

Withdrawal/Redaction Sheet

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. report	U.S. government report (2 pages)	05/13/1994	P1/b(1)
002. report	U.S. government report (1 page)	05/12/1994	P1/b(1)
003. report	U.S. government report (1 page)	05/12/1994	P1/b(1)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 15623

FOLDER TITLE:

BB [Briefing Book] Europe 1994 [binder] [1]

2013-0534-S

ry1728

RESTRICTION CODES

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

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

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

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

RR. Document will be reviewed upon request.

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

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BB
EUROPE 1994

May 31, 1994

MEMORANDUM FOR HILLARY RODHAM CLINTON

FROM: Liz Bowyer
SUBJECT: Briefings for Europe Trip

[Attached are briefings for all of the events you are doing in Europe separate from the President. You will also have copies of the President's briefing books for the events you are doing together.]

Tour of the Piazza Navona

- Briefing
- Scenario
- Bio of Rose-Anne Bartholomew
- Briefing for rain site

Tour of the Palazzo Del Quirinale

- Briefing
- Scenario
- NSC bio of President Scalfaro

Reception for Italian Women

- Briefing
- Scenario
- Italian Cultural Customs and Common Expressions
- Women in Italian Society
- The Italian Health Care System
- Letter from Ambassador Bartholomew
- Menu
- Bios of Ambassador and Mrs. Bartholomew
- Guest list with biographical information
- Newspaper articles on invited women:
 - Tab 1: Irene Pivetti and Tullia Zevi
 - Tab 2: Cecilia Bartoli
 - Tab 3: Marella Agnelli
 - Tab 4: Manuela Di Centa
 - Tab 5: Maria Fanfani
 - Tab 6: Rosa Russo Jervolino
 - Tab 7: Carla Fracci
 - Tab 8: Rita Levi-Montalcini

Tour of the American Academy of Rome

- Briefing
- Scenario
- "Rebuilding Rome", The New Yorker, 6/6/94*
- "Steeped in the Art of Learning", Washington Post, 4/22/94*
- Bios of Adele Chatfield-Taylor and Caroline Bruzelius
- Meet & Greet List

Tour of the Capitoline Museum

- Briefing
- Scenario
- Bio on Mrs. Berlusconi
- Bio on Mrs. Rutelli

Visit with Elizabeth Major

- Briefing
- Scenario
- NSC bio
- British Cultural Customs
- Women in British Society
- Child Welfare in Britain
- The British Health Care System

Drop-By to Mess Hall on the U.S.S. George Washington

- Briefing
- Scenario

Optional Tour of the USS George Washington

- Briefing
- Scenario
- "New Top Admiral to Push Wider Combat Role for Women", New York Times, 5/4/94*
- DoD Under Health Care Reform
- The Health Security Plan and Military Personnel
- Bio of Commander Straub

Breakfast with French Women

- Briefing
- Scenario
- French Etiquette
- Women in French Society
- The French Health Care System
- Child Welfare in France
- The Politics of AIDS in France
- Talking Points on AIDS
- Bio of Simone Veil

-Guest list with biographical information

-Newspaper articles:

Tab 1: "French Women: Getting the Right Mix of Careers and Children", *Inter Press Service*, 3/5/94

Tab 2: Lucette Michaux-Chevry

Tab 3: Francoise Cotta

Tab 4 : Anne d'Ornano

Tab 5: Nicole Notat

Tab 6: Avis Bohlen

Meeting with Danielle Mitterand

-NSC Briefing

-Scenario

-Bio on Madame Mitterand

-"A First Lady's Prickly Diplomacy", *Washington Post*, 6/10/89

Event

-Briefing will be faxed when event is confirmed

Tour of the Musee Rodin

-Briefing

-Scenario

-Excerpt from H.W. Janson's History of Art

Remarks

-American Academy in Rome

-Breakfast with French Women (will be provided by Lissa Muscatine later this week)

Miscellaneous

-Overseas weather forecasts

-NSC briefing paper on medical care of U.S. troops in WWII

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**Tour of the
Piazza Navona**

Divider Title: _____



Tour of the Piazza Navona

- Briefing
- Scenario
- Bio of Rose-Anne Bartholomew
- Briefing for rain site

May 31, 1994

TOUR OF THE PIAZZA NAVONA

DATE:	Thursday, June 2
TIME:	9:40 am
LOCATION:	Piazza Navona Rome, Italy
FROM:	Liz Bowyer

I PURPOSE

To tour the Piazza Navona and learn about several of its prominent features with a group of Italian schoolchildren.

II BACKGROUND

The Piazza Navona

The Piazza Navona, a favorite tourist spot for Italians and foreigners, is one of the most characteristic Baroque squares in Rome. Its elliptical shape follows the outlines of a stadium built there by the Emperor Domitian in 86 A.D. Until the Middle Ages, the Piazza was used for jousting, horse racing, and water festivals. From 1477 to 1869, the square hosted the city's general market, which still comes to the Piazza for a period following Christmas. In 1644, the Pamphili pope Innocent X cleared out the stadium and commissioned the construction of a new piazza and palace to rival those of his predecessors, the Barberini.

The dominant structures in the piazza are three fountains designed or renovated by the Italian artist Gianlorenzo Bernini, the Church of Sant'Agnese, and the Palazzo Pamphili (now the Brazilian Embassy).

The **Fountain of the Four Rivers** (Fontana del Quattro Fiumi) is one of the most celebrated and spectacular of Bernini's fountains. It was built in the center of the piazza in 1648 to proclaim the triumph of Catholicism over the world. Each of the four male river gods represents one of the four continents of the globe: the Ganges for Asia, the Danube for Europe, the Nile for Africa (veiled since the source of the river was unknown), and the Rio de la Plata for the Americas. The ancient obelisk they support symbolizes the wisdom of Ancient Egypt, subordinated to the dove fluttering above its peak. The dove symbolizes both the Holy Spirit and the Pamphili family, commanding all knowledge and all known territory. A popular story holds that Bernini depicted the Nile and Plata statues shielding their eyes from his archrival Borromini's **Church of Sant'Agnese**. In response, Borromini designed the statue on the church's facade looking out haughtily above the piazza.

The **Fountain of the Moor** (Fontana del Moro) was originally designed by Giacomo della Porta in 1575. Bernini renovated the fountain in 1653 and added the central figure of the Moor (actually a marine divinity grappling with a dolphin). The encircling Tritons are 19th-century copies of the 16th-century originals.

The **Fountain of Neptune**, in the North end of the piazza, was also designed by Della Porta in the 16th century and later renovated by Bernini. Antonio Della Bita added the central Neptune figure in 1878. Neptune is depicted with sea nymphs, sea horses and an octopus.

The **Church of Sant'Agnese** honors a fourth-century martyr who refused to renounce her religion and as punishment was thrown into a brothel near the piazza. After Sant'Agnese was killed, her remains were interred beneath the church. The church was designed by Borromini. Several Baroque masterpieces decorate the interior, including Antonio Raggi's *Martyrdom of St. Cecilia*, Ercole Ferrata's relief, *The Stoning of St. Emerenziana*, and Alessandro Algardi's *The Miracle of the Hair of St. Agnes*.

Gianlorenzo Bernini (1598 - 1680)

Italian sculptor, architect, painter and designer, Bernini is considered the outstanding figure of the Italian Baroque. His sculptures, known for their dramatic and vigorous movement, made a complete break with the Mannerist tradition. Among his more well known sculptures are Aeneas, Anchises, and Aeneas, the Rape of Proserpine, David, Apollo and Daphne, all housed in the Borghese Gallery in Rome. During the reign of Pope Urban VIII in the 1620's, Bernini was the principal artist in the papal court in Rome.

More than any others, Bernini's fountains and buildings are thought to have had the greatest effect on the face of Rome.

Baroque

The term Baroque has several meanings, and is used as both a noun and an adjective. First, the Baroque signifies the dominant style of art between Mannerism and Rococo, a style that originated in Rome and is associated with the Catholic Counter-Reformation. The dominant characteristics of the Baroque style are emotional intensity and dynamic movement, which express the self-confidence and spirit of the revitalized Catholic Church.

The term Baroque is also the general label for the period when this style flourished, mainly during the 17th century, and in certain areas much of the 18th century. Lastly, the term "Baroque" is applied to art of any time or place that shows the qualities of vigorous movement and intensity associated with Baroque art in general.

The Emanuele Gianturco Elementary School

Approximately 15 schoolchildren from a local public elementary school will accompany you on your tour of the Piazza Navona. The Emanuele Gianturco elementary school is located in Via della Palombella, two blocks from the Piazza Navona. Emanuele Gianturco has students

ranging from ages six to eleven, from grades one through five.

The Gianturco school participates in an experimental foreign language program sponsored by the European Community. The program, which was implemented in 1993, requires students to begin studying English and Dutch starting in the first grade (study of a foreign language in Italian elementary schools is mandatory from the third grade on).

The Gianturco school is named after Emanuele Gianturco, a nineteenth-century Italian jurist and politician who was famous for promoting legislative reform.

III. PARTICIPANTS

HRC

Rose-Anne Bartholomew, wife of Ambassador Reginald Bartholomew

Nancy Deconcillis, tour guide

15 third-graders from Emanuele Gianturco elementary school

IV. SEQUENCE OF EVENTS

* See attached scenario

V. PRESS

Open press.

VI. REMARKS

No remarks needed.

VISIT OF THE FIRST LADY

TO

ROME, ITALY

JUNE 1-4, 1994

EVENT: Visit of The First Lady to Piazza Navona

DATE: Thursday, June 2, 1994

TIME: 9:45 am

LOCATION: Piazza Navona

ATTENDEES: Mrs. Rose-Anne Bartholomew
15 Roman school children
Tour guide Nancy Deconcilllis

PRESS: Open

SCENARIO: The First Lady and Mrs. Bartholomew are greeted upon arrival at Piazza Navona by 15 school children who will present them with a bouquet of flowers. The children will escort the First Lady and Mrs. Bartholomew to the Fountain of Neptune where tour guide Nancy Deconcilliis will be standing. Nancy will tell the First Lady, Mrs. Bartholomew and the children about the history of the fountain. Nancy will then escort the First Lady and Mrs. Bartholomew and the children to the other side of the fountain where they will look out over Piazza Navona and learn of its history. The First Lady and Mrs. Bartholomew will then proceed to the motorcade and depart.

ROSE-ANNE D. BARTHOLOMEW

Rose-Anne Bartholomew has been in Rome since October 1993 as the wife of the U.S. Ambassador to Italy. From 1992 to 1993, she was in Brussels with her husband, then U.S. Ambassador to NATO.

From 1989 to 1992, Rose-Anne Bartholomew worked for the United States Information Agency. She was Corporate Relations Director for the United States Pavilion at the 1992 Seville World's Fair, responsible for fundraising and liaison with the private sector.

Mrs. Bartholomew was in Spain from 1986 to 1989 and in Lebanon from 1983 to 1986 as the spouse of the U.S. Ambassador. In that capacity she was actively engaged in the political, social, cultural and administrative aspects of Embassy and diplomatic life. She supervised the operation of the official embassy residences, managing substantial budgets and representational functions.

In both countries she was active in cultural preservation efforts and related fundraising. She is on the board of the U.S. Committee for the Preservation of Tyre, Lebanon and a founding (and only American) member of the Royal Foundation for the Restoration of Toledo, Spain. In Spain she organized numerous fundraising and public relations events involving American business.

From 1978 to 1984, Rose-Anne Bartholomew was an Intelligence and Foreign Affairs Officer in the U.S. Department of Energy. In 1982-83, she was Deputy Editor of the Secretary of Energy's "Daily Briefing," an all-source publication covering global energy developments in hydrocarbons, nuclear energy and non-proliferation. From 1978 to 1982 she was responsible for Middle East petroleum-related security and political/military issues. Evacuated from Beirut in 1984, she worked as an Intelligence Analyst in the State Department's Office of Counter-Terrorism.

In 1977-78, Mrs. Bartholomew was Editorial Assistant in the International Writers Service, reviewing articles by foreign correspondents on political and economic issues. She worked as Researcher and Project Consultant from 1974-76, on a U.S. Department of Transportation contract, analyzing ridership patterns, demographic, socio-economic and racial data.

Between 1970 and 1976, she worked part-time as Research and Administrative Assistant in two consulting firms dealing with nuclear weapons and arms control.

Rose-Anne Bartholomew is bilingual in French and English, fluent in Spanish and is studying Italian. She obtained her B.A. at Newton College in Massachusetts and did graduate work in international relations and sociology at the University of Chicago and Wesleyan University respectively. At the latter, she taught French for two years.

She has four children, a daughter and three sons.

(** Rain Site **)

THE PANTHEON

The Pantheon is the largest and best preserved monument of Roman antiquity, and has served as an inspiration for numerous monuments, including the Jefferson Memorial. Built entirely of brick, it consists of a pillared porch and a huge cylindrical body of equal height and width covered by a hemispherical roof.

Marcus Agrippa, a town planner, built the Pantheon as a temple in 27 B.C. After it was damaged by fire, the Emperor Hadrian completely rebuilt it in A.D. 125 as a dedication to all the gods. The Emperor retained the original inscription on the facade: "Marcus Agrippa made it in his third consulship." The Pantheon's marble columns and pediment, bronze doors, and domed interior all remain unchanged from the day it was erected.

The entrance to the building is under the porch which is surrounded by 16 granite columns, all original except for the three on the left which replaced under Urban VIII and Alexander VII. You can see the papal emblems -- the Barberini bees and the Chigi stars -- on the capitals.

The proportions of the interior are striking; the diameter of the building is equal to its height -- 142 feet. The dome of the Pantheon was constructed entirely out of poured concrete, without the support of vaults, arches, or ribs. The central oculus, which provides the only source of light for the entire building, also supports the weight of the dome -- the inward forces of the sloping concrete are trapped in a ring of tension around the hole. The floor slopes toward the center to drain the building. Around the walls are seven chapels containing the tombs of Italy's first two kings, Victor Emmanuel II and Umberto I, Queen Margherita, and the Renaissance painter Raphael.

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Tour of the Palazzo Del Quirinale

- Briefing
- Scenario
- NSC bio of President Scalfaro

May 30, 1994

TOUR OF THE PALAZZO DEL QUIRINALE

DATE:	Thursday, June 2
TIME:	10:50 am
LOCATION:	Palazzo Del Quirinale Rome, Italy
FROM:	Liz Bowyer

I PURPOSE

To tour the presidential residence with Marianna Scalfaro while the President has a bilateral meeting with President Scalfaro.

II BACKGROUND

Palazzo del Quirinale

Situated on the highest of the seven hills of Rome, the Palazzo del Quirinale houses the residence and offices of the Italian President. The Palazzo was begun in 1574 by Flaminio Ponzio and Ottavio Mascherio, under the order of Pope Gregory XIII. The Palazzo was continued by Domeico Fontana, Carlo Maderna and Bernini, and was completed during the reign of Pope Clementine XII (1730 - 40).

The Palazzo was used as a summer residence for Popes until 1798 when French troops occupied the city, and the Palazzo was evacuated and pillaged. The Palazzo was subsequently occupied by the Consuls of the Roman Republic and was selected, but not used, for Napoleon. It 1870 it once again became property of the Italian state and was used as a royal residence by the Kings of Italy until 1947.

The Palazzo is comprised of several interconnecting buildings and a large park enclosed by walls. Official ceremonies are held in the main building, the entrance of which was designed by Maderno, one of the leading sculptors in Rome before Bernini came into ascendancy. The most important work of art in the Palazzo is the fresco of Christ in Glory by Melozzo da Forli', an Italian painter. Little of da Forli's work has survived intact. Other works of importance in the Palazzo include the Chapel of the Annunciata by Guido Reni, a Bolognese painter known for his graceful Classical style, and the Gallery of Alexander VII, by Pietro da Cortona, known second to only Bernini as the most versatile genius of the full Roman Baroque style.

Marianna Scalfaro

Marianna Scalfaro, 41, is the daughter of President Oscar Luigi Scalfaro and acts as Italy's First Lady. President Scalfaro's wife died giving birth to Marianna. Marianna

Scalfaro prefers to be referred to as singorina (seen-yor-ina) rather than signora. The former applies to single women, the latter to married or elderly women. Singorina Scalfaro reportedly does not speak English well.

III. PARTICIPANTS

HRC

Marianna Scalfaro

IV. SEQUENCE OF EVENTS

* See attached scenario

V. PRESS

Tour: Closed press.

VI. REMARKS

No remarks needed.

VISIT OF THE PRESIDENT AND THE FIRST LADY

TO

ROME, ITALY

JUNE 1-4, 1994

EVENT: Arrival and Tour of the Quirinale Palace

DATE: Thursday, June 2, 1994

TIME: 11:00 am

ATTENDEES: President Scalfaro
Ms. Marianna Scalfaro

PRESS: Ceremony Open
Tour Closed

SCENARIO: The First Lady and the President will arrive at Quirinale Palace and be greeted by President Scalfaro and his daughter, Marianna Scalfaro. The four principals will proceed to courtyard for the playing of the Italian and American National anthems. Upon conclusion of the national anthems, the President will review the Color Guard and proceed to bilateral discussions with President Scalfaro. The First Lady will be accompanied by Ms. Scalfaro on a tour of the Quirinale Palace.

After the tour, the First Lady will rejoin the President for departure.

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**Reception for
Italian Women**

Reception for Italian Women

- Briefing
- Scenario
- Italian Cultural Customs and Common Expressions
- Women in Italian Society
- The Italian Health Care System
- Letter from Ambassador Bartholomew
- Menu
- Bios of Ambassador and Mrs. Bartholomew
- Guest list with biographical information
- Newspaper articles on invited women:
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 - Tab 4: Manuela Di Centa
 - Tab 5: Maria Fanfani
 - Tab 6: Rosa Russo Jervolino
 - Tab 7: Carla Fracci
 - Tab 8: Rita Levi-Montalcini

May 30, 1994

RECEPTION FOR ITALIAN WOMEN

DATE:	Thursday, June 2
TIME:	3:00 pm
LOCATION:	Villa Taverna Rome, Italy
FROM:	Liz Bowyer

I PURPOSE

To attend a reception for Italian women held in your honor by Ambassador and Rose-Anne Bartholomew.

II BACKGROUND

Reception

Ambassador and Rose-Anne Bartholomew have invited approximately 30 Italian women prominent in the arts and literature, academia, business, government, politics and labor. The reception has received a good amount of press coverage thus far, and is viewed as one of the most important social events in Italy this year. The women are very anxious to meet you and, according to the Embassy, are interested in hearing about your role as First Lady and what you think about Italy.

Attached is a letter from the Ambassador outlining the reception, a guest list with biographical information, and recent articles on some of the guests.

III PARTICIPANTS

HRC

Rose-Anne Bartholomew

Approximately 30 Italian women (see attached list)

IV. SEQUENCE OF EVENTS

* See attached scenario.

V. PRESS

Pool spray.

VI REMARKS

No remarks needed.

VISIT OF THE FIRST LADY

TO

ROME, ITALY

JUNE 1-4, 1994

EVENT: Reception with the First Lady and 30 Italian Women

DATE: Thursday, June 2, 1994

TIME: 3:00 pm

LOCATION: Ambassador Bartholomew's Residence

ATTENDEES: Mrs. Rose-Anne Bartholomew and 30 Italian women

PRESS: Pool spray

SCENARIO: The First Lady will proceed from hold at the residence to the Grande Salone where she will meet with Mrs. Bartholomew. The First Lady and Mrs. Bartholomew will proceed from the Grande Salone through the garden to the terrace where the 30 women are gathered. Mrs. Bartholomew, with the assistance of a protocol person will introduce the First Lady to the guests by bringing the guests to the First Lady individually or in small groups. After all introductions and exchanges, the protocol person will encourage guests to enjoy the buffet and each to other's company.

The First Lady will then proceed to the motorcade and depart.



Embassy of the United States of America

29 May 1994

Dear Mrs. Clinton:

At the suggestion of your staff, we have outlined some suggested themes for brief remarks* you might make at the reception for prominent Italian women. For convenience, we did them in the form of the attached points.

You will shortly receive an updated brief on the event and the participants. Suffice it to say now that we think we have a very good list. The choice of only 3 or 4 was dictated by Protocol. The participants were chosen because they are doing something interesting and important on their own in the life of the country. We hope you will find it a unique opportunity to make contact with Italians and Italy.

We might add that the event has attracted considerable attention here in Rome. Everyone wants to know who will be there -- and everyone wants to be there! -- and there has been a fair amount of media play.

