Inc., N.Y.C., Fresno State Coll., Scripps Coll., U. So. Calif., Pasadena Art Mus. (purchase prize), Scripps Coll., Nat. Ceramic Exhbn., U. Tenn., Brussels World's Fair, 1958, de Young Mus., Seattle World's Fair, 1962, Whitney Mus. Art. Denver Art Mus. (purchase prize), Smithsonian Instn. (purchase prize), Los Angeles County Mus. Art (purchase prize), Okun-Thomas Gallery, St. Louis, 1980, Morgan Gallery, Kansas City, Kans., 1980, Exhibit A, Chgo., 1976, 79, 81, Braunstein Gallery, N.Y.C., 1968, 75, 78, 82, 86, 87, Cowles Gallery, N.Y.C., 1981, 83, Thomas Segal Gallery, Boston, 1981, 88, Twining Gallery, N.Y.C., 1988, 89, Point View, Tokyo, 1983, travelling retrospective show, San Francisco Mus. Modern Art, 1978-79, Contemporary Arts Mus., Houston, Mus. Contemporary Craft, N.Y.C., Milw. Art Ctr.; exhibited in group shows, including Whitney Mus., N.Y.C., 1981, San Francisco Mus. Modern Art, 1981, Los Angeles County Mus. Art; represented in permanent collections Balt. Mus. Art, Denver Art Mus., Univs. Calif., Colo., Fla., Ill., Mich., Utah, Wis., Ind., Mont. State U., Ariz. State U., Bemidji State U., Fresno State U., Iowa State U., Tokyo Folk Art Mus., Los Angeles County Art Mus., Mus. Contemporary Crafts, N.Y.C., Oakland Art Mus., Pasadena Mus. Art, San Francisco Mus. Modern Art, Smithsonian Instn., Boston Mus. Fine Arts, Corcoran Gallery, Washington, Den. Permanente, Copenhagen, Fed. Bldg., Honolulu, Everson Mus., Syracuse, N.Y., Long Beach (Calif.) Mus. Art, Milw. Art Mus., Minn. Mus. Art, Mus. Boymans van Beuningen, Netherlands, Mus. Modern Art, N.Y.C., Portland Art Mus., Whitney Mus., N.Y.C., Stedelijk Mus., Amsterdam and Eindhoven, Netherlands, Nelson Atkins Mus., Kansas City. Recipient first prize RAC, Nat. Decorative Art Show, Wichita, award N.W. Craft Show, award Pacific Coast Ceramic Show, purchase prize Cranbrook Art Mus., award Los Angeles County Fair, Ford. Found., Silver medal Internat. Ceramic Exhbn., Ostend, Belgium, 1954, Gold medal Cannes, France, award I Paris Biennial, 1959, Rodin Mus. prize in sculpture, citation for disting. contbns. to visual arts Nat. Assn. Schs. Art, 1980, award of honor San Francisco Art Commn., 1981, Creative Arts Awards medal for sculpture Brandeis U., 1982, Gold medal Am. Craft Council, 1986; Nat. Endowment for Arts sr. fellow, 1976 and grantee, 1986; Guggenheim fellow, 1984. Address: 951 62d St Oakland CA 94608*

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Divider Title: _____

C H A R L E S W A D S W O R T H

"The Man Behind the Chamber Music Boom" was the headline for a feature article in The New York Times about Charles Wadsworth. "Today," it continued, "the land is alive with professional chamber music groups, many thriving along the lines that Mr. Wadsworth laid out for the Chamber Music Society of Lincoln Center. Chamber music has become a force to reckon with in American culture."

Charles Wadsworth's identification with chamber music began in Spoleto, Italy, when in 1960 at the invitation of Gian Carlo Menotti, Wadsworth created and hosted the celebrated mid-day chamber music series at the Festival of Two Worlds. He later established a similar series at Spoleto/USA in Charleston, South Carolina which began in 1977.

In 1969, at the invitation of William Schuman, Lincoln Center's first President, Charles Wadsworth designed and launched the new Chamber Music Society of Lincoln Center. Wadsworth guided and performed with this dramatically successful organization as its Artistic Director for 20 years. In 1989, he resigned in order to pursue a wide range of musical activities. His farewell concert as head of the Chamber Music Society was telecast nationwide on PBS's "Live from Lincoln Center," which included the presentation to Wadsworth of New York's Handel Medallion by Mayor Edward L. Koch.

