Withdrawal/Redaction Sheet
Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. list	re: List of Intended Appointees to the John F. Kennedy Center (2 pages)	n.d.	b(6)
002. note	re: Kennedy Center Chairman (1 page)	n.d.	b(6)
003. paper	re: non-selection (9 pages)	12/15/1995	b(6)
004. memo	Ann Stock to Melanne Verveer [partial] (1 page)	03/04/1999	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20040

FOLDER TITLE:

Kennedy Center - Arts [Folder 2]

2013-0534-S
rc1555

RESTRICTION CODES

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

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

C. Closed in accordance with restrictions contained in donor's deed of gift.
PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).
RR. Document will be reviewed upon request.

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

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
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b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Kennedy Center

Arts

U.S. Senate

The Honorable Edward Kennedy
U.S. Senate
Washington, DC 20510

Claiborne Pell
Christopher Dodd
Paul Simon
Nancy Kassebaum
James Jeffords
Robert Byrd
Mark Hatfield
Patrick Moynihan
Barbara Boxer
John Chafee
Alan Simpson
Barbara Mikulski
Patrick Leahy
Paul Wellstone
Tom Harkin
Orrin Hatch
J. Bennett Johnston
Patty Murray
Thad Cochran
Pete Domenici
Slade Gorton
Judd Gregg
Robert Bennett
Bill Frist
Mike DeWine
John Ashcroft
Spencer Abraham

John Buchanan

U.S. House of Representatives

The Honorable Dale Kildee
U.S. House of Representatives
Washington, DC 20515

William Clay
Pat Williams
Lynn Woolsey
Bill Goodling
Marge Roukema
David Obey
Steve Gunderson
Sidney Yates
Norm Dicks
Ralph Regula
Joseph McDade

Eleanor Holmes Norton
John Murtha
Tom Bevill
David Skaggs
Jim Kolbe
Jerrold Nadler
Carolyn Maloney
Michael Castle
Joe Skeen
Barbara Vucanovich
Robert Livingston
Steve Horn
Jim Leach
Connie Morella
Sherwood Boehlert
Amo Houghton
Jennifer Dunn
Vernon Ehlers

file

Upkeep for the Kennedy Center

UNTIL THIS YEAR the Kennedy Center for the Performing Arts got its trickle of federal funding—about $20 million a year—from the National Park Service. This made sense, since the place is a presidential memorial, and the money goes for upkeep of buildings and grounds constantly trampled by tourist walk-throughs. This year, for the first time, a change in the law governing the Kennedy Center—sought by the center to streamline its bookkeeping—reduced the amount slightly and eliminated the Park Service from the process, making the grant a separate line item in the budget. This apparently brought it to the attention of incoming House budget cutters, who put it on a list of arts and cultural funding cuts that also include the arts and humanities endowments, the Institute for Museum Services, public broadcasting, libraries, the Smithsonian Institution and the National Gallery.

The fight over arts funding has yet to begin, but the Kennedy Center's $20 million doesn't have much to do with it—and shouldn't. The center is a hybrid institution that functions both as a presidential monument and as an arts institution, but it gets its federal allocation only for the former. It collaborates with the Education Department on some arts education programs, but otherwise its arts activities and staff are paid for by ticket sales and corporate and private gifts. Kennedy Center Chairman James Wolfensohn pledged to Congress when he arrived that he would seek no public money for programming, only for the same repair and cleaning functions that the government also pays for at the Lincoln, Jefferson and Washington monuments, countering the wear and tear of tourism.

If the incoming Congress wants to cut funds for the upkeep of memorials in Washington, it will be making a very small saving at a very large and incommensurate price. The Kennedy Center expenses footed by the federal government are very different from the types of funding in contention elsewhere on the art and culture scene. It's not just that all of the memorials have special meaning to Americans who come here from all over the country. Given the mathematics of tourism, which in 1991 brought the federal government $377 million in revenues from the District alone—all federal tax receipts on hotels, restaurants and other costs of visiting the city and its monuments—that caution makes fiscal sense as well.

Streamlining the Asylum Process

ONE OF THE toughest problems faced by the Immigration and Naturalization Service concerns the conflicting goals of providing sanctuary for foreigners who fear political persecution at home and curbing abuse of this privilege by those who manipulate the system in order to obtain work permits and avoid deportation. Word has gotten around that an undocumented alien who reaches these shores can greatly improve the chances of remaining by requesting asylum. Until now, this request alone entitled the individual to a work permit. And because the backlog of cases awaiting adjudication was so long, applicants have not been kept in custody. Many simply disappeared into the general population secure in the knowledge that the service had neither the resources nor the ability to search for them when the case came up years later.