We -- and all of Rome! -- look forward to welcoming you and the President here in a few days.

Sincerely,

Reg Bartholomew

RB Back

* Although you are not making brief remarks, the Ambassador's suggested talking points are attached for conversational purposes.

CONVERSATIONAL POINTS

(Suggested by Ambassador Bartholomew)

- o I am so pleased to meet you in this lovely and relaxed setting, and I do thank you for coming today.
- o It's a special pleasure for me because you all play such interesting and diverse roles in the life of your country and contribute so much to it. Meeting you is a rare opportunity to appreciate the diversity and creativity of Italian life and women's part in it.
- o What a wonderful country you have. My husband and I remember vividly our visit in 1987. Now we are seeing eternal Rome with all its beautiful colors. And in little more than a month we will return to Italy, this time to Naples and its extraordinary setting.
- o I know that this is a special moment in your history -- a time of change and hopeful renewal. I can sympathize with you because we too in America, in our own way, are trying to change some important things.



VILLA TAVERNA

Reception in Honor of Hillary Rodham Clinton Thursday, June 2, 1994

MENU

*Cascata di S. Daniele con Spiedini di Prosciutto e Melone
(Prosciutto and Melon Dish)*

*Trofeo di Scampi e Frutti di Mare con Salsa Arlecchino
(Composition of Shrimp and Seafood with Harlequin Sauce)*

*Vol au Vent alla Finanziera
(Patty Shells with Julienned Vegetables)*

*Pan Brioche del Buongustaio
(Tea Sandwiches in Various Flavors)*

*Ovoline alle Erbette
(Herbed Mozzarella Tidbits)*

* * *

*Sorbetto ai Due Colori (Limone e Fragola)
(Lemon and Strawberry Sherbets)*

*Pasticceria Mignon
(Petits Fours)*

*Alzata di Frutta
(Fresh Fruits in Season)*

* * *

*Cuvée Impertale Berlucchi Rosé (spumante)
Roero Arneis Brunò Giacosa 93 (white wine)*

List of Prominent Italian Women
to meet Mrs. Hillary R. Clinton

Marella AGNELLI
(Ah-NYEH-lee)

Agnelli is active in the American Academy, arts and historic preservation. Wife of Gianni Agnelli, president of FIAT.
English: Very good

Dr. Rosellina ARCHINTO
(Arr-KEEN-toe)

President of Emme Edizioni, Milan; publisher of children's books. Former Milan city councilor for culture. Took lead in organizing new home for USIS Milan library collection to be opened this autumn.
English: good

Gae AULENTI
(OWL-lenti)

Internationally famous architect. Won the Legion d'Honneur (1988) for her achievements in Paris, which included the contest to transform the Gare d'Orsay into a museum and the organization of the Museum of Modern Art at the Pompidou Center. In Venice she restored the Palazzo Grassi. Also famous for her work as an interior designer, costumor and operatic set designer.
English:

Cecilia BARTOLI
(BAHR-toe-lee)

Mezzo-soprano singer, best known for her roles in Mozart and Rossini operas. The Washington Post calls her voice "one of the most beautiful in the operatic world." She drew rave reviews and six encores at her Washington debut at the Kennedy Center this past March. Musical America named her performer of the year in 1993. June 4 is her 28th birthday.
English: good

Flavia BIANCHERI
(Byahn-CARE-co)

Professor of Literature. Wife of Italian Ambassador to the U.S. Boris Bianchieri

- 2 -

Letizia DONCOMPAGNI
(Bonn-com-PAWN-knee)

Representative of old Roman aristocracy; On Boards of numerous cultural organizations. U.S. citizen; active in the arts
English: excellent

Dr. Maria Giulia CRESPI
(CRES-pee)

President of FAI, Italian Federation for the Environment, and organization responsible for the preservation of numerous important Italian monuments, parks and properties. Supporter of center-left Alleanza Democratica.
English: ~~unknown~~ very good

Manuela DI CENTA
(Dee-CHEN-ta)

Won five Olympic medals at Lillehammer (2 gold, 2 silver, bronze) in cross country skiing. Quit competitive skiing at 21 in protest against the pressure to take steroids. A thyroid condition hospitalized her in 1993, but she overcame it to compete at Lillehammer.
English: unknown

Donatella DINI
(DEE-nee)

Businesswoman active in mergers and real estate development and Central America. Took over and developed her first husband's business after his death. Now married to the Treasury Minister.
English: very good

Maria Pia FANFANI
(Fahn-FANI-knee)

Humanitarian activities; member of a UN Advisory Group; ex-president of Save the Children; wife of former prime minister.
English: good

Carla FENDI
(FEHN-dee)

President of the board of directors of the Fendi Group, designers of quality leather goods and furs. Went to work at an early age with sisters Paula

- 3 -

Anna Maria PINOCCHIARO
(Fee-no-KEE-a-row)

and Anna at the Rome Fendi store. Concentrates on marketing and public relations.
English: none

Ranking Minority leader of the House Justice Committee. Degree in law, magistrate. First elected in Parliament in 1987 with PCI. Re-elected in 1992 with PDS.
English:

Carla FRACCI
(PRA-chee)

Internationally known ballet dancer. A Milanese fairy tale; the daughter of a cable car conductor, she became La Scala's prima ballerina and still performs at the age of 58. Wears only white. Married to a choreographer.
English: fair

Dr. Maria Grazia FRANCESCATO
(Frahn-chess-KAH-toe)

President, of the Italian Chapter of the World Wildlife Fund for Nature since 1992. Francescato was inspired to become an environmentalist by a visit to the polluted Great Lakes during a stay in the U.S. Her position is unpaid, and she continues to support herself as a journalist.
English good.

Ombretta FUMAGALLI-CARULLI
(Foom-ah-GAH-lee) (Kah-ROO-Li)

Deputy from the Christian Democrat Center party.
English: fair

Prof. Rita LEVI MONTALCINI
(LEV-e) (Mohn-tall-CHEE-knee)

Research scientist; Nobel Prize for Medicine in 1986 for her research on multiple sclerosis; She is currently doing research at an Italian National Research Council cellular biology laboratory. Former professor of biology at Washington University, St. Louis; Member of the American Academy of Science.

English: very good

Revised May 31, 1994

Sofia LOREN

Academy Award-winning actress (Best Actress, 1961 for "Two Women," also nominated for best actress in "Marriage Italian Style, 1964). Native Roman who has stayed above the controversy surrounding her niece, Alessandra Mussolini, an MSI politician. Married to film producer Carlo Ponti.
English: very good

Carol MARTINO
(Mar-TREN-oh)

Wife of Foreign Minister Antonio Martino; U.S. citizen. Graduated from University of Chicago in English literature.

Dr. Elena PACIOTTI
(Pah-CHO-tee)

First woman president of the Italian Judges' Association and Assistant Prosecutor General in Milan. Member of the Council of Judges study committee on equality between the sexes.
English:

Tiziana PARENTI
(Par-EN-tee)

Forza Italia deputy (center-right); former judge in the "Clean Hands" corruption investigation. Candidate for chairmanship of important parliamentary anti-mafia committee.
English: good

Dr. Annamaria PETRIOLI TOFANI
(Pe-TREE-oh-lee)

Director of Florence's Uffizi Gallery, one of the foremost museums in the world, since 1987. A native of Florence, she is spearheading a project to expand the galleries. The museum suffered a terrorist bombing in May 1993.
English: good

Irene PIVETTI
(Pih-Veh-TEE)

President, Chamber of Deputies at age 31. An ardent and outspoken Catholic known for her conservative views. Degree in

Revised May 31, 1994

Modern Literature. In politics with "Lega" since 1990. First elected in Parliament in 1992. The "Lega" was born in the late 1980's as an anti-establishment party. It is mostly supported by small businessmen and entrepreneurs in Northern Italy. English: good

Adriana POLI BORTONE
(POLL-ee Boar-TONE-ay)

Minister of Agriculture from rightist Alleanza Nazionale. Recently placated protesting driftnet fishermen by saying she would request the European Commission to allow Italian fishermen to use driftnets of 9 kilometers instead of the recognized length of 2.5 km. Such a practice would trigger U.S. sanctions under our domestic legislation protecting marine mammals. English: unknown

On. Rosa RUSSO JERVOLINO
(ROO-so) (Jair-voh-LEE-no)

Acting Secretary of centrist Italian People's Party (formerly Christian Democrats) and former Minister of Social Affairs and of Education. Her son went to M.I.T. while one of her two daughters works for the European Commission in Brussels. English: poor

Baroness Anno Marie SALLEO
Sah-LAY-oh)

Wife of Foreign Ministry Secretary General. Born in Budapest, then emigrated to Colombia, Salleo joined the Colombian Foreign Service and worked as a vice consul in Paris from 1964-65. English: good

Marianna SCALFARO
(SCAHL-fa-row)

Daughter of President Scalfaro. She will be the First Lady's official hostess at the Quirinale. She studied psychology in school, loves art and is involved in charitable

- 6 -

Awaiting reply:

Dr. Maria Elisa TITTONI
(Tee-TOH-knee)

work.
English: poor

Director, Capitoline Museums and Superintendent for Art in Rome. She has been curator to dozens of major exhibits in Rome and is a prolific art essayist. In 1989 she visited the U.S. on a USG grant to study museum management.
English: good

Monica VITTI
(VEE-Tee)

Actress. Has appeared in more than 20 films directed by Zeffirelli, Antonioni and others. Has also directed and produced. Has been named a Knight of the Republic.
English: good

Lina WERTMULLER
(VERT-moo-ler)

Film director, "Swept Away" (1975) and 14 others. A master of satire. A native of Rome, Wertmuller has been Special Commissioner of an Experimental Cinema Center since 1988. She is a Commander of the Order of Merit of the Italian Republic and a member of the Council for Italo-American Relations.
English: very good

Dr. Tullia ZEVI
(ZEH-vee)

President of the Italian Jewish Communities, Zevi studied at the Sorbonne and did graduate work at Radcliffe College. She also studied two years at the Julliard School in New York.
English: very good

Regrets:

Veronica BERLUSCONI
(Bear-loose-COH-knee)

Former actress, stage name
Veronica Lario; wife of Prime
Minister.
English: unknown

Dr. Inge FELTRINELLI
(Fell-TREE-knee)

Publisher, owner of Feltrinelli
Publishing House; Giangiacomo
Feltrinelli's widow. Interviewed
Hemingway, Chagall, Picasso,
Churchill and John F. Kennedy
English: very good

Dr. Dacia MARAINI
(Mah-rah-EE-knee)

Writer; journalist; writes for
daily papers and magazines.
Author of essays, novels, poems
and screenplays, including that
of the movie "Anni di Piombo"
about the the Red Brigades.
Edited translation of the comedy
"Prima pagina" which starred
Monica Vitti. Alberto Moravia's
widow
English: good

Barbara PALOMBELLI (Rutelli)
(Pal-ohm-BEH-Lee) (Rue-TEH-lee)

Wife of Rome Mayor Francesco
Rutelli, also a successful
journalist for the national
daily La Repubblica. She has
also worked for the other
leading daily, Corriere della
Sera. In 1991, was one of three
women journalists to receive the
Knight Order of the Italian
Republic from then-President
Francesco Cossiga. Two sons.
English: ?

Prof. Biancamaria TEDESCHINI-LAI LI
(Ted-es-KEY-knee LAH-li)

Rector and founder of University
of Rome III. A professor of
American Literature, she is the
first woman to be named a
university rector in Italy.
English: very good

Revised May 31, 1994

Flavia Arzeni Biancheri

Flavia Arzeni Biancheri was born in Macerata, Italy, and spent her childhood in Italy, Germany, and Central America. She received a degree in German Literature from the University of Naples and studied literature and philosophy at the Frei Universität in Berlin.

She continued to pursue research in the humanities and joined the faculty of the University of Rome as Associate Professor in the Department of German Language and Literature, from which she is on temporary leave. A gifted writer, as well as a literary and theater critic, Prof. Arzeni has been a long standing contributor to a number of Italian dailies and magazines such as *L'Indipendente*, *Il Messaggero*, and *Panorama*.

Her marriage to a diplomat in 1979 and the changes of residence from one continent to another as an Ambassador's wife introduced a new perspective to Prof. Arzeni's work in the humanities. In fact, during four years in Japan, she began to investigate and pursued research on Oriental art and its imprints in Europe. When husband Boris was called back to the Ministry in Rome, Prof. Arzeni resumed her academic career at the University. One of the results was a widely acclaimed book, *L'immagine e il segno* (Bologna: Il Mulino, 1987) on the Japanese influence on European art and culture, with special attention to Germany.

The subsequent transfer of Ambassador Biancheri to London took Prof. Arzeni to the Oriental Art Department of the University of London where she honed her skills as a critic and then to Sotheby's for a brief praticum.

Another transfer, this time to Washington, where she is a regular contributor to the cultural page of *Il Messaggero*, Rome's leading daily. She has completed the research and is now writing the final chapters of a book about literature and art in Berlin.

Fluent in five languages and the mother of two children, 13 year old Niccolò and 6 year old Nathalie, Prof. Arzeni and her husband, Italian Ambassador to the United States Boris Biancheri, have lived in Washington since 1991.

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The Reuter European Community Report

April 24, 1994, Sunday, BC cycle

LENGTH: 642 words

HEADLINE: JEWS, CATHOLICS CRITICIZE ITALY'S NEW SPEAKER

BYLINE: By Jeffrey Donovan

DATELINE: ROME, April 24

The leader of Italy's new parliament, 31-year-old Irene Pivetti, faces a flood of criticism for perceived anti-Semitic and pro-fascist remarks just a week after her election.

Pivetti, a member of the federalist Northern League, made history on April 16 when she became the youngest parliamentary speaker in Italy since World War Two with her election as leader of the Chamber of Deputies (lower house).

But her first week in one of Italy's highest institutional offices was called a "disaster" by the newspaper La Repubblica at the weekend after Roman Catholics, Jews and feminists criticised her for a rash of statements.

The latest furor erupted over an interview the staunchly conservative Catholic gave to the right-wing weekly Italia Settimanale in which she voiced admiration for the women's policies of wartime fascist dictator Benito Mussolini.

While Pivetti said she did not support fascism she said she "could see all the good things fascism did for Italy."

"Mussolini had the most advanced policy towards women -- and nothing was done after him in those areas," she said.

Tina Anselmi, a former Christian Democrat and World War Two resistance fighter, said it was a history lesson.

whose 'good things' she praises, had had its way we wouldn't even have a Italy," Anselmi said.

Under fascism, women were banned from most high-level jobs and had no right to vote. They received state aid for having several children.

"Everyone knows Mussolini's family policies were based on the very dictates of war," said Beppe Del Colle, a leading Roman Catholic Church affairs commentator.

"The family was simply understood as the factory of the future fighters of an imperial Italy," he said.

Pivetti has said her remarks "referred to the pre-war social reality in Italy" and were taken out of context.

But they added to concern over the politics of the right-wing "Freedom Alliance" led by media magnate Silvio Berlusconi which won last month's general elections.

Its main partners include the Northern League and the neo-fascist National Alliance, whose leader Gianfranco Fini last month called Mussolini "the greatest statesman of the century."

Pivetti, a graduate of the Catholic University of Milan and former journalist, has been a member of parliament since 1992.

Her critics regard her as a religious radical whose comments have bordered on the anti-Semitic. Some of Pivetti's remarks were cited last year in the World Jewish Council's Anti-Semitism World Report.

"I think it's time the world knew about Irene Pivetti," said Tullia Zevi, president of Italy's Union of Jewish Communities.

"I would call her a fundamentalist Catholic whose views on the church's dialogue with Judaism and other religions are out of date," Zevi said.

Zevi recalled Pivetti's disagreement with Pope John Paul when he proclaimed Jews the "elder brothers" of Christians during an historic 1986 visit to Rome's synagogue, the first by a pontiff to a place of Jewish worship.

"Pivetti's comment was: 'I don't see why people who belong to a false religion should be considered our elder brothers'," Zevi told Reuters.

Pivetti has been critical of the Pope's pleas for ecumenism and efforts at inter-religious dialogue by Milan Cardinal Carlo Maria Martini, who is widely considered a possible future Pope.

Pivetti has defended herself by saying that no good Catholic denies his religion is the one true faith.

"She's against mosques being built in Italy because some Arab countries don't allow Catholic churches," said Del Colle.

Lisa Palmieri-Billig, Rome representative of the Anti-Defamation League B'nai-B'rith, said Pivetti's views predated the 1965 Second Vatican Council, when the Vatican repudiated the notion of collective Jewish guilt for Jesus' crucifixion. LANGUAGE: ENGLISH

March 27, 1994, Sunday, Final Edition

SECTION: Part D; ARTS; MUSIC; Pg. D3

LENGTH: 632 words

HEADLINE: Roman diva new empress of opera

BYLINE: Octavio Roca; THE WASHINGTON TIMES

BODY:

The audience wouldn't let her go until she had given them six encores, and the cheering went on long after the singing stopped.

The festive occasion was Cecilia Bartoli's long-awaited Washington debut Friday at the Kennedy Center, a sold-out affair with people crammed into extra seats on the Concert Hall stage.

It was an exhilarating evening, with veteran opera aficionados and thrilled newcomers giddy with pleasure as the Roman diva sang.

Miss Bartoli, 27, is blessed with one of the great voices of our day, a gift she has served and cared for with intelligence and wit. A gorgeous woman and born stage creature, she brought to life songs from three centuries as if they had just been composed for the evening.

She sang with her whole body, alighting on a smile as gently as on a dazzling roulade. Her gestures were few, simple and true, sexy by nature yet modest by design.

In Paisiello's bouncy Gypsy tale, "Chi vuol la zingarella," Miss Bartoli had the audience laughing along with a playful trill, evoking memories of Beverly Sills at her bubbly best.

Partnered with the immensely gifted Gyorgy Fischer, Miss Bartoli sang with abandon and authority. Her divisions were perfect, her trills crystal clear.

If the haunting free vibrato in her middle voice recalled the young Frederica von Stade, the voluptuous creaminess of the sound brought to mind the sweetness of Kathleen Ferrier. The Bartoli voice is all of a piece, her rich low notes seamlessly woven into the luminous and free soprano extension.

Add to these an adorable, natural stage presence and the results made for a glorious debut.

The beginning was old-fashioned in the most refreshing sense. Miss Bartoli sang

selections from what used to be called "Arie antiche," the 17th-century roots of Italian song where one can hear the seeds of Bellini and Verdi. From these she moved on to the composers she was born to sing, Rossini and Mozart.

Generous and anxious to communicate each song's beauty, Miss Bartoli also turned introspective. The evening's most moving performance was Vivaldi's "Sposa son disprezzata," from the opera "Bajazet."

She leaned on the piano and closed her eyes, letting the audience eavesdrop on an interior monologue that balanced Racinian elegance with barely concealed passion.

It was almost shocking how relevant and contemporary she let Vivaldi be. As fresh was an encore by Bellini, which suggested that London Records would do well to explore the rare mezzo-soprano version of "La Sonambula" as a vehicle for Miss Bartoli.

A mistress of Italian and French styles, Miss Bartoli also proved ideal for Spanish songs in two encores, including Xavier Montsalvatge's "Cancion negra." The sixth encore hinted at a promise of what might lie ahead when the mezzo-soprano matures vocally in her 30s: She launched into the Seguidilla from Act 2 of "Carmen."

A flamenco dancer in her teens, Miss Bartoli let the spirit of Bizet's seductive Gypsy become inseparable with her singing. Her hands drew filigrees in the air, her hips swayed and her voice was one with the music. Everything was in place: the finesse of Victoria de los Angeles and the fire of Maria Callas, with Marilyn Horne's insolent technique and a timbre all her own.

Just when we were beginning to despair the end of a golden age, along comes this treasure. Perhaps Miss Horne and Miss von Stade, Renata Scotto, Montserrat Caballe, Luciano Pavarotti and Jose Carreras will not be the last of a great tradition.

A young generation that boasts a Tiziana Fabbriccini, a Dmitri Hvorostovsky and a Cecilia Bartoli has nothing to envy the past. Perhaps opera's future is very bright indeed.

GRAPHIC: Photo, Cecilia Bartoli shines in her long-awaited Washington debut.