Under Wadsworth, the Chamber Music Society of Lincoln Center gave over 1000 concerts, almost all of them sold-out, and performed over 700 works by more than 200 composers. Seventy new works received their New York, United States or World Premieres with the Society; of these, 65 were commissioned by Mr. Wadsworth for the Chamber Music Society.

Charles Wadsworth's schedule of performances ranges from concerts with colleagues like flutist Paula Robison and pianist Samuel Sanders, to special programs of

chamber music with new and established artists, to guest appearances with the Chamber Music Society of Lincoln Center. Wadsworth began his 1992-93 New York season performing and hosting a special tribute to Alice Tully on her 90th birthday in Lincoln Center's Alice Tully Hall; other participants included Isaac Stern, Yo-Yo Ma, Paula Robison, Richard Goode and André Previn. Wadsworth had opened the hall on Miss Tully's birthday in 1969, performing Bach with Pinchas Zukerman and Schumann's Dichterliebe with Hermann Prey. In the summer, Wadsworth coached and performed at the new Steans Institute for Singers established by the Ravinia Festival, and was the subject of a week-long musical celebration at the Cape and Islands Festival in Massachusetts. He also hosted the chamber music series of Spoleto/USA, where he has established a reputation as a Festival favorite in his annual appearances.

Charles Wadsworth has become familiar to television audiences nationwide. He has frequently performed as pianist and host on "Live from Lincoln Center;" his spirited program entitled "Bach to Bach" won an Emmy in 1986. In 1989, he hosted their Christmas jazz special with Wynton Marsalis on PBS, which was also nominated for an Emmy. Other notable tv appearances include a profile of Wadsworth as pianist and composer on ABC's "20/20" in 1986, and a telecast of the opening of the 1990 Spoleto Festival USA for the Arts and Entertainment network with Wadsworth as host and commentator.

Wadsworth enjoys furthering the careers of young, extraordinary artists, whether through master classes and coaching, or through concert collaborations, such as his upcoming concert with soprano Young Ok Shin in her New York recital debut in the spring of 1993. He was chosen to chair the large jury for the first Esther Honens International Piano Competition in Calgary, Canada in November 1992.

Charles Wadsworth has received many honors, among them the medal and rank of Cavaliere Ufficiale in the Order of Merit from the Republic of Italy, the medal and rank of Chevalier in the Order of Arts and Letters from the Republic of France, the Mayor's Award for Arts and Culture of the City of New York, and the first ASCAP Chamber Music Award for "adventurous programming of contemporary music." He was awarded the Medal of Honor in Music by the National Arts Club in New York City. Mr. Wadsworth has performed at the White House for Presidents Kennedy, Nixon, Ford, Carter and Reagan.

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Charles Wadsworth.....3

Born in Newman, Georgia, Charles Wadsworth received Bachelor's and Master's degrees in piano under Rosalyn Tureck. His education also included studying vocal repertoire with Pierre Bernac and Francis Poulenc in Paris, Meinhard von Zallinger in Munich, and Povla Frijsh in New York.

Throughout his career, Wadsworth has collaborated with renowned artists including Pinchas Zukerman, John Browning, Beverly Sills, Montserrat Caballé, Jan Peerce, Frederica Von Stade, Shirley Verrett, Jennie Tourel and Dietrich Fisher Dieskau, with whom Wadsworth premiered songs he had commissioned from Samuel Barber.

Mr. Wadsworth resides in New York with his wife, Susan Wadsworth, Director of Young Concert Artists, Inc., and their daughter Rebecca.

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Divider Title: _____

RICHARD WILBUR

When Richard Wilbur won the Gold Medal for Literature, presented by the American Academy of Arts and Letters in 1991, this was the citation:

"From The Beautiful Changes of 1947 through the New and Collected Poems of 1988, Richard Wilbur has practiced his art with steadfast virtuosity and intelligence. During times when artistry has been subject to condescension, he has never deviated from his vision of formal beauty. Although his sensibility is wholly American, in his poems Wilbur connects our literature to an English lyric tradition and to the poetic literature of France. In addition to his original work, he has given us brilliant translations, most notably of plays by Moliere and Racine."