Only three years ago this government received 56,000 applications for political asylum. More than 150,000 have been filed so far this year. The backlog of unprocessed cases exceeds 425,000. But on Monday, the INS published final regulations designed to overhaul the handling of applications. The service has also received funding in the FY '95 budget that will allow a doubling in the number of asylum officers handling these cases initially, and a one-third increase in the number of immigration judges who will review adverse decisions by officers. Deadlines have been set: Every applicant will receive a prompt interview, and favorable decisions will be announced within 60 days. Review of asylum denials will be completed in 180 days. Work permits will not be given to all applicants but only to those granted asylum and those waiting more than 180 days for a decision. This change in particular eliminates a powerful incentive for filing fraudulent applications.

Immigration Commissioner Doris Meissner predicts that the processing of incoming cases will be current by April and that the backlog can be addressed by then. If she is correct, the Clinton administration will deserve high praise for coming to grips with a problem that has been out of control for some time. This country should remain, as it has been for centuries, a haven for the persecuted. But it shouldn't be a haven for those who abuse this policy in order to evade the immigration laws.

MM

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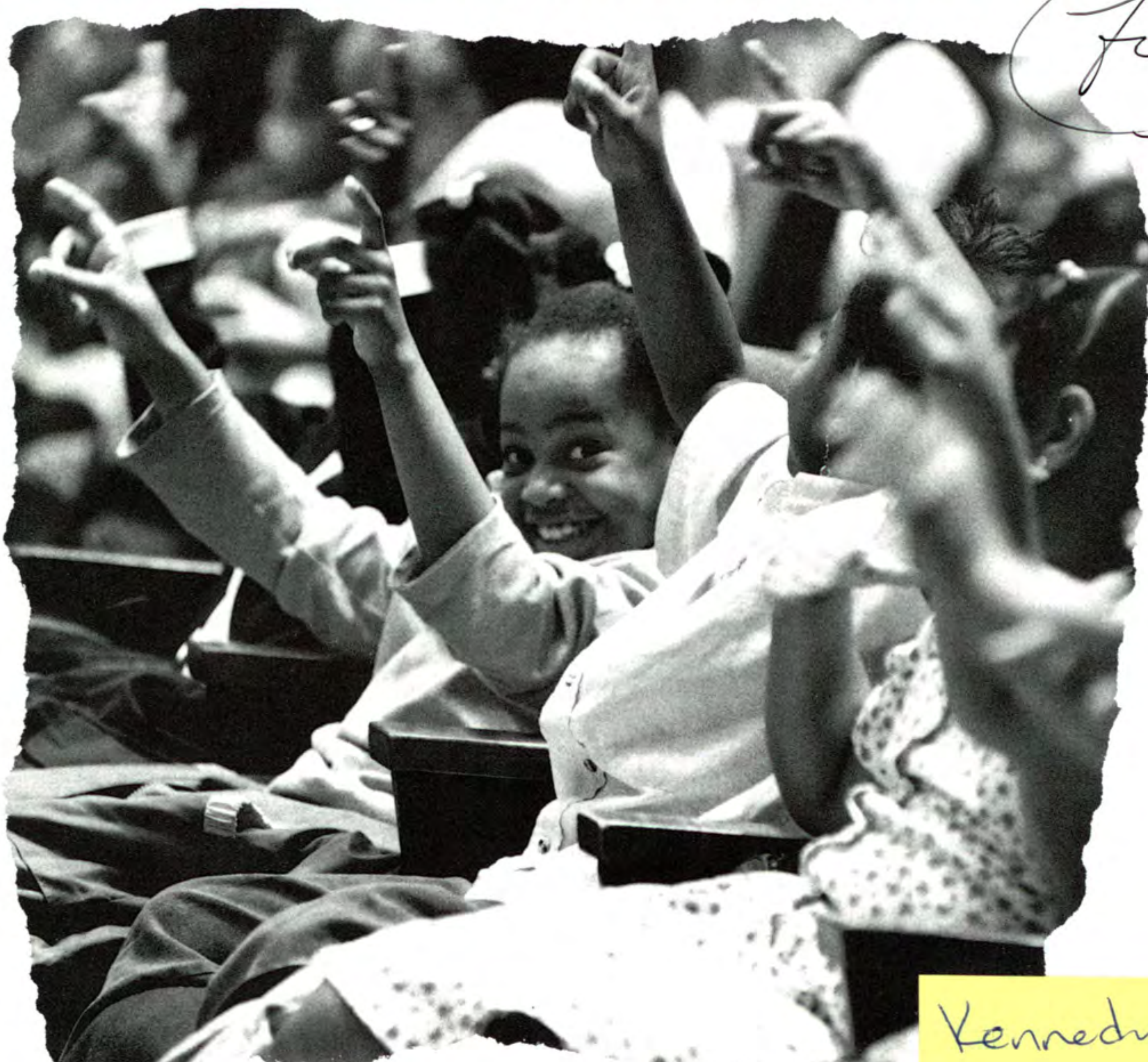
A SPECIAL ADVERTISING SUPPLEMENT REPRINTED FROM THE OCTOBER 17, 1994 ISSUE OF Forbes
AND THE NOVEMBER 1994 ISSUE OF American Heritage