LANGUAGE: ENGLISH

LOAD-DATE-MDC: March 27, 1994

October 19, 1992, Monday

SECTION: Domestic News

DISTRIBUTION: TO ARTS EDITOR

LENGTH: 484 words

HEADLINE: GIOVANNI AND MARELLA AGNELLI TO RECEIVE HADRIAN AWARD
FOR LEADERSHIP IN THE PRESERVATION OF ART AND ARCHITECTURE ON NOV.
2

DATELINE: NEW YORK, Oct. 19

BODY:

On Monday, Nov. 2, the World Monuments Fund will present its annual Hadrian Award to Fiat Chairman Giovanni Agnelli and his wife, Marella, for their leadership in the preservation of art and architecture. The presentation will be made at a formal luncheon at the Pierre in New York. Dr. and Mrs. Henry A. Kissinger are co-chairmen of the event.

The Hadrian Award is given each year to an international corporate or philanthropic leader whose support of cultural activity has enhanced the understanding, appreciation and preservation of art and architecture. Last year's recipient was philanthropist Mrs. Vincent Astor.

"The Agnellis have played a major role in initiating and supporting a wide range of cultural activities, in Italy and internationally, through their personal philanthropy and through the cultural programs at the Fiat Corporation," commented Bonnie Burnham, executive director of the World Monuments Fund.

Through Fiat, Mr. Agnelli has led a notable effort to save some of Italy's most distinguished buildings, such as the Palazzo Grassi in Venice and the Palazzo d'Azeglio in Turin, and animate them with new cultural life. Mrs. Agnelli, through personal leadership and philanthropy, has spearheaded the development of FAI, an Italian national trust for historically significant buildings and landscapes.

In the United States, Mr. Agnelli has participated in and sponsored national and international conferences concerning conservation of fine arts, as well as major art exhibitions throughout the country. A contribution from the Agnellis to the Metropolitan Museum of Art permitted the conservation and reinstallation of the museum's Pompeiian mural painting cycle.

Mr. Agnelli has also served from many years on the jury of the Pritzker Prize for Architecture.

About the World Monuments Fund

The World Monuments Fund, with headquarters in New York City, is a leader in the worldwide struggle to protect the built environment from the ravages of time, pollution, tourism and other forms of destruction. The only private, non-profit preservation organization with an international agenda, the World Monuments Fund is sponsoring programs in countries such as Cambodia, Czechoslovakia, England, France, Italy,

Mexico, Spain and the United States.

The World Monuments Fund's Hadrian Award was established in 1988. Previous recipients have been Carlo De Benedetti for the Olivetti company, philanthropist Paul Mellon for his life-long support of conservation and humanistic studies, H.R.H. The Prince of Wales for his outspoken advocacy of architectural principles, and Mrs. Vincent Astor, the most ardent patron of patron of preservation in New York City.

CONTACT: Gualberto Ranieri of Fiat USA, Inc., 212-207-0947; or, Joelle Klein of Jane Wesman Public Relations, 212-598-4440, for Fiat USA

LANGUAGE: ENGLISH

LOAD-DATE-MDC: October 20, 1992

March 7, 1994

SECTION: SKIING; Pg. 41

LENGTH: 694 words

HEADLINE: Snow Queen;

With five medals, Nordic specialist Manuela Di Centa of Italy outshone all others at the Games

BYLINE: by William Oscar Johnson

BODY:

The night after she won her fifth medal and became the most-decorated athlete at these Winter Games, Manuela Di Centa, the dazzling Italian cross-country skier, celebrated at a dinner with friends in a private home near Lillehammer. But she was not entirely happy. The cover of a magazine in Milan pictured her topless on a beach in Italy. "Why do they do these things?" Di Centa said. "I was with my family at this beach. What is the importance of this?"

The importance of this was that la bella Manuela had suddenly become the queen of skiing in Italy. And henceforth she would share the hearts and minds of her countrymen -- not to mention their gossip columns -- with the king, the flamboyant slalomist Alberto Tomba, who was also having his troubles with Italian tabloids.

It was not as if Di Centa was an unknown before these Olympics. Now 31, she began competing on the national team when she was 17, and more than once her rebellious spirit and her radiant beauty had made her a hot subject in the papers. After four seasons with the Italian team she quit cold in 1984, loudly denouncing the national ski federation. "They paid no attention to women," Di Centa says. "We skied, but we were taught nothing. The world of cross-country skiing used unnatural systems -- yes, blood doping [then legal] went on. I didn't agree with these things. I quit."

When the coaching staff of the ski federation changed in 1987, Di Centa returned to the team and soon began a feud with its rising star, the steady Stefania Belmondo, who is six years Di Centa's junior and her opposite in personality. Di Centa resented the fact that she had fought the battle for women on the team while Belmondo simply sashayed through the door Di Centa had opened. It didn't help that Belmondo repeatedly outshone Di Centa in competition, including at Albertville in 1992, where Belmondo won three Olympic medals to Di Centa's one.

Di Centa didn't know it, but at the time of the '92 Games she was suffering from a

debilitating malfunction of her thyroid gland. "I was crying before races, I had no spring, no life," she says. After Albertville she twice entered a hospital for stays of a month. She was so weak and depressed that, she says, "my only goal was to survive." Later that year a doctor in Pisa finally identified her malady and prescribed a drug, Eutirox 100, that Di Centa must take daily for the rest of her life.

Di Centa's harvest of medals in Lillehammer comprised golds in the 15-kilometer and 30K races, silvers in the 5K and the pursuit, and a bronze in the 4X5K relay. And to her great satisfaction, she trampled Belmondo, who had an injured toe and won only two bronzes. "I want little girls to be inspired by seeing that a woman who is not like a man can win in sport," Di Centa says. "I think my medals touch all women. Especially in Italy."

As for Tomba, he arrived in Norway on a serious mission: to become the first Alpine skier to win gold in three consecutive Olympics. As always, however, there was a limit to Tomba's seriousness. At a press conference someone recalled that after his previous Olympic triumphs, at Calgary in '88 and at Albertville, Tomba had suggested that Alberta change its name to Alberto, and Albertville to Albertoville. What would he rename Lillehammer if he won gold? Said Alberto: "Lille-Tomba."

He then revealed that he had brought his own chef, his own stash of Italian wine and his own condoms. Someone asked how he was doing with women in Norway. "Maybe tonight will be better," he said.

When Italian tabloids jumped all over these items, Tomba complained, "No one knows a joke anymore. My girlfriend has called me crying on the phone."

The crying got worse before it got better. In the giant slalom an uncharacteristically clumsy Tomba was 13th after the first run, then missed a gate in the second. In the slalom he had a desultory first run that left him in 12th place. On his second try, though, Tomba was Tomba, cracking off a tremendous run to win the silver.

Tomba's failure to get a gold kept him out of the history books, so Lillehammer will not be renamed Lille-Tomba. But how about Manuela-hammer?

GRAPHIC: Picture, NO CAPTION descColor: Manuela Di Centa cross-country skiing,
HEINZ KLUETMEIER

LANGUAGE: ENGLISH

LOAD-DATE-MDC: March 8, 1994

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March 20, 1994 17:15 Eastern Time

SECTION: Sports

LENGTH: 307 words

HEADLINE: Di Centa adds to titles and then hints of retirement

DATELINE: THUNDER BAY, Canada, March 20

BODY:

Manuela Di Centa, who won five medals at the Olympics last month, clinched the nordic skiing World Cup on Sunday and then said she was thinking of retiring.

After winning the women's 10kms race she said she may have performed in her last race.

She will make a final decision during the summer.

Di Centa said she'd had a brilliant season and consequently "I have to stop after this because it's difficult to improve on this situation."

She would like to stay close to cross-country skiing, perhaps as a clothing designer or by working in the media as an analyst.

Di Centa had finished fourth Saturday in the 5kms but both times she was ahead of Russian rival Lyubov Egorova -- the only other woman who had a chance of taking the World Cup title.

In the Nordic combined event, Hippolyt Kempt of Switzerland held off World Cup champion Kenji Ogiwara of Japan in a duel down the home stretch.

Ogiwara already clinched the World Cup title and his countryman, Takanori Kono, was second.

In the 4x7.5 kilometre men's relay, Norway's powerful team was first followed by Finland and Sweden.

The winning team was made up of Krister Soergaard, Vegard Ulvang, Bjorn Daehlie and Thomas Alsgaard, all Olympians.

The Associated Press

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March 31, 1983, Thursday, PM cycle

SECTION: Domestic News

LENGTH: 120 words

HEADLINE: Names In The News

DATELINE: ROME

BODY:

Maria Pia Fanfani, wife of Italian Premier Amintore Fanfani, has been given Poland's highest cultural award for working to improve Polish-Italian relations.

The "Medal of Merit for Polish Culture" also went to Rome's former Communist mayor, Giulio Carlo Argan.

In an address at the Polish Embassy on Wednesday, Polish Ambassador Emil Wojtaszek said Argan was honored for bringing an exhibit of Polish modern art to Rome while he was mayor four years ago.

Mrs. Fanfani traveled to Poland in late 1981 aboard a plane packed with medicine, food and other contributions after martial law was imposed. She also wrote and took photographs for a book on Poland 15 years ago entitled "Poland, Second Millennium."

GRAPHIC: Laserphoto NY14

LANGUAGE: ENGLISH

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October 27, 1992

SECTION: News

LENGTH: 98 words

HEADLINE: Christian Democrats elect first woman as head of party

DATELINE: ROME

BODY:

The Christian Democrats elected their first woman president on Tuesday naming Rosa Russo Jervolino, the minister of public instruction, to head Italy's leading party following a series of scandals and electoral setbacks.

Russo Jervolino, 56, a lawyer and former senator who has held several cabinet posts, notably in the social affairs department, will succeed Ciriaco De Mita as head of what has been Italy's ruling party since World War II.

The Christian Democrats last month vowed to renew their party and return to its Christian sources and elected Mino Martinazzoli as the strongman on the party secretariat to do the job.

Key members have been implicated in a huge Milan corruption scandal, while Sicilian judges investigating mafia corruption have charged that Salvo Lima, the Christian Democratic leader in Sicily who was assassinated last March, acted as an intermediary between the mafia and local political leaders.

Russo Jervolino is the only woman to hold the leadership of an Italian political party.

LANGUAGE: ENGLISH

LOAD-DATE-MDC: October 27, 1992

June 6, 1991, Thursday, NASSAU AND SUFFOLK EDITION

SECTION: PART II; CARLA FRACCI IS BACK AS A REGULAR ABT VISITOR; Pg. 71
Other Edition: City Pg. 66

LENGTH: 907 words

HEADLINE: A Welcome Guest Once Again

BYLINE: By Janice Berman. STAFF WRITER

BODY:

CARLA FRACCI has no idea how many "Giselles" she's already danced, or how many she'll dance in the future. The one that's important to her right now is the one she'll dance tonight with Julio Bocca at American Ballet Theater at the Metropolitan Opera House.

In her 35-year career, the revered Italian ballerina's danced "Giselle" with Mikhail Baryshnikov, Rudolf Nureyev, Vladimir Vasiliev, Ivan Nagy and the late Erik Bruhn, the partner, she said, who is "in my heart." It was Bruhn, the renowned Danish danseur noble, who launched her association with American Ballet Theater, as well as a magical partnership, by inviting her to dance there with him as a guest artist in 1967, when she was a relative unknown.

"Who is Carla Fracci?" she remembered the company brass saying. She laughed gently, sitting one recent afternoon on the piano bench in her prima-ballerina dressing room, next door to Cynthia Gregory's in the Metropolitan Opera House.

Fracci had spent the day rehearsing for "Giselle"; now she was dressed for dinner, all in white, "Giselle" on Earth, but just barely. She wore a white cotton dress handmade for her, white stockings and shoes. Her long brown hair was pulled back from her face, and, as might be expected, she looked younger than her 54 years.

Tonight Fracci will dance with Bocca, 24, ABT's most exciting male dancer. "Always very interesting, new partners," Fracci said, smiling just a little enigmatically and voicing her admiration for Bocca's abilities. "To be two persons within one person, this is very important," said Fracci. "The important thing is to have something special with your partner onstage, not to be alone." It's also important, Fracci said, to find something new in each partner, "so you give and you [take], so the role is always alive . . . not only for the audience, but also for yourself."

For the audience, the temptation, of course, is to hope for another fabled May-December pairing, perhaps on the order of Rudolf Nureyev and Margot Fonteyn.

Fracci is performing as a guest extensively with ABT this season, after a decade of sparse appearances with the company during Baryshnikov's reign as artistic director - a decade when the company, per Baryshnikov's wishes, rarely brought in guest artists. "[Now that] he's out, the company is as it was before." And now as before, Fracci makes audiences cheer - in recent weeks, particularly for her performances as the unwilling bride in Antony Tudor's "Lilac Garden." It is eloquent drama of a piece with her strengths. Fracci, renowned for her classical interpretations but equally superb in more contemporary dramatic roles, can hold an entire audience in the palm of her hand simply by lifting an arm.

And now, "Giselle." Choreographed in 1841, "Giselle" is the paradigm of classical dancing that demands great dramatic ability as well. "There is a lot of jumping - very difficult, but you have to not show it. It always has to be very smooth, like, don't shout, you understand?"

And so far, she said, it is smooth, she isn't encountering problems with technique.

EACH DAY SHE takes class. "The shoulder is the work you do every day," Fracci said. "You can't just relax and say here I am, étoile or star. When you go on in your career, you demand much more of yourself. It is not only for the audience, but it is also a kind of everyday exam of yourself, every performance. You just cannot let go and say, 'That's my performance.' I've never been like that," she declared, "never, not in beginning, never. You ask always more of yourself. You have to believe in what you are doing and never stop."

Fracci did her first important "Giselle" at 18 with the London Festival Ballet for artistic director Anton Dolin, who told her that when she posed in arabesque she reminded him of the great Russian ballerina Olga Spessivtzeva's Giselle. Her "Giselle" for Dolin was her first important one because of what she learned from him. "He told me many things, then they become yours," she said.

From him she learned the important distinction between "Giselle's" first act and its second, the reality of the first act, which takes place in a peasant village, and the spirituality of the second, in which Giselle is a ghost in the kingdom of the Wilis. She also learned from Dolin that in the second act, Giselle always has to carry herself with an air of supplication, for she is praying steadily for Albrecht's life to be saved. "Always this kind of over," Fracci said, bowing her torso and head forward to demonstrate.

Initially, ABT had billed Fracci's performance as her farewell "Giselle" with the company.

"Who told you?" Fracci asked, a slight edge in her otherwise gracious voice. Then she chuckled. "I don't think you have to do a farewell. It's one of the most sad and silly things. Once you don't do, you don't do! I don't decide when will be."

This year, Fracci said, she's danced about 20 "Giselles" in Italy - in Rome, Palermo and at La Scala in Milan, where she lives with her husband, director Beppi Menegatti, and their son, Francesco, an architecture student.

"I mean, I did so many now. Well, of course, you have to stop one day but I will not decide to say, 'Now, that's it.' It will finish, as many ballets finish: It will be sad, but - " and with that, Fracci lifted her shoulders in a shrug that, had she done it onstage at the Met, would have commanded everyone's undivided attention.

GRAPHIC: Newsday Photo by Jon Naso- 'You can't just relax and say here I am, étoile or star,' says Carla Fracci. 'When you go on in your career, you demand much more of yourself.'

LANGUAGE: ENGLISH

January, 1993

SECTION: Vol. 268 ; No. 1 ; Pg. 32; ISSN: 0036-8733

LENGTH: 2002 words

HEADLINE: Finding the good in the bad; Nobel Prize laureate Rita Levi-Montalcini

BYLINE: Holoway, Marguerite

BODY:

As a feminist in a family with Victorian mores and as a Jew and free-thinker in Mussolini's Italy, Rita Levi-Montalcini has encountered various forms of oppression many times in her life. Yet the neurobiologist, whose tenacity and preciseness are immediately apparent in her light, steel-blue eyes and elegant black-and-white attire, embraces the forces that shaped her. "If I had not been discriminated against or had not suffered persecution, I would never have received the Nobel Prize," she declares.

Poised on the edge of a couch in her apartment in Rome that she shares with her twin sister, Paola, Levi-Montalcini recalls the long, determined struggle that culminated in joining the small group of women Nobelists in 1986. She won the prize for elucidating a substance essential to the survival of nerve cells. Her discovery of nerve growth factor led to a new understanding of the development and differentiation of the nervous system. Today it and other similar factors are the subject of intense investigation because of their potential to revive damaged neurons, especially those harmed in such diseases as Alzheimer's.

The journey from Turin, where she was born in 1909, to this serene and impeccable Roman living room laden with plants and with the etchings and sculptures of Paola, a well-known artist, tested Levi-Montalcini's mettle from her earliest years. "It was a very patriarchal society, and I simply resented, from early childhood, that women were reared in such a way that everything was decided by the man," she proclaims. Initially, she wanted to be a philosopher but soon decided she was not logically minded enough. When her governess, to whom she was devoted, died of cancer, she chose to become a doctor. There only remained the small matter of getting her father, an engineer, to grant permission and of making up for the time she had lost in a girls high school, where graduation led to marriage, not to the university. That "annoyed me so much that I decided to never do as my mother did. And it was a very good decision--at that time, I could never have done anything in particular if I had married." Levi-Montalcini pauses, leans forward and asks intensely, "Are you married?" She sighs with relief at the answer. "Good," she says, smiling.

After she received her father's grudging consent, Levi-Montalcini studied for the entrance

examination and then enrolled in the Turin School of Medicine at the age of 21. Drawn to a famous, eccentric teacher, Giuseppe Levi, she decided to become an intern at the Institute of Anatomy. There Levi-Montalcini became adept at histology, in particular at staining nerve cells.

Since Levi was curious about aspects of the nervous system, he assigned his student a Herculean labor: to figure out how the convolutions of the human brain are formed. In addition to the overwhelming undertaking of finding human fetuses in a country where abortion was illegal, "the assignment was an impossible task to give your student or an established scientist," Levi-Montalcini explains, her voice hardening. "It was a really stupid question, which I couldn't solve and no one could solve."

She abandoned the project--after a series of unpleasant forays for subject matter--and with Levi's permission began to study the development of the nervous system in chick embryos. Several years later she was forced to stop that work as well. Mussolini had declared his dictatorship by 1925 and since then anti-semitism had grown in Italy. By 1936, hostility was openly apparent, and in 1939, Levi-Montalcini withdrew from the university, worried about the safety of her non-Jewish colleagues who would be taking a risk by letting her study.

Levi-Montalcini accepted an invitation to conduct her research at a neurological institute in Belgium. But, fearing for her family, she soon returned to Turin--just before Mussolini and Hitler forged their alliance. Undeterred, Levi-Montalcini continued her research: "I immediately found a way to establish a laboratory in my bedroom." In the years that followed, bombs fell repeatedly, and again and again she would lug her microscope and slides to safety in the basement.

In spite of the hardship--or perhaps, as Levi-Montalcini sees it, because of the adversity--it was during this time that she laid the groundwork for her later investigation of nerve growth factor. "You never know what is good, what is bad in life," she muses. "I mean, in my case it was my good chance." Levi-Montalcini and her family left Turin in 1942 for the surrounding hills and successfully survived the war in hiding. By convincing farmers that she needed eggs for her children (whom she did not have), Levi-Montalcini studied how embryonic nerve tissue differentiates into specialized types. The prevailing theory, developed by renowned biologist Viktor Hamburger of Washington University, held that the differentiation or specialization, of nerve cells depends in large part on their destination. In his experiments, Hamburger removed developing limbs in chick embryos to see how such excision would affect the later growth and differentiation of the nerve cells destined for that region of the embryo.

Hamburger observed that the centers of embryonic nerve cells near and in the developing spinal column--where the cells start their journey out to other tissues--were much smaller when he excised the limb buds. He suggested that some inductive or organizing factor, probably confined in the limb, could no longer call out to the nerve cells. Therefore, they neither specialized nor grew away from the developing spinal cord into the region of the absent limb.

After conducting experiments directed at the same question, Levi-Montalcini reached a different conclusion. She found that fewer nerve cells grew into the area where the limb bud had been eliminated, but she proposed that some kind of nutrient, important for the survival of nerve cells and normally produced by the limb, was missing. Her theory differed from Hamburger's view because Levi-Montalcini proposed that nerve cell differentiation did take place despite the removal of the limb but that the cells soon died because they did not receive some sustaining, trophic factor. The limb did not contribute to differentiation, that is, it did not contain an organizing factor; rather it produced something that nourished already specialized nerve cells.