Born in 1920, Richard Wilbur was graduated from Amherst and Harvard. When he was in the army, 1943-5, serving in Italy and France, he began to write poetry, and published The Beautiful Changes in 1947. Ceremony followed in 1950. In 1956, Things of This World won Wilbur both the Pulitzer Prize and the National Book Award. Numerous volumes have followed, and his New and Collected Poems (1988) received another Pulitzer Prize. Wilbur is Moliere's greatest contemporary translator, and more recently Racine's. His translations are brilliant in their wit and their finish; they move easily to the stage, as many directors and actors have made clear.

WILBUR, RICHARD PURDY, educator, writer; b. N.Y.C., Mar. 1, 1921; s. Lawrence L. and Helen (Purdy) W.; m. Mary Charlotte Hayes Ward, June 20, 1942; children: Ellen Dickinson, Christopher Hayes, Nathan Lord, Aaron Hammond. AB, Amherst Coll., 1942, AM, 1952, DLitt (hon.), 1967; AM, Harvard U., 1947; LHD (hon.), Lawrence Coll., Washington U., Williams Coll., U. Rochester, SUNY, Potsdam, 1986, Skidmore Coll., 1987, U. Lowell, 1990; DLitt (hon.), Clark U.; D.Litt., Am. Internat. Coll., Marquette U., Wesleyan U., Carnegie-Mellon U.; D.Litt. (hon.), Lake Forest Coll., 1982. Jr. fellow Harvard U., Cambridge, Mass., 1947-50; Asst. prof. English Harvard U., 1950-54; asso. prof. Wellesley Coll., 1955-57; prof. Wesleyan U., 1957-77; writer in residence Smith Coll., 1977-86. Author: *The Beautiful Changes*, 1947, *Ceremony*, 1950, *A Bestiary*, 1955, *Things of This World*, 1956, *Poems 1943-56*, 1957, *Advice to a Prophet*, 1961, *Poems of Richard Wilbur*, 1963, *Walking to Sleep*, 1969, *The Mind-Reader*, 1976, *Seven Poems*, 1981, *The Whale*, 1982, *New and Collected Poems*, 1988 (Pulitzer prize for poetry), (children's books) *Loudmouse*, 1963, *Opposites*, 1973, *More Opposites*, 1991, (criticism) *Responses*, 1976; co-author: (comic opera, with Lillian Hellman) *Candide*, 1957, (cantata, with William Schuman) *On Freedom's Ground*, 1986; translator: (Moliere) *The Misanthrope*, 1955, *Tartuffe*, 1963 (co-recipient Bollingen Translation prize 1963), *The School for Wives*, 1971, *The Learned Ladies*, 1978, *Four Comedies*, 1982, (Racine) *Andromache*, 1982, *Phaedra*, 1986, Moliere's *The School for Husbands*, 1992; editor: *Complete Poems of Poe*, 1959, *Poems of Shakespeare*, 1966, *Selected Poems of Witter Bynner*, 1978. Decorated chevalier Ordre des Palmes Academiques; recipient Harriet Monroe prize Poetry mag., 1948; Oscar Blumenthal prize, 1950; Edna St. Vincent Millay Meml. award, 1957; Nat. Book award, 1957; Pulitzer prize, 1957; Prix de Rome Am. Acad. Arts and Letters, 1954; Sarah Josepha Hale award, 1968; Bollingen prize, 1971; Brandeis U. Creative Arts award, 1971; Prix Henri Desfeuilles, 1971; Shelley Meml. award, 1973; Harriet Monroe Poetry award, 1978; St. Botolph's Club Found. award 1983; Drama Desk award, 1983, PEN transl. award, 1983; Aiken-Taylor award, 1988; Bunn award, 1988; Washington Coll. Lit. award, 1988, St. Louis Lit. award, 1989, Grand Master Award Birmingham-Sou. Coll., 1989, Gold medal for Poetry Am. Acad. Inst. arts and Letters, 1991; Guggenheim fellow, 1952-53, 63, Edward MacDowell medal, 1992; Ford fellow, 1960-61, Camargo Found. fellow, 1985, named U.S. Poet Laureate, Libr. Congress, 1987. Fellow MLA (hon.); mem. Am. Acad. Arts and Scis., Nat. Inst. Arts and Letters, Am. Acad. Arts and Letters (pres. 1974-76, chancellor 1976-78, 80-81), Acad. Am. Poets (chancellor), Dramatists Guild, ASCAP, PEN. Club: Century. Home: RR1 Box 82 Dodwells Rd Cum- mington MA 01026 also: 715R Windsor Ln Key West FL 33040