CORPORATE AMERICA TURNS TO THE KENNEDY CENTER FOR TOOLS OF EDUCATION REFORM

file



Kennedy Center

The Kennedy Center
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

With help from big business, the Kennedy Center is adding the arts to the three Rs—and finding surprising solutions to America's education problems.

file
KC

The John F. Kennedy Center for the Performing Arts

JAMES D. WOLFENSOHN
CHAIRMAN

DETERMINED TO BE AN
ADMINISTRATIVE MARKING
INITIALS: JH DATE: 3/12/2014

WASHINGTON, D.C. 20566-0001
202 416-8010
FAX 202 416-8018

PERSONAL AND ~~CONFIDENTIAL~~

January 23, 1995

Dear Members of the Board of Trustees:

In light of the debate currently underway on the issue of federal funding for cultural institutions, I wish to keep you up to date on prospects for the Kennedy Center's funding, and on the considerable progress the Board has made in addressing two critical areas: (1) critical capital repair needs of the building, and (2) funds for building operations and maintenance. Because of the importance of this subject, I will provide you with a lot of detailed information, but I am not anxious for you to take action to make this front page news. We are carefully meeting with the Congressional leadership to keep them informed of the facts, and would prefer to handle this challenge quietly and in response to Congressional inquiries rather than to have a debate in the press.

You will recall that, until this last summer, when the new bipartisan legislation was passed, all appropriated funds were paid to the Department of Interior for expenditure by the National Park Service to operate and repair the building, a federal facility and Presidential monument. With your support, we changed all this, and now the Kennedy Center Board is charged with the receipt and expenditure of federal funds, and is the recipient of past balances appropriated to the Park Service for repair of the building. These unobligated balances, in the amount of $31 million, were transferred to the Board in late December, and represent amounts committed for major capital repair projects that have been subject to study for several years.

In addition to the transferred amounts, the Board received direct appropriation in Fiscal Year 1995 of $9 million for capital repair, and $10 million for building operation and maintenance. We have on hand, therefore, $40 million available for capital repairs, and $10.3 which is the amount required for basic building operations and maintenance, including utilities, security, and housekeeping.

I am attaching an exhibit which will show you how the Board plans to use $38 million of the $40 million available for capital repairs during the current fiscal year.

My immediate concern is that Congress may rescind a significant portion of the critical capital repair funds just as we have set out to correct major building deficiencies and problems which have been studied over the last several years by the Park Service. Such projects include the replacement of the roof which suffers from severe deterioration, causing leaks which pose major dangers to the building's interior, and also replacement of mechanical systems which are original to the 25-year-old building and therefore past their useful life. In addition, funding has been provided by the federal government for purposes of building operations and maintenance. A rescission action, if it is draconian, may force us to close all or part of the Presidential monument.

Aside from a rescission action, we are at risk with regard to annual appropriations. The Center has five-year authorized funding of $12 million per annum for operations and maintenance, and $10 million per annum for capital repairs. You will recall that this authorization was passed as part of the new legislation in July. Absent federal appropriations for building operations and maintenance, I would have to recommend to the Board that we close the building. I can say definitively that it is impossible for us to raise funds for purposes of the building on top of the monies that we raise for programming activities.

The annual budget for the performance-related operations of the Center now stands at approximately $65 million, which the Board covers with ticket sales, other income and services, and substantial private donations. Over the last five years we have increased private donations to approximately $15 million annually. We have expanded our programming to make it truly national and open to all, including, not only classical music, theater, and ballet, but country western, jazz and gospel. We have been working with theater companies, musical institutions, ballet, and local performing arts organizations throughout the country on joint projects, with these activities financed with non-Government funds. Finally, we have developed a national education program which former Secretary of Education, Lamar Alexander embraced, and which now runs the gamut from professional development in the arts for teachers, to a new on-line arts in education system which reaches across the country.