A paper of hers on this topic was published in a Belgian journal and was read by Hamburger, who invited her to St. Louis in 1946. Hamburger wanted to work with Levi-Montalcini on the problem of nerve cell differentiation--and, indeed, later came to agree with her interpretation. Although she initially accepted a semester-long research position at Washington, Levi-Montalcini remained until 1961. She is now professor emerita at Washington but spends most of her time in her native country.

Levi-Montalcini recalls being unsure of the future of her research after she arrived in the U.S. One afternoon, a series of observations, as well as the presentation of a challenge, gave her a renewed sense of purpose. At that time, neurobiologists thought differences in the number and function of various nerve cells were mostly the consequence of proliferative processes.

But Levi-Montalcini was about to discover that the developing nervous system, at least in parts, uses a strategy different from the one previously assumed. She had prepared a series of tissue slides of chick embryo spinal cords in different stages of development. By looking at the succession of slides, she was able to observe the migration of nerve cells early in development to their final positions alongside the spinal column. There, for the first time, she saw the later elimination, or pruning back, of some of them. "I put on a Bach cantata because I was so terribly happy. I had realized that there was still so much to be discovered," says Levi-Montalcini, her delight vividly clear.

Over the next several years, Levi-Montalcini focused on searching for the mysterious trophic factor that she had intuited during the war. A former student of Hamburger's had fortuitously noticed that a certain mouse tumor cell line--called sarcoma 180--caused more nerve cells to grow. When Levi-Montalcini incorporated the tumor cells into developing chicks, she observed the same effect. Something in the tumor caused the differentiation of the nerve cells to accelerate; it also caused the creation of excessive numbers of nerve fibers.

Levi-Montalcini started trying to isolate the trophic factor and began to collaborate with biochemist Stanley Cohen, then at Washington and now at the Vanderbilt University School of Medicine. They found that the partially purified factor contained both protein and nucleic acid. By adding enzymes from snake venom--which breaks down these compounds--in hopes of determining which component contained the biological activity, the two discovered that the venom itself contained the factor.

This finding (described in detail in her autobiography, *In Praise of Imperfection*) led to the realization that nerve growth factor is produced in salivary glands in mice, providing a new, easy source for studies of the material. By designing an antiserum, Levi-Montalcini and Cohen were able to chart the role of the factor. It became clear that it is essential to the differentiation and health of nerve cells.

In 1986 Levi-Montalcini and Cohen shared the Nobel Prize for this achievement. When the phone rang in Rome with the news, she was pages from the end of Agatha Christie's *Evil under the Sun*. "At the moment that I was finding out about the criminal, they told me that I was awarded the Nobel," she laughs, getting up to retrieve the book from the hallway. She points to a handwritten

note on the second-to-last page--befitting a neuroscientist, her edition has a skull on the cover--where she had marked "call from Stockholm" and the time. "So I was very happy about it, but I wanted much more to know the end of the story," she admits.

Although she says her popularity interferes with her life, Levi-Montalcini has used the Nobel to extend her work into areas that concern her. She is president of the Italian Multiple Sclerosis Association and is a member of the Pontifical Academy of Sciences; she was the first woman to be elected to the academy. "I can do things that are very, very important, which I would never have been able to do if I did not receive it," she says. "It has given me the possibility of helping a lot of people." And she helps whomever she can. The phone rings incessantly in her apartment. "People ask for medical help," she explains, after answering each call and graciously talking with the parents or other relatives of someone ill. "But sometimes there is nothing to do."

In addition, Levi-Montalcini and her sister recently started their own project: a foundation that will provide mentors, counseling and grants to teenagers deciding what field, whether it be art or science, to enter. For several hours every week, she receives young students in her laboratory at the Institute of Neurobiology at the National Research Council in Rome and talks with them about their interests and her experiments. "The only way to help is to give young people a chance for the future. Because we cannot fight the Mafia, we cannot fight corruption without giving an alternative to young people," she says.

Levi-Montalcini's research at the institute, which she founded in the 1960s, has also taken a new turn. She is studying the role of nerve growth factor in the immune and endocrine systems. "The neurotrophic factor was just the tip of the iceberg," she notes. "So even now I am doing something entirely different, just in the same spirit as when I was a young person. And this is very pleasing to me," she says, laughing. "I mean, at my old age, I could have no more capacity. And I believe I still have plenty."

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Marketletter (Publications) Ltd

Marketletter

March 7, 1994

SECTION: ISSN: 0140-4288

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HEADLINE: ITALIAN NOBEL PRIZE BRIBE CLAIM DENIED

BODY:

The Nobel Prize committee has dismissed as "absolutely untrue" a claim by former Italian health official Duilio Poggiolini that Rita Levi Montalcini won the Nobel Prize for Medicine jointly in 1986 following a bribe paid by pharmaceutical company Fidia (Marketletter february 21). Margareta Petrini, secretary to the Nobel Assembly at Stockholm's Karolinska Institute, said the claim was "so unreal there is no possibility of it happening."

Under questioning by Italian judges, Prof Poggiolini, ex-director of the pharmaceutical service at Italy's Ministry of Health, alleged that Fidia paid the Nobel Committee to ensure that Prof Levi Montalcini won the \$290,000 prize, which she shared with Stanley Cohen of the USA for research into tissue regeneration and growth factors. Prof Poggiolini said that Fidia paid \$8 million to the prize committee, but that a part of that sum was earmarked to pay for Prof Levi Montalcini's research. He added that he had found out about the payment from Francesco della Valle, the former head of Fidia in Italy.

Prof Levi Montalcini has called the incident a "disgrace" for the entire scientific community. She has received expressions of solidarity and support from the Italian scientific community and from the country's president, Oscar Luigi Scalfaro.

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**Tour of the American
Academy in Rome**

Divider Title: _____

Tour of the American Academy of Rome

- Briefing
- Scenario
- "Rebuilding Rome", The New Yorker, 6/6/94*
- "Steeped in the Art of Learning", Washington Post, 4/22/94*
- Bios of Adele Chatfield-Taylor and Caroline Bruzelius
- Meet & Greet List

May 30, 1994

Visit to the American Academy in Rome

DATE: June 2, 1994
LOCATION: Rome, Italy
TIME: 4:15 pm
FROM: Nicole Rabner

I. PURPOSE

To tour the facility of the American Academy in Rome and greet the American fellows and artists in residence.

II. BACKGROUND

The American Academy in Rome

The American Academy in Rome has become the foremost American overseas center for independent study and advanced research for the fine arts and the humanities. At its principal site in Rome, the Academy operates a fellowship program for American artists and scholars. This year marks the centennial celebration of the founding of the Academy.

The Academy is the realized dream of a handful of men who were inspired by their comradeship in organizing America's contribution to the fine arts at the Chicago World's Fair in 1893. In 1894, with the support of Andrew Carnegie, J.P. Morgan, John D. Rockefeller, William K. Vanderbilt, and Henry Clay Frick, the Academy, then named the American School of Architecture, was opened.

The facility of the American Academy in Rome today provides accommodations for its Rome Prize winners, for a number of distinguished Resident Scholars and Artists, and for qualified scholars and artists who are visiting Rome. It is geared to promote growth through informal discussion among the residents. At any given time the academy resident community is likely to total 75 people.

The Academy operates through a public/private partnership, with contributions from individuals, foundations, corporations, academic institutions, and the NEA and NEH. The Andrew Mellon Foundation is a major donor to the Academy.

American Academy in Rome Awards Ceremony at the White House

On April 22, 1994, at a White House ceremony in the East Room, you presented the American Academy in Rome "Prix de Rome" (Rome Prize) to the twenty 1994 recipients. This is the first year that this awards ceremony has taken place at the White House. There, you met Michael Sovern, Adele Chatfield Taylor, and

Caroline Bruzelius, Chairman of the Board, President and Director of the Academy, respectively.

At the awards presentation, Mr. Sovern presented you with two commemorative coins designed by Roy Lichtenstein for the centennial anniversary of the Academy, as well as two baseball caps (one for you and another for the President) designed and inscribed by Lichtenstein.

The American Academy in Rome Fellowships

Each year, up to twenty-eight Rome Prize recipients in eighteen disciplines are selected to live in Rome at the Academy and pursue their work.

The Rome Prize is given in the following categories: Architecture, Design Arts, Landscape Architecture, Literature, Musical Composition, Visual Arts, Classical Studies and Archeology, History of Art, Post-Classical and Modern Italian Studies. The fellowships are endowed by the NEA, the NEH, foundations, and individual contributors.

Former Fellows and Residents of the Academy include Samuel Barber, Edward Larrabee Barnes, Joseph Brodsky, Elliott Carter, Ralph Ellison, Michael Graves, Philip Guston, Anthony Hecht, Oscar Hijuelos, Roy Lichtenstein, Frank Stella, William Styron, Robert Venturi, and Robert Penn Warren.

American Academy in Rome Facility

Conceived as an Italian palazzo, the American Academy in Rome facility is the residential and working headquarters for the Academy's Fellows, Residents, visitors, library users, and administrative staff. The 130-room building houses exhibition galleries, lecture rooms, studies, double-height sky-lit studios, bedrooms, a dining hall, a major research library, and administrative offices. It was constructed around an arcaded courtyard with a central fountain. Surrounding the main building, the McKim, Mead & White Building, there are three villas.

The site of the Academy is Janiculum Hill, the highest of the two hills that surround and shape the center of Rome. It lies within the fortified walls originally constructed between 272 and 279 AD.

The Academy operated in various quarters of Rome between 1894 and 1914, but, with a gift of a villa in 1909 from an American widow who purchased it at auction, the Academy arrived on the Janiculum. Also in 1909, J. P. Morgan purchased land nearby, which he donated to the Academy. One of the largest tracts became the site of the present Academy building, designed by McKim, Mead & White architects.

The American Academy was recently renovated and restored extensively, both on the interior and the exterior. The renovation is the largest capital project ever undertaken by the Academy in its 100 year history.

American Academy in Rome Visit and Tour

Some two hundred and fifty people -- patrons, fans, former fellows, and residents -- will attend the final events of the Academy's centennial celebration in Rome, from June 8th - 11th. Your visit will be viewed as a tribute to the Academy's centennial and a highlight to their celebration.

While touring the facility of the American Academy in Rome (see photos), you will meet the following two current Academy fellows in their studios:

- **Clifton Peacock**, Fellow for Visual Arts, supported by the Metropolitan Museum of Art and the Jacob H. Lazarus Fellowship. Mr. Peacock is from Chicago, IL, and was born in Northbrook, near Park Ridge. With his fellowship, he plans to work fulltime on painting and to study firsthand the work of painters, such as Caravaggio, whom he has admired since he was a student. His paintings have appeared in galleries across the nation; also, he is a past recipient of artist grants from the NEA.
- **Philip Baldwin**, Fellow for Design Arts, supported by an NEA Fellowship for Scenic Design. Mr. Baldwin is originally from Minneapolis, MN and received his MFA in scenic design from Yale University. In addition to maintaining a design practice in New York City, he has been Adjunct faculty member at Bard College and is presently Assistant Professor in the Department of Theater at Smith College. With his fellowship, Mr. Baldwin plans to study the scenic designs of royal pageants and Baroque court theater and the related aesthetics of Baroque architecture.

III. PARTICIPANTS

- HRC
- Mrs. Rose Ann Bartholomew
- Adele Chatfield Taylor, President, American Academy in Rome
- Caroline Bruzelius, Director, American Academy in Rome
- Clifton Peacock, Fellow
- Phillip Baldwin, Fellow
- 20 fellows and five staff (for meet and greet)

IV. SEQUENCE OF EVENTS

- See attached sequence

IV. PRESS PLAN

- Open Arrival
- Press Pool in Studio
- Closed Press for HRC Remarks (tentative)
- Open Press Departure

V. REMARKS

To be provided by Lissa Muscatine.

VISIT OF THE FIRST LADY

TO

ROME, ITALY

JUNE 1-4, 1994

EVENT: Visit of the First Lady to the American Academy of Rome

DATE: Thursday, June 2, 1994

TIME: 4:15 pm

LOCATION: American Academy of Rome

ATTENDEES: Mrs. Rose-Anne Bartholomew
Adele Chapman-Taylor, President
Dr. Caroline Bruzelius, Director
Clifton Peacock, Fellow; Phillip Baldwin, Fellow
20 Fellows and five staff [for meet and greet]

PRESS: Open

SCENARIO: The First Lady and Mrs. Bartholomew will be greeted upon arrival by Adele Chapman-Taylor and Dr. Caroline Bruzelius [open press arrival]. They proceed to the Gallery to view the exhibit of American art from private Italian collections [closed press].

The First Lady, Mrs. Bartholomew, Ms. Chapman-Taylor and Dr. Bruzelius depart the Gallery, proceed up the stairs and into the studio of Clifton Peacock. Clifton Peacock shows the First Lady his work [open press].

The First Lady, Mrs. Bartholomew, Ms. Chapman-Taylor and Dr. Bruzelius depart Clifton's studio and enter the studio of Phillip Baldwin. Phillip Baldwin shows the First Lady his work [closed press].

The First Lady, Mrs. Bartholomew, Ms. Chapman-Taylor and Dr. Bruzelius proceed downstairs and into the Salone for a meet and greet with 20 Fellows and five staff [closed press].

Program:

Adele Chapman-Taylor and Dr. Bruzelius give brief remarks and introduce the First Lady. The First Lady gives brief remarks and works receiving line. The First Lady departs the Salone and proceeds to the motorcade for departure.

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The New Yorker, 6/6/94

ONWARD AND UPWARD WITH THE ARTS

REBUILDING ROME

Under Adele Chatfield-Taylor's leadership, the musty, century-old American Academy in Rome is about to reopen, restored to its former glory.

BY FRANCINE DU PLESSIX GRAY

ADELE CHATFIELD-TAYLOR, an architectural conservationist by vocation and, since 1988, the president of the American Academy in Rome, never has any trouble deciding what to put on in the morning. It's always black—black stockings and black suits or dresses or skirts and blouses, and, of course, black shoes and coats, with only the occasional Hermès scarf at her throat to relieve the darkness. She is forty-nine years old, slender, and fairly tall, and for some decades now she has worn her dark, waist-length hair tightly pulled back and knotted into a sleek chignon. She has the erect carriage of the crack equestrienne she was in her youth, in the Arcadia of her native Virginia. (She estimates that when she lived at home she rode at least sixteen hours a week.) The jewelry of which she is fondest is a pair of bee-shaped earrings—she has a set in gold and one in diamond—and a set of smaller, matching pins. On formal occasions, she sometimes wears just a single bee perched on the décolletage of her evening dress, where it gleams like a weapon.

For the past six years, Chatfield-Taylor's dramatic presence, enlivened by a steady, cryptic smile, has been an important factor in her success as president of the Academy, one of the foremost overseas centers for American artists and scholars—a blend of Yaddo and Princeton's Institute for Advanced Study transposed to a hill in Rome. Each year, the Academy houses in its Rome headquarters more than seventy artists and scholars who have received fellowships and residencies, by application or invitation, in such disciplines as urban planning, archeology, literature, art history, and musical composition.

The Academy is currently celebrating its hundredth year, and one of the many feats that Chatfield-Taylor has helped mastermind for this occasion was to persuade Hillary Rodham Clinton to

act as the host at the first of the centennial events. On a recent spring day, as Chatfield-Taylor stood at Mrs. Clinton's side in the East Room of the White House, the First Lady greeted twenty Americans who had won the 1994-95 Rome Fellowship, and called the audience's attention to the fact that, whereas in the past fellows "were young, single white males," they were now "of all backgrounds and disciplines." Then the president of the Academy came to the dais.

"I am Adele Chatfield-Taylor"—so all her speeches begin, in an uncommonly melodious voice, and with a crystalline diction that one might call High Anglican—"and I have the great honor of being the president of the American Academy in Rome." She was wearing a suit from Emporio Armani—a double-breasted one, black, of course, the skirt at just above the knee, a single gold bee on the left shoulder. "In the past decades, our fellows and residents have included two Nobel Prize winners, four Poets Laureate, nine MacArthur fellows, twenty-four Pulitzer Prize winners." Her dark-gray eyes were suitably grave as she surveyed the audience, which included the recipients of this year's Rome Prizes and members of their families; her husband, the playwright John Guare, who always looks at his spouse with an air of euphoric surprise, as if each of her performances exceeded even his expectations; and more than twenty of the Academy's trustees. Among those present at the White House ceremony were Andrew Heiskell, former chairman of Time Inc.; Michael Sovern, president emeritus of Columbia University; the architect Michael Graves; the painter Chuck Close; and the philanthropists Mercedes Bass and Lily Auchincloss.

An unflinching display of protocol, a tightly scripted rhetoric of statesmanship—these are the linguistic counterpart of the decorous stylishness with which

Chatfield-Taylor, who herself won a Rome Prize in 1983, has jump-started a venerable but dormant American institution.

THE American Academy in Rome, founded in 1894, is one of the oldest of twenty-four such institutions that have been established in the Eternal City over the past three centuries. (The first was the French Academy, or Villa Medici, founded in 1666.) The inspiration for its founding came from Charles Follen McKim, whose architectural firm, McKim, Mead & White, championed the neo-classical style that, in the late nineteenth century and early twentieth century, changed the face of urban America.

Ironically, it was McKim's stalwart sense of propriety that prompted him to propose the founding of an American Academy in Rome. The son of prosperous but frugal Quakers, he left Harvard after one year to study architecture at the École des Beaux-Arts in Paris, but he found himself repelled by French frivolity and bohemianism; after a trip to Italy, he came to regard Rome as the center of civilization. An academy in Rome, he became convinced, could be a place where young Americans would "form a correct taste . . . by daily contact with great examples," the better to equip them, after their return to America, for "building up the national standards of taste."

To fulfill his dream, McKim went for big game: he secured the support of J. P. Morgan, whose enthusiasm for the project came to equal his own. In its first decade, the American Architecture School in Rome (soon after, it changed its name to the American Academy in Rome, extending its fellowships to painters, sculptors, and muralists) occupied a series of increasingly popular—and increasingly cramped—quarters near the Spanish Steps. Morgan played the principal role in its relocation and expansion. He persuaded a wealthy American dowager to donate to the Academy her superb seventeenth-century mansion, the Villa Aurelia, which stood atop the Janiculum,

Rome's highest hill. In addition, he bought nearly ten acres of adjacent land and eight buildings nearby, and commissioned McKim, Mead & White to design a grand central building to serve as the Academy's headquarters. There was a sly, vengeful chauvinism in Morgan's desire to situate the American Academy on the highest of Rome's hills: on its pinnacle, it stood about a hundred feet higher than its oldest and most formidable rival, the French Academy. McKim, Mead & White's

added after the Second World War. By mid-century, too, the Academy's library had acquired an extraordinary collection of over fifty thousand volumes, mostly in classics, archeology, and art history, and it was being consulted by scholars from all over the West. For more than a decade, largely under the directorship of the art historian Laurance Roberts and his wife, Isabel, the Academy was a popular center for concerts and lectures, a meeting place for the Italian intelligentsia and for Rome's large community of Ameri-

can expatriates—virtually a second Embassy, and often far livelier than the official one. The Academy's list of alumni would eventually read like a *Who's Who* of American artistic talent: it includes the musicians Roger Sessions, Howard Hanson, Samuel Barber, Elliott Carter, and Aaron Copland; the architects Edward Durell Stone, Richard Meier, Louis Kahn, and Robert Venturi; the visual artists Frank Stella, Nancy Graves, Roy Lichtenstein, and Elizabeth Murray; the writers Archibald MacLeish, Ralph Ellison, William Styron, Richard Wilbur, Mary McCarthy, Donald Barthelme, Joseph Brodsky, and Oscar Hijuelos.

Then, in the late sixties, the Academy began to undergo the same crisis of leadership and identity that afflicted many other academic institutions in that decade of social unrest. Laurance Roberts and his wife had left in 1960, after a brilliant tenure of thirteen years, and the Academy's trustees seemed

unable to fill the gap. Up to then, the Academy had been run by the director in Rome and, in New York, by the board of trustees, which then comprised mostly artists and scholars. (Bylaws still require that a third of the board be so constituted.) By the early seventies, the trustees had awakened to the fact that the Academy was in deep financial trouble: the dollar had fallen dramatically, the Academy's endowment had been poorly invested, and the capital funds left it by Morgan's generation of benefactors were being siphoned off for current ex-



Chatfield-Taylor: glamour saves the Academy.

creation, a hundred-and-twenty-eight-room Renaissance-palazzo-style structure built around an arcaded courtyard, was opened in 1914, and it serves as the Academy's central building to this day.