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Divider Title: **PRIOR RECIPIENTS** _____

NATIONAL MEDAL OF ARTS RECIPIENTS
(1985 - 1992)

1985 AWARDS

The first National Medal of Arts were formally presented by President Reagan at the White House on April 23, 1985 to seven artists and five patrons: (artists) Elliott Carter, Ralph Ellison, Jose Ferrer, Martha Graham, Louise Nevelson, Georgia O'Keeffe, Leontyne Price; (patrons) Dorothy "Buffy" Chandler, Hallmark Cards, Lincoln Kirstein, Paul Mellon and Alice Tully.

1986 AWARDS

The 1986 awards, presented by the President on July 14, 1986, were given to nine artists and three patrons: (artists) Marian Anderson, Frank Capra, Aaron Copland, Willem de Kooning, Agnes de Mille, Eva Le Gallienne, Alan Lomax, Lewis Mumford, Eudora Welty; (patrons) Dominique de Menil, Exxon Corporation and Seymour H. Knox.

1987 AWARDS

The 1987 awards, presented by the President on June 18, 1987, were given to seven artists and four patrons: (artists) Romare Bearden, Ella Fitzgerald, Howard Nemerov, Alwin Nikolais, Isamu Noguchi, William Schuman, Robert Penn Warren; (patrons) J.W. Fisher, Frances Lewis, Sydney Lewis and Dr. Armand Hammer.

1988 AWARDS

The 1988 awards, presented by the President on August 9, 1988, were given to seven artists, three patrons, one arts administrator and one art historian/curator: (artists) Saul Bellow, Helen Hayes, Gordon Parks, I.M. Pei, Jerome Robbins, Rudolf Serkin, Virgil Thomson; (patrons) Brooke Astor, Francis Goelet, Obert C. Tanner; (arts administrator) Roger L. Stevens; and (art historian/curator) Sydney J. Freedberg.

1989 AWARDS

The 1989 awards, presented by the President on November 17, 1989 were given to nine artists, two patrons and one administrator: (artists) Katherine Dunham, Leopold Adler, John Updike, Vladimir Horowitz, Dizzy Gillespie, Walker Hancock, Robert Motherwell, Czeslaw Milosz, Alfred Eisenstadt; (patrons) Leigh Gerdine, Dayton Hudson Corporation and (arts administrator) Martin Friedman.

1990 AWARDS

The 1990 awards, presented by President Bush on September 10, 1990 were given to nine artists and three patrons: (artists) George Francis Abbott, Hume Cronyn, Merce Cunningham, Jasper Johns, Riley "B.B." King, Jacob Lawrence, Ian McHarg, Beverly Sills, Jessica Tandy; (patrons) David Lloyd Kreeger, Harris and Carrol Masterson, Southwestern Bell Corporation.

1991 AWARDS

The 1991 awards, presented by President Bush on July 9, 1991 were given to ten artists and two patrons: (artists) Maurice Abravanel, Roy Acuff, Pietro Belluschi, J. Carter Brown, "Honi" Coles, John Crosby, Richard Diebenkorn, Kitty Carlisle Hart, Pearl Primus, Isaac Stern; (patrons) R. Philip Hanes, Jr., Texaco Inc.

1992 AWARDS

The 1992 awards, presented by President Bush on July 22, 1992 were given to eleven artists and two patrons: (artists) Denise Scott Brown, Marilyn Horne, James Earl Jones, Allan Houser, Minnie Pearl, Robert Saudek, Earl E. Scruggs, Robert Shaw, W. E. Billy Taylor, Robert Venturi, Robert Wise; (patrons) AT&T and Lila Wallace-Reader's Digest Fund.

In 1983, prior to the official establishment of National Medal of Arts, the following patrons and artists received a medal: (artists) Pinchas Zukerman, Frederica Von Stade, Czeslaw Milosz, Frank Stella, Philip Johnson and Luis Valdez; (patrons) The Texaco Philanthropic Foundation, Inc., James Michener, Philip Morris, Inc., The Cleveland Foundation, Elma Lewis and The Dayton Hudson Foundation.