It is absolutely essential that the important distinguishing factor between the Center and all other federal cultural institutions is recognized-- the Center receives no direct appropriation for programming. Apart from education funds and some grant monies for which we compete, the only federal money we receive goes to the operation, maintenance, repair, and physical restoration of the Presidential monument. It is important that the funding not be mischaracterized as arts funding, but as an issue of maintenance of a Presidential monument, originally envisaged by President Eisenhower as a national cultural center.

The future of the Center depends, as it always has, on the support of friends from both sides of the aisle. As our experience with the bipartisan authorizing legislation in the last Congress showed, there is a great deal of recognition of the efforts of the Board in raising funds to present and program the finest in the performing arts and performing arts education. Our success in carrying out the federal mandate for programming and national outreach is dependent on the continuation of federal support for the physical facilities.

The Board asked for, and was granted by the Congress and the President, direct responsibility for both the building and the programming activities because we believe that this federal/private funding partnership works and is in keeping with the will of the people for more effective government. In the spirit of this partnership we are totally committed to maximizing efficiencies in the capital renewal of the facility, to strengthening our private programming support, and to being a point of pride for all Americans as the national center for the performing arts.

You know how passionately I feel about our cause. Our nation will survive and be worthy of our children only if they have a sense of their history, a sense of continuity with the past, and experience of their traditions -- the opportunity to create and to dream, to perform, and to fly. We are a wellspring for programming and for education nationwide. I am confident that as Congress considers the requirements to maintain the physical facility of this monument in the context of larger economic issues, it will make appropriate provisions for the continued support of the facility.

Sincerely,

James D. Wolfensohn

bcc: The Honorable Leon Panetta
Mr. Thomas F. McLarty
Ms. Melanne Verveer

The Kennedy Center and a possible Congressional rescission action

The Center's Capital Repair Funding

Among the proposals now under consideration for federal deficit reduction is the rescission of appropriations previously made for federal programs. The Kennedy Center's proposed capital repair program could be substantially affected by a rescission action. In the current fiscal year, 1995, the Board of the Center has $40 million available for capital projects. This $40 million is comprised of $31 million in appropriated funds from prior fiscal years (appropriated to the National Park Service, but not obligated), which were transferred to the Board of Trustees in December, 1994*, and $8.9 million appropriated directly to the Board at the start of FY1995 for capital projects. The accumulation of $31 million in unobligated funds resulted from delays by NPS in programming capital repair projects

Now with control of the funds, the Board has taken an aggressive approach to programming capital repairs for the presidential monument. The schedule attached summarizes the $38 million programmed for obligation in FY1995. Several critical repair projects will be undertaken:

- Replacement of the 25-year old roof. The existing roofing system is at the end of its useful life. (nearly half of the funds will go to this project).

- Replacement of essential mechanical components of the building, including the chillers, coils, and some lighting systems, which are now obsolete and in poor condition.

- Completion of a comprehensive building plan. The plan is required by the 1994 legislation, which transferred responsibility for capital repairs to the Kennedy Center. The plan will summarize future building requirements, estimate costs of capital maintenance and repair, and phase the proposed work in accordance with budgetary constraints.

The Kennedy Center receives no direct appropriation for performing arts activities. *The $40 million in available funding is to be used exclusively to repair the structure as a national monument.* Delay of the capital repair plan will result in further deterioration of critical elements of the building.

The Center's Operations and Maintenance Funding

- $10.3 million was appropriated to the Center in fiscal year 1995 for operation and maintenance of the building, including security, utilities, plumbing and other routine maintenance, and housekeeping. These functions, previously provided by the National Park Service, have been conducted with federal funds since 1972.

- A cut of any amount of the current year O&M funding would directly affect the day to day operation of the building. The building is now open to the public nearly 18 hours a day, seven days a week, 364 days each year. The building hosts nearly 4.5 million visitors annually.

*Legislation signed into law in July, 1994, as P.L.103-279, transferred authority for receipt and expenditure of federal building funds from the National Park Service to the Board of Trustees. The legislation was originally introduced in the Senate as S.1717 by Senators Mitchell, Hatfield, Simpson, Kennedy, and Moynihan. The bill was introduced in the House as H.R. 3567 by Representatives Mineta, McDade, Wilson, Yates, Vento, Traficant, Duncan, and Norton.