BY the nineteen-fifties, some two dozen young Americans—women had recently begun to appear on the roster—were annually being offered lodging, work space, and stipends for two-year stays in Rome. Fellowships in art history, design arts, "post-classical humanistic studies," and literature had been

penses and were dwindling fast. In 1974, the position of president—which soon became a full-time, salaried post, whose incumbent ran the Academy from New York City—was established, in an effort to strengthen the institution. For the next twelve years, however, five successive presidents of the American Academy struggled, and failed, to effect any substantial reversal of its fortunes.

In the winter of 1979-80, my husband, the painter Cleve Gray, and I were both given residencies at the Academy. Looking back, I understand why Joseph Brodsky describes the institution as “a place for the convenience of the blessed,” as “a shortcut to paradise.” Released from domestic and academic duties, I finished a novel with unprecedented ease; spent much time in the glorious wood-paneled library, reading Homer, Virgil, Cicero, and other classics I had overlooked in my education; and generally steeped myself in Rome’s unique palimpsest of cultures.

The Academy’s physical accommodations were frugal then—the food served in the dining room was barely tepid, and the buildings were so skimpily heated that many of us wore socks, scarves, and mittens to bed—but those drawbacks were easily forgotten in the light of its spiritual and intellectual riches. I attended “shop talks” by art historians, classicists, or archeologists who had come to the Academy to write

books on Caravaggio or Bernini, or to research scholarly papers on such topics as “Seventeenth-Century Roman Allegories of Wisdom” and “Malaria and Public Health in Ancient Italy.” I attended concerts of Elliott Carter’s music commented upon by the composer, lectures on postmodernist architecture by Robert Venturi. The entire semester resembled an interdisciplinary graduate-level crash course in the humanities, for the Academy’s small size forces its fellows, from numerous fields, to interact often, at the dinner table or over coffee in the *salone*.

It was during a brief return visit to the Academy in 1984 that I met Adele Chatfield-Taylor, whose research project as an Academy fellow was to compare American and Italian methods of preserving ancient monuments. She had already acquired a dramatic black wardrobe—at that time restricting herself to one designer, Perry Ellis. By then, several members of the Academy community had developed the game of Adele-watching that is currently full-blown in New York. What’s Adele about, they asked one another. What secrets does she hide beneath that impeccable raiment, behind her flirtatious eyebrows, which she often uses with the comic overexpressiveness of silent-movie stars? What was the nature of her marriage to John Guare, from whom, after all, she was separated for almost the entire year of her fellowship? How to decode all that *blackness*? (The architect

and Academy trustee Michael Graves has whimsically diagnosed her black uniform as “a popular Derridaesque academic fad, begun in the nineteen-seventies, which symbolizes the death of the father.”)

Toward the end of that stay in Rome, I learned about the disintegrating state of the Academy’s buildings and grounds. The main building, the fellows in architecture informed me, was deteriorating at an alarming rate, with inadequate funds available for renovation, and a quarter of the umbrella pines and ilexes in the Villa Aurelia’s gardens were dying. The Academy’s physical deterioration was compounded by its plummeting image. “It had become a forlorn, forgotten, marginal institution,” the poet Gjertrud Schnackenberg, a 1983-84 fellow in literature, recalls. In 1988, Adele Chatfield-Taylor, who was then a program director at the National Endowment for the Arts, was brought to the Academy’s rescue.

Her tenure has been a remarkable one. In 1992, Chatfield-Taylor officially launched the largest fundraising campaign in the Academy’s history, and in just two years she and her board of trustees have raised approximately three-quarters of their campaign goal of twenty million dollars. Under Chatfield-Taylor, the Academy has been solvent for the first time in recent memory.

Chatfield-Taylor’s ambassadorial polish—so crucial to her success as a fundraiser—seems effortless, perhaps because she came to it by birthright. “You can’t begin to understand Adele if you don’t know the central feature of what we Virginians call class,” I was told by the New York architect Jacqueline Robertson, a native Virginian who traces his lineage to James Madison and has been a friend of Adele’s for many years. “The authority Adele carries, her ability to maintain perfect deportment



"Ignore him. He just walks that way to bug his parents."

even under the most harrowing circumstances, comes from the noblesse oblige, the self-assurance of one who feels deeply grounded in ancient cultural traditions."

HER lineage is indeed as ancient and "deeply grounded" as any American's can be. Her mother's forebears came to Virginia in 1609, her father's in 1610. Adele, the second of six children, enjoyed a deeply tribal, closely bonded childhood filled with the traditional rituals of Virginia country gentry—the immense Sunday breakfasts of kidney stew and fried tomatoes, the weekly pomp and circumstance of riding to the hounds. She spent many holidays with siblings and innumerable cousins in her grandmothers' superb country houses—"six families of grandchildren," she wrote in a memoir, "slowly expanding and circulating through the Christmases and christenings that punctuated the years."

What Adele Chatfield-Taylor remembers most fondly about her childhood is the aesthetic savvy of her grandmothers, to both of whom "design was a sort of calling." Her paternal grandmother, Adele Blow Chatfield-Taylor, was an amateur architect interested "in ideas, in dogs and in style." It is to this generation that Chatfield-Taylor traces her vocation in architecture.

Adele's mother, who was born in Maryland, belonged to that particularly rigorous community of believers known as Baltimore Catholics, so when Adele was twelve she followed her older sister to what was then considered the country's strictest Roman Catholic boarding school, the Convent of the Sacred Heart in Noroton-on-the-Sound, in Connecticut. It was the kind of institution that allowed students to go home only three times during the school year—at Thanksgiving, Christmas, and Easter. But Adele remembers her years at Noroton as "total bliss." She says, "The central command through our youth was that we must invariably communicate the sense that 'all is in total harmony.'"

At Noroton, Adele was extraordinarily diligent in all areas of student life. She joined the elect Small Choir, which forced its members to stay in the convent throughout the Easter holiday and sing Gregorian chant. It was perhaps

"yet another delicious excuse not to speak," she recalls. Chatfield-Taylor often refers to her deep shyness, and so do all her friends; she was so terrified of speaking in public, she says, that she went through high school and college without ever once asking a question in class. Later, she claims, during seminars at graduate school, she nearly collapsed from palpitations and hyperventilation whenever she had to state her name or describe the nature of her research. (When I asked how she had managed to become one of the foundation world's most persuasive speakers, she replied, "Preparation and experience.")

Chatfield-Taylor's lifelong diligence may also be linked to the surprising fact that her parents had very little money. Like much of the impoverished gentry, she is reluctant to address the issue of downward economic mobility. All she will say on that subject is "Father's career in business did not work out the way he would have hoped." On graduating from Noroton, in 1962, she attended Manhattanville College, another Catholic institution; her tuition was paid by her paternal grandmother, and throughout her years there she worked as a draftsman in an architect's office in the afternoons to earn pocket money. "She was a student of great promise, and her manner is unchanged from her college days," says Elizabeth McCormack, an Academy trustee, who chairs the John D. and Catherine T. MacArthur Foundation, and who was the academic dean of Manhattanville when Adele was an undergraduate. "Adele's stateliness is what I remember, but she was shy," McCormack says. "Very shy, formal, quiet, yet she always had an authority of presence."

Chatfield-Taylor received a bachelor's degree in art history and fine arts, and later went on to Columbia University for a master's in historic preservation, a discipline that she looks on as "a form of public art." In 1973, shortly after receiving her degree, she went to work at the New York City Landmarks Preservation Commission, where she soon rose to the position of director of policy and programming. Upon returning to the United States from her fellowship in Rome, she was called to Washington, D.C., to be the director of the Design Arts Program of the National Endowment for the Arts. The

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program dispenses grants in all aspects of industrial and domestic design—"from the spoon to the city," Chatfield-Taylor explains. It was an ideal job for an aesthete who had long had a lofty view of the value of design. (Design is a "tool for knitting together a fragmenting culture," she says.) But she held it for only three years; when she was offered the presidency of the American Academy in Rome, she found it an intriguing prospect. It was an institution to which, during her fellowship there, she had developed an almost mystical dedication. "It was like Clinton getting his Rhodes scholarship," she has said. "I came to think of the Academy as the only thing that's left of the American dream."

ADELE CHATFIELD-TAYLOR'S office is an airy, impersonal space on East Sixtieth Street, in a wing of the Metropolitan Club, which is itself one of McKim, Mead & White's grandiose designs. Adele works at a large, conventional turn-of-the-century desk; among the personal effects in the room are a Peruvian prayer tablet, a stone-ware sculpture of a reclining pug dog,

and a photograph of John Guare's immense feet flanked by his own two pugs. Chatfield-Taylor spends six days a week at her office, arriving at seven and working a twelve-to-fourteen-hour day.

Today, Adele is wearing an Hermès suit: a long, bias-cut black skirt and a long, fitted black jacket with deep back vents—an outfit that needs only a hard black velvet cap and a riding crop to complete the picture of a late-nineteenth-century lady rider off to the foxhunt. As I decipher this particular getup, I reflect that most metaphors evoked by the Chatfield-Taylor style revolve around symbols of authority and control—champion equestrienne, mother superior, suave dominatrix. She is loath to discuss her singular wardrobe. "It's not a costume," she says. "It's just a *uniform*, a matter of saving time—since it's all black, there's not much choice. I have to dress at 6 A.M. for the rest of the day and the evening, and Mother always told me that anything else than black is *unthinkable* after 5 P.M." (Her intimates suggest otherwise: "She's very interested in clothes," Ludmila Schwarzenberg, who is on the staff of the Academy and was

a schoolmate of Adele's at Noroton, says. "She only pretends she's not." Adele's sister Katherine reports much the same thing: "She's always loved dressing up. Already, when she was twelve, boys commented on how beautifully turned out she was.")

We sit down to a sandwich lunch by her desk. "Do you go out every night of the week?" I ask her.

She raises an eyebrow to express weariness. Alas, she does, *every* night of the week, half the time without John. There are all those New York "events." The benefit evenings for the Asia Society, the New-York Historical Society, whatever. And then all the openings—at MOMA, the Whitney, the Guggenheim. Not to mention all the indispensable working breakfasts and lunches. ("Almost every morning of the week," Andrew Heiskell, the chairman of the Academy's executive committee, has told me, "Adele phones me

to say that she's met 'someone interesting' at breakfast or lunch or dinner the day before, and in her lexicon 'interesting' means only one thing—someone who can, in some way, even by merely *talking* about the Academy, be of help to it.")

But if social duties take up her week nights, she rigorously protects her weekends. Saturday nights she spends alone with John. They eat leftovers from the catered dishes delivered on weekdays to her husband, who works at home, and they watch videos—as a designated voter for the Oscars, John must watch a lot of movies—or else they watch a baseball game. She's a passionate fan of the Yankees and of the Baltimore Orioles. "The Baltimore stadium is a *great* design achievement," she says.

But her enthusiasm for athletics does not extend to the current fad for exercise and health clubs, which she regards with undisguised horror. "The smells, the noise, the togetherness, the jumping up and down. Oh! A nightmare!" She closes her eyes, leans her head on her folded arms. "The horror of the costumes, of the looks on their faces! How could you think I'd ever *tolerate* it? It's

like all those people voting for Nixon! It's just a mistake!"

On Sundays, she spends four hours singing in her church's choir and rehearsing for the following week. A Catholic church? No, she became disillusioned with Roman Catholicism when "they revamped the liturgy and threw out the Latin and all the other good stuff." Instead, she attends an Episcopal church—Calvary Church, on Park Avenue South at Twenty-first Street, which she chose "because of the quality of its architecture, its sermons, and its music."

At the end of one of our meetings, Adele Chatfield-Taylor did something mesmerizing. As she was talking about the reopening of the Academy, which has been closed for a year for renovations, she grasped the chignon at her nape and, pulling out a large tortoiseshell pin, let a cascade of hair come tumbling down past her waist. She put the pin in the corner of her mouth, and, with a calm little smile, she efficiently reknit her hair into a tidy bun as she continued talking: The new director of the Academy was Caroline Bruzelius, recently chairman of Duke's Department of Art and Art History, an expert on women's monastic spaces in the Middle Ages. The Academy was going straight from the nineteenth century into the twenty-first—the card catalogue was being computerized and connected to the Vatican system. Back went the pin. The show was over. She continued talking, outlining the daunting seven-million-dollar renovation of the Academy's main building. All exterior and interior surfaces had been repaired, she said, and private bathrooms had now been added to all the fellows' rooms. (Adele had been against the latter amenities on the ground that "a little frugality is good for the soul," but the trustees outvoted her.) The electrical, plumbing, and heating systems had been totally overhauled, and an elevator had been installed to make the building completely accessible to the handicapped. And everything was on schedule for the official rededication of the Academy, on June 10th.

I later learned that Adele often per-

forms the hair trick, and that different observers have different interpretations of the display. "She does it at many trustees' meetings," Michael Graves, who sits on the Academy's board, says. "I'd always just assumed that it was uncomfortable. Doesn't that amount of hair weigh a lot?" Dodie Kazanjian, a writer who is a friend of Adele's from her Washington days, says, "She'd suddenly pull a pin out and let her hair flow to below the waist in the middle of a national-council meeting at the N.E.A. Then she'd very slowly rewind it. It seemed all very nonchalant, yet there was no way you could pay attention to anything else... and then she'd put it right back in place with just a pencil." Another friend compares Chatfield-Taylor's cryptic sex appeal to that of "those prim librarians in nineteen-forties movies who might suddenly let their hair down and become wild."

"Now this, too, is Adele's!" John Guare trumpets as he ushers me into his quarters, at Fifth Avenue and Twelfth Street, which are kept from chaos by Adele's instructive, if infrequent, visits. Together, they have a warren of three small apartments that they have acquired over the past twenty years, cutting an opening in one wall to make a communicating door. The living room he ushers me into is a dusty hodgepodge of family memorabilia and childhood keepsakes, constantly traversed by John's two loudly snorting black pugs—a wonderfully reassuring jumble of toy pianos, Victorian dolls, baby shoes cast in bronze, heaps of manuscripts and books, and numerous photographs of Adele's ancestors, relatives, and close friends, and of Adele and John at various stages of their childhood and youth. Adele's rooms have been under renovation for some months and are not visitable.

John Guare, a genial, vocal, six-foot-four man who is as rumpled, public, and extroverted as Adele is soignée, private, and formal, has come to be regarded by the Academy's trustees as an indispensable asset. "They're like Bill and Hillary—buy one and you get two for the same price," Chuck Close says. Guare is indeed as eloquent a spokes-



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man for the Academy—and for Adele's role in it—as the institution could hope to have. “The notion of an Academy—a place where scholars and artists go to recharge their energies, to inspire each other with diverse insights, and to learn from the historic sites that surround them—is a tradition of two thousand years which must be as carefully preserved as Monticello, as Chartres, as any great monument in the world,” he says.

The only child of an Irish Catholic couple from Queens (Adele was dropped from the *Social Register* when she married him, which she thinks is “just neat”), John Guare is clearly dazzled by the “enormous spirit” and patrician ritualism of Adele's immense family. And they respond to him in kind. “Do you find Adele formidable?” I asked Adele's mother, Mrs. Lyon Chatfield-Taylor, whom I met at the White House reception for the Academy's centennial. A small, trim woman with sharp hazel eyes, she answered, “Occasionally,” speaking with imperious Virginia cool. “John certainly does,” she added, brightening up.

Adele Chatfield-Taylor and John Guare seem to have deep admiration and affection for each other, and can execute a skillful, beautifully choreo-

graphed pas de deux. “He is my closest friend,” Adele says of John. “And doesn't he just get handsomer and handsomer every year?” John says, “When I met Adele, it was as if the Atlantic Ocean had showed up at my door.”

There seem to be only a few over-rehearsed lines in their duet of togetherness. “Her clothes? It's about not wasting time,” he says. “We met one Sunday in Nantucket and started a conversation that's still going on,” Adele says when asked how she met John. “We met one Sunday in Nantucket and started a conversation which we've never finished,” John says when asked how he met Adele.

ANYONE who renovates a venerable institution as sweepingly as Adele Chatfield-Taylor has renovated the American Academy, and in doing so acts in such an authoritative personal manner, is fated to become controversial. “It seems to be sadly necessary these days for such institutions to seek very glamorous trustees in order to survive,” says Elliott Carter, whose association with the Academy dates back to 1953, and who was “kicked off its trustees' board,” as he puts it (Chatfield-

Taylor does not remember it this way). The present board—more than half of whose members were recruited by Chatfield-Taylor—is, Carter says, “more interested in fixing up the buildings and the gardens, and in dancing at balls, than in maintaining its level of scholarship.” Other trustees emeriti, who prefer to remain anonymous, question how much substance there is to the increasingly perceptible Chatfield-Taylor style and describe her as “controlling” and “doctrinaire.” Virginia Dajani, the executive director of the American Academy of Arts and Letters and a friend of nearly twenty years, concedes that Chatfield-Taylor's shy, sometimes aloof manner can give the impression that she's “an ice princess.” But, Dajani says, “I've seen Adele get tears in her eyes when I've told her something sad that's happened to one of my children.” She adds, “Once you're locked in as her friend, it's set for life. You'd have to do something spectacularly awful to be estranged from her.”

Even Chatfield-Taylor's critics cannot deny that she has become an uncommonly successful fund-raiser. The Kresge Foundation has given the Academy a million-dollar challenge grant for capital costs. The Andrew Mellon

Foundation—a long-time benefactor of the Academy—has come up with a new million-and-a-half-dollar challenge grant to support fellowship programs into the twenty-first century. The grants offered to the Academy by the N.E.A. and the National Endowment for the Humanities since Adele's tenure at the Academy began come close to a million dollars—an unparalleled sum from those sources. An annual five-hundred-dollar-a-plate fund-raising dinner held in New York in early May—featuring such speakers as Donna Hanover Giuliani, Philip Johnson, and Michael Eisner—drew an unprec-



“Did you call someone to come test for margarine residue in the refrigerator?”

edented crowd of four hundred and twenty, and grossed four hundred and eighty-five thousand dollars. "With Adele, we finally have *visibility*" is a comment often heard these days from Academy trustees.

Chatfield-Taylor's suave, media-wise manner has enabled her not only to plump up her board of trustees with New York's rich and beautiful but also, for the first time, to recruit prominent foreigners, like Alberto de Benedictis, of the engineering and manufacturing group Finmeccanica, and Marella Agnelli, of the Fiat family, who is one of the underwriters of the festivities that will celebrate this month's re-opening of the Academy. And while some lament that Chatfield-Taylor's administration has been too centered on "glamour and politics," the newer trustees are quick to point out that it was through black-tie glamour that the American Academy in Rome was founded in the first place.

"Whom do you think McKim turned to in order to fulfill his vision of founding an Academy in Rome?" says Michael Sovern, who as president of Columbia raised a sum unprecedented in the history of the university—more than a billion dollars. "He recruited the most glittering Maecenas in the country—J. P. Morgan. Our fund-raising strategies are not straying from tradition. On the contrary, we've returned to the roots of our initial support."

In defending Chatfield-Taylor's tactics, other trustees emphasize the difficulties peculiar to championing the American Academy in Rome. "It's as tough a cause as I've ever had to deal with," Andrew Heiskell, a veteran fundraiser, says. "The biggest difficulty is that in today's climate the Academy might be seen as elitist: we're competing with AIDS, with the homeless, with the great immediacy of those causes, and here we are just taking twenty or thirty people every year to the top of the Janiculum. But, as McKim wisely saw it, if we're not going to support our best and our brightest and give them the maximum opportunity to develop their skills, how are we going to nourish American culture?"

Many former fellows are as impassioned as the trustees about the

Academy's contribution to American culture. "Social ills will be with us until the end of time," says William Hood, who was an Academy fellow in the seventies and is now a professor of art history at Oberlin. "And cultural institutions such as the Academy are in particular need of support throughout our worst periods of social ills, because only artists can find a meaning in these social ills, because only art makes sense out of chaos."

Some two hundred and fifty people—patrons, fans, former fellows and residents—have signed up to attend the final events of the Academy's centennial celebration in Rome, from June 8th to 11th. There will be a broad spectrum of festivities, which Chatfield-



Taylor sees as "somewhat like an American country fair." Academy alumni who have become some of this country's foremost archeologists, classicists, musicians, and art historians will lead trips to Etruscan excavations and other ancient sites, give lectures, perform in concerts, guide tours through the Sistine Chapel and the newly restored Raphael rooms in the Vatican. There will be speeches at the Campidoglio by the mayor of Rome and other Italian dignitaries. There will be a dedication of the Villa Aurelia's newly restored garden, to be called the Bass Garden, after Mercedes and Sid Bass, who are the major underwriters of the restoration. And there will be a dedication ball at the Academy, at which, one has every reason to believe, Adele, wearing one gold bee on the décolletage of her evening dress, will stand regally erect at the head of the receiving line, remembering the names of all three hundred guests and making a gracious comment to each one.

"Those costumes of Adele's—the Spartan blackness enlivened by the glittering bee—offer a very puzzling code," Michael Putnam, an Academy trustee and an eminent Virgil scholar at Brown University, says. "On the one hand, the bee is a symbol of sweetness, diligence, and creativity, a proto-Muse, and its honey is the food of the gods. On the other hand, it *does* sting. How carefully may Adele have thought it all out?" ♦

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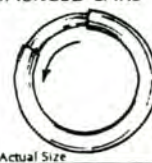
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Steeped in the Art of Learning

American Academy in Rome Celebrates Centennial Here

By Sarah Booth Conroy
Washington Post Staff Writer

Since 1664 when Louis XIV of France decided to improve his painters by sending them to study at the Villa Medici in Italy, the Prix de Rome has been the golden apple of the arts. Centuries later, the prize is the same, but the winners come from 24 different countries.

This week in Washington, the American Academy in Rome celebrates its centennial with dinners at the Library of Congress, the National Gallery of Art, the Italian ambassador's residence, Villa Fi-

sterday afternoon at the White House, Hillary Clinton presented the Prix de Rome to this year's 20 fellows, the artists and classical scholars who will spend a year's study at the academy.

In the past, she said, "the fellows were young single white males studying the classics. Now they are of all backgrounds and disciplines." Actually nine are women, 11 are men, one African American and one Asian American. Mrs. Clinton urged the fellows to be refreshed and to return inspired.

The First Lady accepted two centennial medals (one gold, one bronze) and two baseball caps, inscribed with the academy's insignia (designed by artist Roy Lichtenstein), for herself and President Clinton, presented by Michael Sovern, chairman of the academy's trustees.

After shaking hands with Mrs. C., the winners, family and friends went into the State Dining Room. Artist Frank Stella, a veteran taster at White House receptions, said: "This is the best food I ever had in his house. I'm glad they got the new chef." A staff member added, "It's all American."

More than 1,300 fellowships have been awarded by the academy—to scholars or artists in 20 disciplines, from archeology to urban planning, from art history to music composition.

On this hundredth birthday, the best question for the alumni was: How was your life changed by being a fellow or distinguished scholar/artist resident of the American Academy?

"To go to Rome," said Stella, a resident 10 times in the 1980s. "I began to lecture and says. I learned not to be so afraid of changes. In Rome, as the young say, art is in your face. I came face to face with the art of the past—as well as the art of my own past. Oh yes, my wife



From left, Caroline Bruzelius, director of the American Academy in Rome, Hillary Rodham Clinton and Adele Chatfield-Taylor at the Prix de Rome Awards ceremony.

[pediatrician Harriet McGurk] learned how to make *penne alla vodka*."

Douglas Lewis, on his way to the Orioles game, paused long enough to say his three years (1964-67) as a fellow decidedly set his life on course. Lewis is the National Gallery's curator of sculpture and decorative arts. At the academy "you are surrounded with brilliant people, of many disciplines," he said. "You see them at breakfast, lunch and supper, and on tours of the country. The director gives receptions for important visitors. And that's how I met Johnny Walker [then director of the National Gallery of Art], who'd just persuaded Congress to establish a new curatorship. He hired me.

"People think it's stuffy or old-fashioned. But it isn't. Those who come are on the cutting edge. We study classic art at the fountain, we immerse ourselves in the art of Greece and Rome."

"The Prix de Rome is the ultimate endorsement," William Adair said by phone, continuing to gild a picture frame. The conservator of gilded objects, framemaker and owner of Gold Leaf Studios in Washington said his 1991-92 fellowship was "wonderful because the academy opens doors, makes introductions, so I had access to the Vatican and other libraries. I am working now to set up the International Institute for Frame Study, and develop a universal nomenclature for frames."

Washington architectural writer and editor Andrea Oppenheimer Dean said: "The Rome prix determined that I stayed in the field of architecture. In the six months that I was a mid-career fellow, 1979-1980, I wrote a book, 'Bruno Zevi on Modern Architecture,' and made a friend for life. The academy puts together architects, landscape architects, painters, sculptors, writers, historians, classicists in an intimate situation."

Fellows and some half-dozen residents come to stay in for varying terms, at the academy, atop

Rome's highest point, Janiculum Hill, an ancient site of power and knowledge. The residents are there not only to do their own work, but to serve as oracles, gurus to the fellows, mid-career scholars and artists looking for the way.

Two Nobel Prize winners have been residents: writer Nadine Gordimer and former poet laureate Joseph Brodsky. Among the past fellows are Pulitzer Prize-winning composer Samuel Barber and novelist William Styron, and Pritzker Prize-winning architect Robert Venturi. Seven residents and fellows have won the National Medal of Arts.

The Prix de Rome, awarded by a jury of peers to their choice from 1,000 or so applicants, consists of a modest stipend—from \$5,800 to less than \$17,000—plus lodgings, studies and studios on the 11-acre campus. The lodgings, though elite, elaborate and elegant, are not indulgent. For years residents and fellows have talked about wearing scarves and mittens to bed to keep warm, and bemoaning the academy's food amidst Italy's plenty.

Suffering for one's art will not be so necessary now. At last something is being done about the food. "The stove was actually down to one burner," said Adele Chatfield-Taylor, president of the academy and a former fellow. Lidia Bastianich, owner of Feldia and Becco in New York, has adopted the academy, saying food should be part of the experience. She redesigned the kitchen and a donor had it built.

Chatfield-Taylor is in town for the first of three city celebrations—the other two are in New York and Rome. She said the academy's principal building—128 rooms, designed by McKim, Mead and White—will be reopened in ceremonies June 10 after being closed for a year during its \$6 million restoration. "Finished on time, under budget," she said.



ADELE CHATFIELD-TAYLOR

PRESIDENT
 OF THE ACADEMY

Adele Chatfield-Taylor, formerly Director of Design Programs at the National Endowment for the Arts, officially became President of the American Academy in Rome on December 1, 1988. She herself is a Fellow of the Academy, having won the Rome Prize in Design Arts in 1983-84.

"Having been a Fellow" she says, "is an invaluable experience before going into the presidency of the Academy, because I know first-hand why winning the Rome Prize is the best thing that can happen to anybody. To have the option to see the classical world in this unique way; to have time for your own professional development; to have a chance to work with other artists; to rediscover that there are certain parallels in the way we all work, no matter how different we are; to feel connected somehow to a continuity in time, to the arts across time -- is an indescribably valuable experience. And once you've had it, you realize that it is a miracle that the Academy was founded, and even more of a miracle that it is still here."

Before going to the Endowment, Ms. Chatfield-Taylor, a Virginian, lived and worked in New York City as a professional historic preservationist. She is a writer and was Adjunct Assistant Professor of Architecture at Columbia University in the Graduate School of Architecture and Planning from 1976-1984.

In 1968, she was a founder of Urban Deadline Architects. In 1973, she joined the staff of the New York City Landmarks Preservation Commission where she served in various capacities until 1980-84, when she established and became Executive Director of the New York Landmarks Preservation Foundation.

She was Vice-Chairman of the Policy Panel for the Design Arts Program of the National Endowment from 1978-82 and before becoming Director. She has been a member of the Board of Directors of Preservation Action, the National Alliance of Preservation Commissions, the US/International Council on Monuments and Sites, and the Center for Building Conservation; she is presently a Trustee of the Tiber Island History Museum, the International Design Conference at Aspen, the Jeffersonian Restoration Advisory Board, and the National Building Museum. She is also a member of the Commission of Fine Arts in Washington, D.C.

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Ms. Chatfield-Taylor received an M.S. from the Graduate School of Architecture and Planning at Columbia University. In 1978-79, she was a Loeb Fellow at the Harvard Graduate School of Design. In 1982-83, she was an Architectural Fellow of the EFL in New York. She had a Rome Prize from the American Academy in Rome from 1983-84. She is a Fellow of the New York Institute for the Humanities.

Ms. Chatfield-Taylor has been a member of various professional U.S. delegations to Germany and the People's Republic of China. She frequently lectures on historic preservation, design review, cities, and design.



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CAROLINE A. BRUZELIUS

DIRECTOR
 OF THE ACADEMY

Caroline Bruzelius was born in Stockholm, Sweden, and is an American citizen. She spent most of her early life in Brazil, Argentina and Mexico, and, as a result of a very peripatetic childhood, her education took place in Portuguese, Spanish and English (both British and American) schools. Her family moved to Connecticut shortly before she started college, and she finished her high school education there.

A graduate of Wellesley College in 1971, she received her Ph.D. in the History of Art from Yale University in 1977, with a specialty in French Gothic architecture. Her first teaching position was as Assistant Professor at Dickinson College in Carlisle, Pennsylvania. In 1981 Prof. Bruzelius accepted a position at Duke University. She has been chair of the Department of Art and Art History since 1989.

Caroline Bruzelius has been interested in the South Italian buildings of the French kings of Naples since a chance encounter with the subject in 1975. At that time, however, she was committed to a dissertation on French Gothic architecture, so she put the Italian interest on hold for a decade. In 1985 she won the Rome Prize and began her work on the Neapolitan project. Four years later, she was back at the American Academy as a Resident in Art History.

Her first book on thirteenth-century Cistercian architecture in France was published in 1979, and has recently come out in a French edition. Prof. Bruzelius then began a book on the thirteenth century reconstruction of St-Denis. That project was supported by a fellowship from the National Endowment for the Humanities (1979-1980) and an Andrew W. Mellon Fellowship at Harvard University (1980-1981). St-Denis was published by Yale University Press in 1985. While intermittently in France between 1981 and 1986, she also completed a major research project on the cathedral of Notre Dame in Paris, taking advantage of the scaffolding that had been erected for the cleaning of the interior to examine the masonry and architectural details up the height of the walls – places that are accessible only to the occasional pigeons who were sometime trapped inside the church.

Caroline Bruzelius' Italian project is a large one. She is working on all the surviving churches build between 1270 and 1350 in what was once the Kingdom of Sicily. This kingdom stretched from Teramo in the Abruzzi through Puglia and Calabria. Part of the project entailed a photographic survey of the monuments, work funded through the

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generosity of the Getty Photographic Archive and the Samuel H. Kress Foundation. Prof. Bruzelius is also working on the problems of convent architecture and church spaces designed for enclosed women. She hopes to expand the project on nuns and convents into a book (working title: *Nuns in Space*), but the enterprise will need to start with a systematic survey of plans and photographs so that the raw materials, until now almost entirely unpublished, will be available for research by other scholars.

Caroline Bruzelius has been granted a five-year leave of absence from Duke University, and began her responsibilities on January 1, 1994. She is the twenty-first Director since the Academy's founding in 1894 and the second woman to hold the position.

She has a son, Anders, who was born in Rome in April 1986, while married to Classicist Robert Wallace.

AMERICAN ACADEMY IN ROME

Meet and Greet List

Adele Chatfield-Taylor (President)
Caroline A. Bruzelius (Director)

Fellows

Phillip R. Baldwin
Thomas Bolt
Gregory S. Bucher
Carmen Bambach Cappel
Christopher S. Celenza
Brian A. Curran
Sebastian K. Currier
Margaret Holben Ellis
Guy M. Hedreen
Gary R. Hilderbrand
Sanda D. Iliescu
Kristin Jones
Andrew Ginzel
Susan V. Nicassio
Cliffon S. Peacock
Ellen Perry
Bettina A. Raphael
Carol Rusche
Katherine Welch

Trustees

Marella Agnelli (Wife of Sen. Giovanni Agnelli; AAR Centennial Committee Co-Chairman)
Alberto De Benedictis
Elaine Gazda
Emeline Richardson

Members of the Italian Advisory Committee

Ilaria Berlotti
Susanna Agnelli (Chairman)

AAR Staff

Malcolm Bell, III (Professor in charge of the School of Classical Studies)
Martha Boyden (Arts Liaison)
Antonella Bucci (Associate Librarian)
Christina Huemer (Librarian)
Ulderico Imperatori (Director of Finance)
Pina Pasquantonio (Assistant Director)
Richard Trythall (Music Liaison)

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**Tour of the Capitoline
Museum**

Divider Title: _____



Tour of the Capitoline Museum

- Briefing
- Scenario
- Bio on Mrs. Berlusconi
- Bio on Mrs. Rutelli

May 31, 1994

TOUR OF THE CAPITOLINE MUSEUM

DATE:	Thursday, June 2
TIME:	5:10 pm
LOCATION:	Capitoline Hill Rome, Italy
FROM:	Liz Bowyer

I PURPOSE

To tour the Capitoline Museum (if time permits) with Veronica Berlusconi and Barbara Palombelli Rutelli before the President arrives at Capitoline Hill.

II BACKGROUND

The Capitoline Hill

The city capitol sits on the smallest, but most famous of Rome's seven hills. In the Middle Ages the area was known as the "Goat Hill," and goats grazed among the ruins. In 1536, nine years after Charles V had pillaged the city, Pope Paul III decided Rome should be restored to its former elegance. He commissioned Michelangelo to draw up plans for the Capitol. The design was executed over the next hundred years and went through several alterations.

The Capitoline square is lined by three buildings: the Conservator's Palace and the New Palace which house the Capitoline Museum, and the Senatorial Palace which serves as City Hall. On your brief tour, you will see three works of art housed in the Capitoline Museum:

The She Wolf

This statue is an Etruscan bronze dating from the sixth century B.C. The She Wolf is the emblem of Rome, and she is depicted here with the brothers Romulus and Remus. The figures of the boys were added to the statue in 1510 by Antonio del Pollaiuolo. A legend tells that in 65 B.C., the wolf stood on the Capitol and was struck by lightning -- the scars can be seen on the rear paws.

The Equestrian Statue of Marcus Aurelius

Transferred from another square in 1538 and restored by Michelangelo, this statue of Marcus Aurelius has been taken off its central pedestal and moved to its own climate-controlled room. Cast in bronze and then gilded, it survived intact because it was thought to represent Constantine, the first Christian Emperor. Legend has it that when the last of the gilding

disappears from the statue, Rome will fall.

The Esquiline Venus

This is a statue of a young girl attending to her hair (a fragment of her hand can be seen in her hair.) The work is attributed to the school of Paxiteles (1 B.C.), a Greek sculptor from southern Italy who produced imitations of Greek works from the Classical era.

III. PARTICIPANTS

HRC

Veronica Berlusconi, wife of Prime Minister Berlusconi
Mrs. Barbara Palombelli Rutelli, wife of Mayor Rutelli

IV. SEQUENCE OF EVENTS

* See attached scenario

V. PRESS

Tour: Closed press.

VI. REMARKS

No remarks needed.

VISIT OF THE FIRST LADY

TO

ROME, ITALY

JUNE 1-4, 1994

EVENT: Visit of the First Lady to Capitoline Hill

DATE: Thursday, June 2, 1994

TIME: 5:10 pm

LOCATION: Capitoline Hill

ATTENDEES: Mrs. Rose-Anne Bartholomew
Mrs. Veronica Berlusconi
Mrs. Palombelli-Rutelli
Others TBD

PRESS: Closed Arrival
Pool Press Inside

SCENARIO: The First Lady and Mrs. Bartholomew will meet with Mrs. Berlusconi and Mrs. Rutelli and others and proceed for a five, ten or fifteen minute tour [whatever time permits] of the museum. At the end of the tour, the First Lady and Mrs. Bartholomew will proceed to the Julius Caesar Room [optional hold en route]. They will move through the Julius Caesar Room [pool press] to the Sala Rossa [Red Room] where they will meet the President, the Prime Minister and the Mayor. The President and First Lady will sign the guest book in the Sala Rossa and thereafter proceed to the Sala Bandiere [Flag Room] where they will meet the Guinta [top city officials].

The President and First lady will proceed back into the Julius Caesar Room and where the President will be presented with the symbol of the City of Rome and the First Lady will receive a picture book of Rome.

The President and First Lady, Prime Minister & Mrs. Berlusconi and the Mayor and Mrs. Rutelli will all then depart the Julius Caesar Room and proceed down the outside steps to the stage area below. After the remarks by the Mayor, the President and the Prime Minister, all six principals will exit the stage and work a rope line. The President and First Lady will then proceed to the POTUS motorcade and depart.

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March 30, 1994

SECTION: Pg. 12

LENGTH: 587 words

HEADLINE: Topless actress who lives for 'my lives knight'; THE WIFE

BODY:

VERONICA Berlusconi, a former actress who appeared topless on television, is ready to become Italy's First Lady.

At 37 she is 20 years younger than her husband and calls him 'my knight'. She was an actress when Berlusconi saw one of her films in the 1980s, rushed to the studio and proposed.

'I was as happy as a lark,' she says. 'I gave up everything for Silvio and he's my life. But I do not want to become an insignificant stereotype of a wife, always accepting his decisions.'

'I understand the pressures of his work and I do not call him asking when can I expect him home.'

The couple's children Barbara, ten, Eleanora, eight, and Luigi, six, are their pride and joy, but are subject to the sort of old-fashioned discipline Berlusconi promises his country.

Although their father owns most of Italy's TV, the children are allowed to watch programmes only on Sunday.

His wife admits to being a strict mother and said: 'I won't allow a nanny near them. They have to have me. They are allowed TV only on Sundays and when Daddy is with them.'

'We rise at 6.15 and I drive our children to their Milan school. They come home for lunch.'

The youngsters play freely with goats, lambs and other animals in the park-like garden of their villa, and enjoy holidays at homes in St Moritz and Sardinia.

They and their mother are said to get on well with Berlusconi's daughter and son from his first marriage, Carla, 26, and Piersilvio, 25.

At college Veronica (full name Miriam Veronica Bartolini) studied Proust before appearing topless in the TV film *The Magnificent Cuckold*. Then followed a horror movie *Twilight*, in which she played a wife who discovers she is lesbian.

Barbara Palombelli Rutelli

Wife of Rome Mayor Francesco Rutelli, and a successful journalist for the national daily *La Repubblica*. She has also worked for the other leading daily, *Corriere della Sera*. In 1991, she was one of three women journalists to receive the Knight Order of the Italian Republic from then President Francesco Cossiga. She has one son.

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**Visit with
Elizabeth Major**

Visit with Elizabeth Major

- Briefing
- Scenario
- NSC bio
- British Cultural Customs
- Women in British Society
- Child Welfare in Britain
- The British Health Care System

MEETING WITH MRS. MAJOR

BACKGROUND

You and the President will have a social lunch with Prime Minister Major and Mrs. Major (Norma) at their official country residence, Chequers. Following lunch, the President and the Prime Minister will have a meeting and you will meet with Mrs. Major for approximately thirty minutes.

Setting: Chequers is the official country residence of the Prime Minister. Situated in the Chiltern Hills about 40 miles from central London, the estate contains 1,000 acres of farms and woodland. Lord Lee of Fareham presented the estate to the British government in 1917. The house was originally constructed in 1565. Points of interest include the Elizabethan-style walled garden and the beech-lined main drive (a gift of Sir Winston Churchill). A recent addition is a covered, heated swimming pool, which was the gift of the American philanthropist Walter Annenberg while he was serving as U.S. Ambassador.

Issues: Mrs. Major is active in promotion of mental health issues and is also an active participant in the British "Meals on Wheels" program for the elderly. The United Kingdom has the largest percentage of people 60 and over (20%) of any country in the European Union. Pensioners account for 41% of all expenditures on health care and 44% of all prescriptions. She will be interested in the President's health care agenda and your work on that issue. As time permits, you might draw her out on the overall British Health care system -- it offers comprehensive service on a cost free basis to all UK residents.

Mrs. Major's diverse background (she has been a dressmaker, a nanny and has also written a book about opera diva Joan Sutherland) make her an unusual "first lady". You may find it interesting to compare your respective roles as first ladies.

CORE POINTS

Health Care

- o The United Kingdom has the largest percentage of people 60 and over in the European Union. How will this change the shape and scope of services to the elderly in future?
- o Understand you are active in the "Meals on Wheels" program. How much of the needy population can you reach?
- o Britain has had more than 50 years of experience with the National Health Service (NHS) -- universal, comprehensive service on a cost free basis. Are most residents satisfied?
- o Are there complaints about long waits to see doctors? Any restrictions on facilities that may be used?
- o Your country spends considerably less than the average to provide such coverage (6.5% of GDP). How have you managed to keep costs at such a reasonable level?

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BRITISH CULTURAL CUSTOMS

Two nations divided by a common language -- we really have less in common with the British than we think. Britain may be the mother country and the source of our political traditions, language, and legal framework; and modern American cultural influences are ever more evident in the UK in the way people dress and speak, and what they see and read. But, at the end of the day, the differences between us have a way of bedeviling social relations at the most unexpected times.

British reserve is one of the more salient contrasts with our own society. The British traditionally place a premium on politeness, on privacy, and on keeping one's thoughts, emotions, and hands to oneself. Britons do not expect to shake hands after a first meeting, kiss on the cheek less frequently than Washingtonians, and never ask questions about income and family of anyone but the closest friends. British politeness should not be mistaken for friendship. The British frown on emotional displays, ostentation, and self-promotion. At its best, British reserve allows for a greater degree of social tolerance of eccentricity, and greater respect of privacy, than in the U.S.; at its worst, it sanctions hypocrisy, demeans success, and humiliates outsiders not familiar with the rules of the game.

The lingering influence of the British class system also sets the country apart. A (class-based) accent can identify a person as clearly as a home town. Social mobility has increased dramatically but still lags behind the U.S. On the other hand, there is an easy grace and unfussy informality in the upper ranks of British society. And Britain, in part because of its record of more than three centuries of stability, wears its many social and political traditions with greater assuredness than other countries.

The British place a higher value on formal speaking and debate than we do; this is a remarkably articulate society. Verbal dexterity can mask a lack of in-depth knowledge. Wit (including understated but cruel put-downs) is an inevitable element of conversation. Understated humor adds spice to the blend.

England has undergone fundamental transformations. Britain, under the revolutionary impact of Margaret Thatcher, led the worldwide revolt against the excesses of the welfare state and hidebound economics, and in the process eroded Britain's class distinctions, pushed a number of British industries to the cutting edge, and transformed local attitudes towards wealth. Tradition and modernity mix easily in today's Britain, a comment which could not have been made circa 1970.

WOMEN IN BRITISH SOCIETY

Britain's head of state is a woman and until 1991 Britain had a female head of government. So it is perhaps surprising that the position of women in British society in many ways lags behind that of women in the U.S. But the situation is improving.

One of the problems has been education. Legal and structural barriers to educational equality were removed by the Sex Discrimination Act of 1975 and other measures. The overwhelming majority of state secondary schools are now of mixed sex. There is also a growing trend in the private sector, where many of the ruling elite traditionally were educated, toward mixed-sex education. In higher education, previously all-male Oxford and Cambridge colleges admit women. Women comprised 45 percent of higher education enrollment in 1987-88, compared with 40 per cent in 1979.

Another problem has been limited career prospects. As in the U.S., there is still a scarcity of women in top management positions and in certain professions. Although women make up over two-fifths of the British workforce, only four per cent of middle and senior managers are women.

Women are seriously under-represented in many professions: for example, only one per cent of engineers, three per cent of surgeons, six per cent of surveyors, eight per cent of architects and ten per cent of chartered accountants are women. While nearly half of civil servants are women, only six per cent of senior posts are occupied by women. At the BBC, over two-fifths of the work-force is female, but only a tenth of senior managers and less than one-fifth of middle managers are women. Women also remain poorly represented in the ranks of the judiciary. In 1989, there was one woman Lord Justice out of 27, one High Court judge out of 81, 17 circuit judges out of 434, 8 stipendiary magistrates out of 64, and 7 county court registrars out of 222.

Of the 650 members of the House of Commons, 60 are women, one of the lowest proportions of any national parliament in Western Europe (but not lower than in the U.S.). However, both the Labour Party and the Liberal Democrats have a policy of compulsory female representation on shortlists of parliamentary candidates. "Emily's List UK" has also been established to push for more female Labour Party seats, and Labour Mps are required to vote for at least four women candidates to fill the eighteen available places in the "shadow cabinet".

Women are active in the trade union movement, making up about a third of total membership. In many unions a disproportionately low number of women is to be found among executive council members, full-time officials, and delegates to the Trades Union Congress. Several unions have sought to correct this, including

through the operation of quotas for the number of women serving on decision-making committees.

Although the Equal Pay Act of 1970 (which came into force in 1975) was intended to correct the difference between men's and women's earnings, there is still a gap in earning power. In 1991, women's average hourly earnings were 78 per cent of men's, mainly because women tend to work in lower-paid sectors of the economy. In April 1992, the Department of Employment assumed responsibility for coordinating policy and strategy on women's issues, and it has set up a working group to advise on practical measures to extend equal opportunities for women in the workplace and elsewhere.

An Equal Opportunities Commission (EOC) supports persons who bring discrimination cases before industrial tribunals and courts, and produces guidelines on good practice for employers. It cannot initiate complaints; however, it has complained to the European Union Commission in Brussels that British law systematically discriminates against women. In 1992, the number of complaints filed with the EOC, including those involving sexual harassment, reportedly increased almost 65 per cent. Complaints from males made up about 40 per cent of the total.

The Inspectorate of Constabulary, in an official report, said there were "serious" problems of sexual harassment and denial of equal opportunities in the country's police forces. In one case, in December 1993, a woman police constable was awarded an out-of-court settlement of 32,000 pounds (approximately \$47,000), an apology from the Metropolitan Police Commissioner, and a promotion. Scotland Yard has also set up a women's support network and begun training for all ranks in equal opportunity and race awareness.

European law has also had an influence on the lives of working women in Britain. The UK has established EC-mandated maternity leave of 14 weeks and protection against dismissal on maternity-related grounds. In April, an army major who was forced to give up her career when she became pregnant won record compensation of 300,000 pounds (about \$450,000), with the possibility of more to be awarded later.

At the same time, EC law has dictated that pension ages should be harmonized between men and women. As a consequence, women will now have to wait to reach age 65, rather than 60, before retiring.

Availability of child care is another issue which affects a woman's return to work and job opportunities. Day care facilities for children under five are supplied by local authorities, voluntary agencies, and privately. In practice, this means that there are not enough affordable places in some

areas, and some women cannot afford to return to work. However, the government has initiated a program to try to foster day care via Training and Enterprise Councils.

Income support is available to women who do not work, or who work for less than 24 hours a week, and whose financial resources fall below set levels. There are additional personal allowances for children and premiums for families. The rising divorce rate and increase in births outside marriage have led to a growth in the number of lone-parent families, which now comprise about one-sixth of all families with children. The Child Support Agency has recently been established to enforce maintenance payments from absent or delinquent fathers.

Since 1986, women's health care had been specifically targeted by the Department of Health. Special preventive services are made available under the National Health Service to safeguard the health of expectant mothers and mothers with young children. In 1987, Britain became the first country in the European Community to launch a nationwide breast cancer screening program, and in 1988 a comprehensive cervical cancer screening service. Nonetheless, British women suffer the highest death rate from breast cancer in the Western world.

CHILD WELFARE IN THE UNITED KINGDOM

The Children Act

The Children Act (1989) attempted to replace and update a mass of legislation concerning the care and upbringing of children in England and Wales within a single coherent framework. The Act addresses a wide range of situations, from what happens to children following divorce, to protecting children from physical and sexual abuse, to the support of families with children in need. It came into force on October 14, 1991, and provides the legal basis for the programs described below.

Children in Need

Local authorities have a duty to provide a range of services for children in need and, as far as possible, to promote their upbringing by their families. The definition of "in need" in the Children Act includes both children with disabilities and those whose needs relate to social and economic deprivation.

Local social services may refer families in difficulty to special family centers which provide day nurseries and opportunities for parents to receive counselling on child care or to discuss other problems affecting them. Some family centers provide accommodations where families can be observed for prolonged periods to help identify particular difficulties.

Care Orders

Children who are not receiving adequate care or who need protection from neglect and ill-treatment may be received into the care of the local authority (the name and organization of which varies according to locale). Under the Children Act there is no longer the concept of "voluntary care." Children can only be in the care of a local authority if a court has made a care order in respect of that child.

Every effort is made to return children in care to their families as quickly as possible -- almost 50 per cent of children taken into care in England leave in under a year. In part because of the emphasis in the Children Act on the parents as the best people to bring up their children, the number of children in local authority care has fallen steadily in recent years: in Great Britain in March 1990 there were just under 60,000. Nearly 60 percent of the children in care are boarded out in foster homes.

Care orders give parental responsibility to local authorities but they share it with parents and have to negotiate how it is exercised. Parents have a right to challenge the making of a care order.

Day Care

Forty-one percent of women with dependent children aged under five are in paid employment. By the time they reach the age of five, the great majority of children in Britain will have attended a group day care facility or nursery class. Day care facilities may be provided by local authorities, voluntary organizations, or privately, and include nurseries, playgroups and childminders.

Maternity Benefits

There are two principal kinds of maternity benefits available to women under the social security scheme. Statutory Maternity Pay (SMP) is a weekly payment that is payable to a woman by her employer. To qualify, a woman must have worked for the same employer for at least 26 weeks up to and including the 15th week before the baby is due and earned at least the lower earnings limit for payment of National Insurance contributions. SMP is normally paid for 18 weeks, and there are two rates: where a woman has been working for the same employer for at least two years full-time (at least 16 hours per week) or five years part-time (at least eight hours per week), she is entitled to higher rate payments of 90 percent of her average weekly earnings for the first six weeks, followed by payments at a lower rate for the remaining 12 weeks.

A woman who is self-employed or who is not eligible for SMP may qualify for Maternity Allowance if she has paid standard rate National Insurance contributions for at least 26 weeks of the year ending with the 15th week before her baby is due. Maternity Allowance is not payable for any period in which a woman works. It is usually payable for 18 weeks beginning the sixth week before the baby is due.

Child Benefit

Non-contributory Child Benefit provides general help for all families with children. It is tax-free, and is payable for all children within a family up to the age of 16, or 19 if a child continues in full-time secondary education. Child Benefit is paid whatever the family income, either directly into a bank account or by order book which can be cashed at a post office.

Family Credit

Family Credit is an income-related benefit for working families with children. To be entitled, at least one parent must work for a minimum of 16 hours a week on average. It is available to the employed or self-employed, lone parent or couples. The amount payable depends on a family's net income (excluding child benefits) and the number and ages of children in the family.

Health Care

Expectant mothers receive prenatal care from their family doctor and hospital clinics. About 90 percent of all expectant mothers have their babies in NHS hospitals, returning home within two to six days to be attended by a midwife, health visitor, or the family doctor.

A network of child health clinics provided by district health authorities or, increasingly, by general practitioners, enables doctors, dentists and health visitors to oversee the physical and mental health and development of pre-school children. All children are entitled to free dental and medical treatment under the National Health Service.

THE BRITISH HEALTH CARE SYSTEM

The National Health Service (NHS)

Since 1948 health care in the UK has been provided by the National Health Service (NHS). With some exceptions, it offers comprehensive service on a cost free basis to all UK residents. Expenses are covered out of general taxation (79%), a portion of the social security ("National Insurance") contributions (16%), and fees on certain prescriptions and most dental procedures (5%).

There is also a private "fee for service" medical sector. It accounts for about 4% of all outlays for health care. About 8% of the population has private health insurance, usually provided as a fringe benefit by employers.

Structure of the NHS

The central government (Department of Health) is responsible for the NHS and its global budget. Medical care is provided through independent general practitioners (GPs), under contract to the NHS; and at NHS hospitals and other facilities, staffed by Service employees and "consultants" (senior specialist MDs). Individuals register with a GP, and are referred by the GP, as and when the GP deems necessary, for hospital or specialist treatment. Thus, the GPs, many of whom operate in large joint practices that resemble our HMOs, act as "gatekeepers" to specialist and hospital care.

The administration of the hospitals and of the contracts with the GPs are the responsibility, respectively, of NHS District Health Service and Family Health Service Authorities. (The names vary in Scotland and Northern Ireland.) There are also regional bodies in more densely populated England.

There are no significant differences between NHS operations in England, Scotland, Wales and Northern Ireland.

NHS Reforms

In the 1980s, the structures of the NHS were reviewed and major and politically controversial reforms were undertaken. In essence, these changes gave patients specific rights in terms of what they could expect of the NHS ("the Patient's Charter"); and introduced the equivalent of market mechanisms into NHS structures.

The key elements in the structural reforms were the establishment of:

NHS trusts: Hospitals or other NHS units may volunteer to manage

themselves and fund their operations through winning contracts (in competition with other trusts) with the district authorities to provide specific services.

GP Fundholdings: GPs with large practices (9,000 patients or more) may volunteer to receive an annual NHS budget with which to purchase services for patients from trust hospitals on a competitive basis.

In addition to these reforms, London is in the process of reorganizing its hospital services. The government has accepted a study that found that the capital has too many specialist facilities, and too few GPs and general facilities.

Cost of the NHS

The UK spends significantly less than the average of the OECD countries on health care. Only Spain and Greece have smaller outlays. In terms of GDP, in 1992 the UK spent about 6.5% (roughly half that of the U.S.) or \$960 per capita (about a quarter of the U.S. expenditure).

It is sometimes claimed that a major reason the UK's expenditures are relatively low is that the NHS does not have the kind of administrative overhead that contributory insurance schemes must provide. Others believe it also reflects the relatively low comparative incomes of the GPs.

Trends

The cost of medical care in the UK has been increasing, although not as fast as in the U.S., as can be seen in the following OECD figures.

	<u>Per Capital Spending in USDOLS</u>					
	<u>1975</u>	<u>1980</u>	<u>1985</u>	<u>1989</u>	<u>1990</u>	<u>1992</u>
UK	144	445	642	844	909	960*
US	346	1063	1711	2345	2566	4000**

* UK Figures

** Estimate

Factors

- The biggest item in the NHS budget (76%) is salaries and wages. Its workforce has grown from 500,000 in 1961 to 1.2 million now. It is the largest employer in the UK.
- The population is aging. According to a recent EC study,

the UK has the largest percentage of people 60 and over (20%) of any country in the European Union. "Pensioners" (men 65 and up, and women 60 and over) account for 41% of all expenditures on care and 44% of all prescriptions. People over 75 (6.7% of the population) account for 23% of all patients seen by GPs.

- The cost of drugs is currently rising at a rate of 12% per annum. After staff costs, drugs are the largest NHS outlay. The government is planning to limit medications covered by the NHS to reduce the numbers of authorized over-the-counter drugs, and to require the prescription of generic products whenever possible.
- There is a statistically significant difference between the health (and so NHS costs) of the people who live in southern England, and those who live further north. Health declines as one moves north. Scotland has the worst health statistics and the highest per capita NHS costs. The government is trying to make people more health conscious.

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Divider Title: _____

**Drop-By at Mess Hall on the
U.S.S. George Washington**

Drop-By to Mess Hall on the U.S.S. George Washington

-Briefing

-Scenario

May 31, 1994

DROP-BY AT MESS HALL DINNER

DATE:	Sunday, June 5
TIME:	6:15 pm
LOCATION:	U.S.S. George Washington
FROM:	Liz Bowyer

I PURPOSE

To drop by the First Class Petty Officers' mess hall during dinner.

II BACKGROUND

Mess Hall Drop-By

At approximately the same time that the President is eating dinner with sailors at the AFT mess, you are scheduled to drop by the First Class Petty Officers' dinner mess. There are three major, cafeteria-style mess halls on the U.S.S. George Washington for enlisted sailors (officers have separate dining wardrooms). The First Class Petty Officers' mess hall is in an enclosed area within the AFT mess.

The food service operation is open at almost all hours of the day, and sailors can eat according to their own work schedules. At the time of your drop-by, there should be between 50 and 100 First Class Petty Officers eating dinner.

First Class Petty Officers

Within the Navy, there are nine enlisted ranks and nine officer ranks; First Class Petty Officer is the sixth highest of the enlisted ranks. First Class Petty Officers are sailors who have been with the Navy generally between eight and ten years. Many of them serve as "shift supervisors" in the ship's offices and shops. Most First Class Petty Officers are technically proficient in the workings of the ship, but still have to gain the leadership experience required to become officers.

III PARTICIPANTS

HRC

50 - 100 First Class Petty Officers

IV. SEQUENCE OF EVENTS

* See attached scenario

V. PRESS

Closed press.

VI. REMARKS

No remarks needed.

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Divider Title: **Optional Tour of the
U.S.S. George Washington** _____

Optional Tour of the USS George Washington

- Briefing
- Scenario
- "New Top Admiral to Push Wider Combat Role for Women", *New York Times*,
5/4/94
- DoD Under Health Care Reform
- The Health Security Plan and Military Personnel
- Bio of Commander Straub

May 31, 1994

OPTIONAL TOUR OF THE U.S.S. GEORGE WASHINGTON

DATE:	Sunday, June 5
TIME:	8:00 pm
LOCATION:	U.S.S. George Washington
FROM:	Liz Bowyer

I PURPOSE

To take an optional tour of the U.S.S. George Washington.

II BACKGROUND

There are several areas of the U.S. George Washington that you can tour during down time on Sunday if you choose. You have several options:

*** Tour of the U.S.S. George Washington Hospital**

The U.S.S. George Washington has a 68-bed hospital which serves as the main medical facility for a battle group of 14 ships and 2 submarines. The hospital has a fully staffed operating room, examining room, x-ray room, laboratory and pharmacy. There are approximately 30 health professionals on the medical staff, including three physicians, one trauma surgeon, two flight surgeons and one physician assistant. Between 40 and 50 sailors report to "sick call" every day. Lieutenant Commander Rick Welch, Navy Nurse, will conduct the tour.

***Tour of Information Systems with Commander Debra Straub**

Commander Debra Straub, the ship's Information Systems Officer, will take you on a tour of her work area. Commander Straub oversees telecommunications, automated data processing and cryptology functions aboard the U.S.S. George Washington. Commander Straub is the first person ever to assume this position on a Navy ship, and is the highest-ranked woman on the U.S.S. George Washington.

*** Female Berthing Area**

There are eleven women temporarily assigned to the U.S.S. George Washington, and the Navy expects to integrate several hundred women into the ship's crew within the next year. Consequently, the ship is remodeling its berthing areas, converting staterooms and bunks into private sleeping quarters and bathrooms for women.

The current female berthing area on the U.S.S. George Washington is comprised of about a dozen beds, and is similar, although smaller, than the other berthing areas.

Women and Navy Combat Duty

As you know, the Navy has made a concerted attempt over the past several years to increase opportunities for women, an effort accelerated in part by the Tailhook scandal. Beginning this year, women in the Navy are being integrated into combat crews for the first time in Navy history. Women can now serve in all Navy combat positions except for SEAL commando units, nuclear submarines and mine sweepers.

Although women have been serving aboard noncombat vessels (such as oilers and supply ships) since 1978, combat vessels were restricted to males only. Before 1978, women were barred from all Navy vessels except hospital ships.

The change in Navy policy stems from a provision in the 1993 Defense Authorization Act, signed by President Clinton in December 1993, that repeals the longstanding prohibition against women serving on combat vessels. In March 1994, the U.S.S. Eisenhower became the first Navy combat ship to have female crew members on regular duty. The Navy plans for the crews of the newly-expanded ships to be staffed by 10 - 20 percent women.

III PARTICIPANTS

HRC

Lieutenant Commander Rick Welch, Navy Nurse (optional)

Commander Debra Straub, Information Systems Officer (optional)

IV. SEQUENCE OF EVENTS

* See attached scenarios

V. PRESS

Closed press.

VI REMARKS

No remarks needed.

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May 4, 1994, Wednesday, Late Edition - Final

SECTION: Section A; Page 20; Column 1; National Desk

LENGTH: 585 words

HEADLINE: New Top Admiral to Push Wider Combat Role for Women

BYLINE: By ERIC SCHMITT, Special to The New York Times

DATELINE: WASHINGTON, May 3

BODY:

Eager to steer a new course after the Tailhook sexual harassment scandal, the Navy's new top admiral said today that he would try to accelerate plans to assign women eventually to all ships and submarines.

Adm. Jeremy M. Boorda, who took over 10 days ago as Chief of Naval Operations from Adm. Frank B. Kelso 2d, also said he wanted to recruit more women into the Navy, now that women are allowed to serve in more than 90 percent of Navy jobs.

The number of female Navy recruits has increased to more than 15 percent of enlisted ranks this year from about 9 percent in 1991. Admiral Boorda signaled today that he wanted to increase the projections for female recruits beyond 15 percent.

But the admiral said putting women on all ships would take time. "I want to get it right," he said. "I don't just want to get it fast. But I'd like to get it quicker. The goal is all ships. The goal is everything."

Meeting separately with two groups of reporters at the Pentagon, Admiral Boorda, who most recently was commander of the North Atlantic Treaty Organization forces in Southern Europe, began what is certain to be a long campaign to repair the Navy's image after scores of women were assaulted by naval aviators at the 1991 convention of the Tailhook Association.

The admiral is the first enlisted man to lead the Navy, and Navy aides are busy cultivating his image as a four-star officer with a common touch.

Little Bureaucratic Jargon

Navy officials today released a copy of a message that Admiral Boorda sent to all

naval personnel in his first day on the job. The message is striking for its lack of bureaucratic jargon. Indeed, the admiral said today that he wrote it as if writing a personal letter to all 500,000 officers and sailors in the Navy.

Under Admiral Kelso, the Navy, more than any of the other branches of the armed forces, tried to open more job opportunities for women. Women can now serve in all combat positions except in SEAL commando units and on nuclear submarines and mine sweepers.

Navy commanders have expressed reservations about opening submarines and mine sweepers to women because of the cramped quarters. "There are tight corridors, tight berthing and other personal space issues," Rear Adm. Jon M. Barr, the commander of submarines in the Pacific, said in an interview last week.

Although the Navy is studying the cost of modifying submarines to accommodate women, Admiral Boorda said he had asked Navy officials to re-examine the issue. "We're going to look at it again," he said. "In fact, we're going to look at it hard."

As all the military services open more combat jobs to women, the armed forces are actively recruiting more women. Recruiters say this is particularly important because interest among young men of high school age has waned, partly because of shrinking advertising budgets and a perception that the military is no longer hiring.

As for recruiting more women, Admiral Boorda said: "It is not just the humanitarian or sociological reasons for doing that. Our Navy is getting smaller and recruiting is getting more difficult. It's a business and a professional thing, as well as the equal opportunity kind of aspects to it."

The aircraft carrier Eisenhower, which sails this October with 500 women among her 5,000-member crew, will be the first of 10 warships to include women. The Navy plans to have about 30 combat ships with female crew members in the next three years. Women have served on supply and fuel ships since 1978.

LANGUAGE: ENGLISH

LOAD-DATE-MDC: May 4, 1994

DoD UNDER HEALTH CARE REFORM

The President's health care plan gives the Department of Defense (DoD) the opportunity to bring military health care into harmony with broader national health care reforms.

H.R. 3600 would allow the Department of Defense to do the following:

- 1) Establish Uniformed Services Health Plans centered on military hospitals and clinics in the United States, supplemented by the use of civilian health care providers;
- 2) Automatically enroll active-duty members in a Uniformed Services Health Plan, and give family members of active-duty personnel and retired military personnel and their family members the choice of enrolling in a Uniformed Services Health Plan as the exclusive source of health care services;
- 3) Provide persons enrolled in a Uniformed Services Health Plan at least the items and services in the President's proposed comprehensive benefit package;
- 4) Receive reimbursements from Medicare for persons enrolled in a Uniformed Services Health Plan who are eligible to receive Medicare benefits under part B;
- 5) Receive premium payments by private employers made in connection with persons enrolled in a Uniformed Services Health Plan;
- 6) Make premium payments on behalf of family members of active-duty personnel and retired military personnel and their family members so that they may enroll through a health alliance in a civilian health plan; and
- 7) Preempt conflicting state requirements as they might affect the Uniformed Services Health Plans.

The President's plan maintains the unique readiness requirements of the military health care system through the continued staffing and management of military hospitals and clinics by uniformed health care providers. Indeed, the Joint Chiefs of Staff fully support the plan.

The President's plan strengthens commitments to active-duty and retired military personnel and their family members by offering secure access, at low cost, to a comprehensive package of health care benefits through a Uniformed Services Health Plan. The plan provides for premium payments from private employers and from Medicare to help cover the costs of providing care.

The President's plan gives the Department of Defense the latitude to set a reasonable pace of change. Until the Department is ready to carry out this plan, the current military health care benefits will stay in place. The Department will continue to consult with the appropriate committees of the Congress as details develop.

The Health Security Plan

MILITARY PERSONNEL

Family members of active-duty personnel as well as retired military personnel and their family members are currently eligible for high quality and comprehensive health care. Yet many nonactive-duty beneficiaries experience uneven access to health care and relatively high costs. Some are able to use military hospitals or clinics and pay very little. Others are unable to do so because of overcrowding or because they don't live near a military treatment facility. These people are forced find their own providers and pay higher out-of-pocket costs under CHAMPUS or Medicare.

The Health Security plan offers the Department of Defense the opportunity to give family members and retirees more secure access to health care providers, as well as more choices among them, starting as early as 1995. Together DoD and the Health Security plan will ensure all military retirees the same financial options.

Improving Access, Increasing Choice

- The Health Security plan will allow DoD to create Military Health plans, known as Tricare. These plans will be centered around military hospitals and clinics in the U.S., and will also include contracted, civilian providers.
- Beneficiaries who are now eligible for CHAMPUS will have the added choice of selected civilian health plans.

Benefits for Those Under 65

- Family members and retirees who are under the age of 65 will have the opportunity to choose to join a Military Health plan, or a civilian health plan.
- Tricare Military Health plans -- integrated networks of military treatment facilities and contracted civilian providers -- will be established throughout most of the country. Military medical managers will coordinate health care within specific regions of the U.S.

- Once a year, beneficiaries who are now eligible for CHAMPUS would have the chance to join a Tricare Military Health plan, under which they would receive comprehensive health care coverage at low cost.

Benefits for Those Over 65

- Family members or retirees who are age 65 or older will also have the opportunity to choose between Medicare and a Tricare Military plan.
- Medicare beneficiaries will receive enhanced coverage for out-patient prescription drugs. They will also benefit from expanded options to join managed health care plans.
- Military Health plan consumers will be able to join for a modest annual fee, currently estimated at \$50 per person or \$100 per family (in 1995). Cost-sharing levels would be lower than under Medicare. DoD would receive fixed, per person payments from Medicare to fund these beneficiaries' care.

Security for Employed Retirees

- Those who have retired from military service but are employed full-time by a private company will be fully covered by their present employer just like all other full-time employees.
- Part-time employed military retirees, however, will still be covered by DoD. To ensure that their coverage equals the standard 80% of the average health plan cost, their present employer will pay based on a pro-rated 30 hour work week. DoD will make up the difference between the pro-rated amount and the 80% of the average health plan cost. This encourages retirees to continue as active participants in the work force rather than discouraging them from employment out of fear that they might lose DoD benefits.
- Self-employed retirees will also be eligible for their 80% coverage through DoD. While we are committed to providing coverage for all military retirees, it has not been determined whether self-employed retirees may be asked to contribute depending on their earned income.

October 17, 1993

COMMANDER DEBRA A. STRAUB
UNITED STATES NAVY

Commander Debra A. Straub, a native of Indianapolis, Indiana, received her Bachelor of Science degree in Mathematics from Indiana State University in 1976. She received her commission from Officer Candidate School in Newport, Rhode Island, in February 1977.

Following her commission, Commander Straub reported to the Defense Information Systems Agency (DISA) which was formerly Defense Communications Agency), Washington, DC., where as a Computer Systems Analyst she provided AIS security support to the Joint Staff.

From May 1980 to June 1982, Commander Straub served as the Chief, Computer Support Branch for DISA in the Alternate National Military Command Center (Site R) at Ft. Ritchie, Maryland. Upon completion of this tour, she attended the Naval Postgraduate School in Monterey, California, where she earned a Master of Science degree in Telecommunications Systems Management.

Upon receiving her Master's degree in April 1984, Commander Straub was assigned to the Naval Communication Station, Keflavik, Iceland, as the Communications and Operations Officer. In June 1985, she reported to the staff of the US Commander in Chief of the Pacific (USCINCPAC). Her staff duty entailed coordination and preparation of the planning, programming and budgeting issues in the area of command, control and communications.

Following her Pacific tour in December 1988, Commander Straub assumed the position of Executive Officer of the Naval Communication Station Puget Sound, Bangor, Washington. In March 1991 she reported to the Director, Space and Electronic Warfare as the Process Action Team (PAT) Leader for the restructuring of the General Unrestricted Line community of Space and Electronic Warfare.

Following completion of this assignment in September 1991, Commander Straub was assigned to the Atlantic Council of the United States in Washington, DC., as a Navy Federal Executive Fellow. As the Navy Senior Fellow to the Council, she worked extensively in the formulation of US-China policy recommendations as well as economic and security issues in the Pacific region.

Commander Straub assumed command of the Naval Computer and Telecommunications Station, Pensacola in July 1992. Under her direction the concept of wide area networking was successfully extended to fleet communications. Following her command tour in April 1994 Commander Straub joined the crew of the USS George Washington (CVN 73) as the Information Systems Officer.

Commander Straub's decorations include the Defense Meritorious Service Medal (two awards), Meritorious Service Medal, Joint Service Commendation Medal, Navy Commendation Medal (two awards) and the Navy Achievement Medal. Commander Straub was a recipient of the Armed Forces Communications and Electronics Association (AFCEA) award of Distinguished Young AFCEAN of the Year for 1981.

TOTAL P.004

INFORMATION PAPER

DAMH-HD
20 May 1994

SUBJECT: Medical Care of U. S. Troops In World War II

1. Purpose: To provide information concerning medical care.
2. Facts.

a. The Army Evacuation System in World War II. By the time allied forces landed in Normandy on 6 June 1944, the U. S. Army system for evacuating and treating battle casualties was fully developed and combat-proven. Each infantry division had a medical detachment, headed by a division surgeon and including 32 officers (dental and administrative as well as medical) and 383 enlisted men. This detachment supported the division's three infantry regiments, each of which consisted of three battalions. Each battalion had three companies. Of the medical enlisted men, two were attached to each infantry company as aidmen; the rest of the division detachment, with the medical officers, operated the battalion and regimental aid stations. Also under the division surgeon was the division medical battalion, made up of three collecting companies and one clearing company. The collecting companies, one normally serving each of the division's three infantry regiments, provided ambulances and litter bearers to move casualties; the clearing company operated a small hospital, the closest such facility to the firing line.

When a man fell wounded in combat, his company aid man, braving enemy fire, reached him as quickly as circumstances allowed, usually within 10 to 30 minutes of the soldier's being injured. The aidman examined the injured man, dressed his wound, administered morphine and plasma as needed and, if conditions permitted, made out an Emergency Medical Tag (EMT) listing the man's name, serial number from his dog tag, the nature of his wound, and the approximate time it was inflicted. This tag, attached to the patients' clothing, went with him through the entire process of evacuation. The aidman then marked the casualty's position for litterbearers coming forward from the battalion aid station. The litterbearers, by hand carry, or more often in the European Theater by jeep or other vehicle, transported the wounded soldier to the aid station, set up in whatever shelter could be found as close to the fighting as safety allowed. There the battalion surgeon, the first medical officer to see the patient, made a more thorough examination and prepared the EMT if the frontline aidman had been unable to. If the man's injury was slight, he would be treated at the aid station and held for a brief rest before return to the front. If his injuries were severe, the surgeon and his enlisted technicians would give additional first aid if required and prepare the man for further evacuation.

At this point, the casualty passed to the division medical battalion. Litterbearers or ambulances from a collecting company moved him to the division clearing station, usually located five to ten miles behind the line, where again a sorting process took place. Men considered likely to recover in a short time remained at the clearing station for treatment and return to their companies. Men severely injured but able to be moved further before receiving definitive treatment had their condition stabilized and were prepared for transportation. Soldiers whose wounds required immediate surgery went to a field hospital located close to the clearing station. These units, improvised during World War II from small hospitals originally designed for other purposes, were the direct ancestors of the MASH (Mobile Army Surgical Hospital) of Korean War and film and television fame. Here skilled surgical teams, which included the closest women nurses to the firing line, carried out life-saving emergency operations, mostly on severe chest and abdominal injuries. The field hospitals held their patients until they were ready for evacuation, then moved forward with their associated clearing stations.

From clearing stations and field hospitals, wounded soldiers, and also the severely ill, became the responsibility of army-level medical units controlled by the army surgeon, a Medical Corps colonel or brigadier general. Army collecting companies moved patients who required lengthy and complex treatment from the division clearing stations to evacuation hospitals, mobile 400-bed units capable of providing a wide range of definitive surgical and medical care. In the "evacs," as they were nicknamed, further examination and sorting took place. Men deemed likely to need more than a month or so for treatment and recovery went immediately to army air and rail holding units, to await movement by transport plane and hospital train to the large general hospitals of the rear area (Communications Zone) behind the armies. The rest of the casualties remained in the army evacuation hospitals until they were well enough to go to separate convalescent facilities to prepare for return to duty. In the Communications Zone general hospitals, many of which in the European Theater were located in the United Kingdom, patients either completed their treatment or were prepared for evacuation to the United States.

b. Medical Support on D-Day. Like every other aspect of Operation NEPTUNE, as the Normandy invasion was codenamed, the provision of medical support required lengthy and complex planning. The Chief Surgeon of SHAEF, Major General Albert W. Kenner; the Chief Surgeon of the European Theater of Operations, Major General Paul R. Hawley; and the Surgeon of First Army, Colonel John Rogers essentially had to adapt the Army evacuation system described above to the requirements of an amphibious assault. In the first hours of the invasion, with no room in the beachhead for extensive medical facilities, all casualties except

those requiring immediate emergency surgery would have to be evacuated back across the English Channel while at the same time divisional and army medical units would have to be brought onshore and moved inland after the combat forces. The NEPTUNE medical planners took account of these factors as well as mastering the complexities of working their units and supplies into the huge stream of men and materiel flowing across the Channel.

On D-Day, the regimental and battalion medical detachments of the 1st and 29th Divisions at Omaha Beach and the 4th Division at Utah Beach went ashore with their parent units in the early assault waves. They were followed onto the beach by U. S. Navy shore party medical sections (one officer and eight medical corpsmen per Army battalion) and by the collecting companies of the infantry divisions. Next came the engineer special brigades, which had the task of organizing the movement of men and supplies across the beaches, and their medical battalions, followed in turn by the division clearing companies. This interlacing of division and special brigade units, based on experience gained in the landings in Sicily and Italy, allowed the regimental and battalion medical personnel and the divisional collecting companies to move inland at once and begin treating and evacuating casualties. Meanwhile, the shore party and special brigade medical units collected wounded who fell during the landings, evacuated the battalion aid stations, set up emergency surgical facilities, and loaded all moveable casualties onto Navy landing craft, principally the large LSTs (Landing Ship, Tank), many of which carried small surgical facilities manned jointly by Army and Navy medical personnel. The landing craft then transported the wounded across the Channel to selected ports in England, where Army medical units disembarked the patients and prepared them for movement to the many hospitals in Britain.

For the 82d and 101st Airborne Divisions, which landed by glider and parachute inland of Utah Beach, the arrangements were slightly different. The regimental and battalion surgeons and aidmen went in by air with their units, as did the medical company of each division, which performed functions similar to those of an infantry division medical battalions. The airborne medics, in spite of severe losses in men and equipment in the difficult landing, quickly organized battalion aid stations and division clearing stations and cared for their own wounded until they were able to open evacuation routes to the 4th Division facilities on Utah Beach.

With the major exception of Omaha Beach, medical support on D-Day developed about as planned. At Utah Beach, where the 4th Division met only light resistance, medical units landed in the proper place and the flow of patients to special brigade surgical facilities and evacuation craft went smoothly. At Omaha, however, the 1st and 29th Divisions were pinned down at

the shore line by heavy German fire for much of the morning; many medical personnel with the first waves were killed and wounded; and the sequence of unit arrivals went to pieces. Only the most limited treatment facilities were set up on the beach during the first day. Medical personnel from the combat units, the Navy shore parties, and the engineer special brigades all pitched in to pull wounded men out of the surf, administer first aid, and move casualties to the landing craft. Heroism was common as medics risked their own lives to save those of injured and drowning comrades. Not until about D+2 (8 June) did the medical evacuation system at Omaha begin to assume its intended shape.

Following D-Day, the First Army medical service built up rapidly along with the rest of the forces. The standard evacuation system of battalion aid stations and division clearing stations took shape as the troops pushed deeper into Normandy. Behind them, army medical units came ashore. The first field hospitals (the 13th and 51st at Omaha and the 42d and 45th at Utah) landed on 7 and 8 June bringing with them the first Army nurses to enter the beachhead. The first evacuation hospital in Normandy, the 128th disembarked at Utah Beach on the 10th. Dozens of other First Army medical units followed, but crowding in the beachhead delayed the establishment of a Communications Zone medical service. For the first couple of months, hospitals in the United Kingdom remained the destination of men evacuated from the army facilities. Returning landing craft continued to carry the majority of these casualties, supplemented after 10 June by transport planes flying from improvised airstrips.

Altogether, the D-Day landings cost the U. S. Army about 5,000 casualties, most of them suffered at Omaha and in the airborne landings. Of these, about 3,000 were wounded, less than half the number the NEPTUNE medical planners had expected and prepared for on the first day. This fact, plus thorough training and preparation among medics at all levels, individual courage and competence, and some good fortune, made Army medical support of the great invasion a solid success.

c. Distinguished Medical Units. Among Medical Department officers and enlisted men, courage was the norm and heroism common during the first hours of the invasion, especially at bloody Omaha. Surviving aidmen of the first wave units, often themselves wounded, moved back and forth along the beach under fire, bandaging, splinting, giving morphine and plasma if they had any. Many ventured repeatedly back into the water to pull in the disabled and drowning or to retrieve medical supplies. Others went into minefields to carry out injured men.

Typical of the experience of medical personnel at Omaha was that of Major Charles E. Tegtmeyer, regimental surgeon of the 16th Infantry, the lead regiment of the 1st Division, and his regimental medical detachment. Tegtmeyer and his detachment came

ashore at about 0815 hours on D-Day, to find the shoreline crowded with men, many of them wounded, who were pinned down by German fire from the bluff overlooking the beach. They worked their way along the beach bandaging and splinting wounded men as they came upon them. As the rifle companies moved off the shore, Tegtmeier and his group followed them and set up an aid station dug into the seaward slope of the bluff, which sheltered them from enemy fire. Using salvaged supplies, Tegtmeier and his group, reinforced later in the day by elements of a collecting company, retrieved casualties from the beach, gave them what rudimentary treatment they could, and then moved them back to the shore for embarkation on landing craft. For its work on D-Day, the Medical Detachment, 16th Infantry Regiment, 1st Infantry Division, shared in the Presidential Unit Citation awarded its parent regiment. In this and subsequent operations, officers and men of this detachment received 4 Distinguished Service Crosses, 90 Silver Stars, 1 Legion of Merit, 128 Bronze Stars, and 159 Purple Hearts. Major Tegtmeier himself received one of each of these decorations.

Similarly, the 307th Airborne Medical Company, 82d Airborne Division, which came in with its division in the D-Day airdrop, lost its commander, many men, and much equipment to German fire and the hazards of the landing. Nevertheless, the company managed to improvise a clearing station and surgical facility. During the first 48 hours of the battle, the unit treated hundreds of wounded and prepared them for evacuation. This unit also shared in its parent division's Presidential Unit Citation for its work on D-Day.

d. How Medical Care Is Different Today. Since World War II, Army combat medical support has undergone many changes, although the basic principles of rapid collection, triage, emergency care, and evacuation remain the same. Helicopter lifts of wounded right from the battlefield; expanded use of fixed-wing air evacuation within and out of the theater; air transportable modular hospitals; instantaneous satellite communication between surgeons in the theater and specialists in Stateside facilities; the use of computers, CAT scans, and other sophisticated equipment in the field; and enhanced triservice cooperation and adoption of common equipment all have enhanced the wounded soldier's chances of survival and recovery. In Vietnam, the helicopter, able to pick up wounded men virtually from where they fell and carry them directly to fixed hospitals far to the rear, all but eliminated the complex chain of evacuation typical of World War II and earlier wars. Whether this would be the case in a high- or mid-intensity conflict is not yet certain; in such situations, a ground chain of evacuation may play a larger part. Since World War II also, the Army has improved the training of its ordinary soldiers in first aid and buddy aid; quick action by soldiers so trained saved many lives in the recent Pope Air Force Base disaster. Whatever the changes in technology and method,