Kennedy Center

FY1995 Capital Renewal Program

SCHEDULE OF FUNDS AVAILABLE AND FUNDING REQUIREMENTS

Funds Available

Unobligated balances brought forward October 1, 1994		
National Park Service	25,170,113	(a)
Smithsonian transfer account (b)	6,216,964	(c)
Total funds transferable to the Kennedy Center	31,387,077	(d)
Fy 1995 Appropriation	8,982,810	
Total Funds Available for FY 1995	40,369,887	

Funding Requirements by Budget Category

1.0 Comprehensive Planning	1,335,000	
2.0 Exterior Building Envelope	17,355,000	
3.0 Life Safety	370,000	
4.0 Security	1,235,000	
5.0 Accessibility	1,960,000	
6.0 Building Systems	10,463,000	
7.0 Memorial Interpretation & Visitor Services	500,000	
8.0 Parking and Site Circulation	415,000	
9.0 Project Management/Contract Administration	600,000	
Total Planned Obligations	34,233,000	
10.0 Reserves for Construction Change Orders/Unit Price Contracts	4,000,000	(e)
(Less) Total Planned Obligations & Reserves	-38,233,000	
Carry Forward to FY 1996	2,136,887	(f)

Notes:

(a) NPS FY 1994 EOY Report to Treasury (Form 133). Received by KC 12/28/94.
(b) Account administered by Smithsonian for KC use. Funds transferred from NPS FY 1994.
(c) Smithsonian FY 1994 EOY Report to Treasury (Form 133). Received by KC 12/30/94.
(d) Unobligated balances transferable under P.L. 103-279. (NPS funds were received by KC 12/28/94.)
(e) Estimated net reserve carry forward after FY 1995 change orders & unit price obligations.
(f) Carry forward planned for FY 1996 program.

File

THE WHITE HOUSE

WASHINGTON

January 20, 1995

Greetings to everyone gathered in our nation's capital for the fourth annual gala of the John F. Kennedy Center for the Performing Arts. Hillary and I are delighted to serve as honorary patrons of this exciting event.

For nearly a quarter of a century, the Kennedy Center has played host to some of the finest artists from around the world. Presenting inspiring performances that touch young and old alike, the Kennedy Center continues to play a vital role in the preservation and advancement of our cultural heritage.

On behalf of all Americans, I extend many thanks to the Kennedy Center family of staff and supporters -- each of you make it possible for the Center to fulfill its important mission year after year.

Hillary and I extend warm wishes to all for a wonderful evening.

Bill Clinton

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release December 19, 1994

PRESIDENT NAMES FOUR TO KENNEDY CENTER BOARD

The President today announced his intention to appoint four members to the Board of Trustees of the John F. Kennedy Center for the Performing Arts. The four are Frank Pearl of the District of Columbia, Ronald Perelman of New York, Jay Stein of Florida and Thomas Wheeler of the District of Columbia.

Mr. Pearl is the founder and chairman of Rappahannock Investment Company, a private investment firm located in Washington, D.C. He is also founder and chairman of Rappahannock Press and affiliated publishing companies. In addition, Mr. Pearl serves as chairman of the Jennie Zoline Foundation, a private charitable foundation concentrating on scientific, literary, educational and other charitable purposes.

Mr. Perelman is Chairman of the Board and Chief Executive Officer of MacAndrews & Forbes Holdings, Incorporated, and the Chairman of the Board of Revlon, Inc. In addition, he is a trustee of the Solomon R. Guggenheim Foundation, Carnegie Hall, the University of Pennsylvania, the Wharton School and the Simon Wiesenthal Center.

Mr. Stein is Chairman and Chief Executive Officer of Stein Mart, Inc., an eighty-store retail chain throughout the United States. He is also a member of the boards of Barnett Bank of Jacksonville, the National Conference of Christians and Jews, the American Heritage Life Insurance Company, the Jacksonville Symphony Orchestra and the Cummer Gallery of Art. In addition, Mr. Stein is Vice Chair of the Hebrew Union College Board of Governors.

Mr. Wheeler is President and Chief Executive Officer of the Cellular Telecommunications Industry Association. A telecommunications entrepreneur, he has also served as president of the National Cable Television Association. In addition, Mr. Wheeler has previously served as a director of Kennedy Center Television Productions, Inc. He is also a director of the Vincent T. Lombardi Foundation, the United States Capitol Historical Society and is the founder of the Foundation for Wireless Telecommunications.

The Board of Trustees is responsible for the maintenance and administration of the Center. Specifically, the Board is charged with four programmatic mandates: presentation of classical and contemporary music, opera, dance and poetry; presentation of lectures and programs; development of programs for children, youth and the elderly; and provision of facilities for civic activities.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release January 19, 1995

PRESIDENT NAMES KENNEDY CENTER ADVISORY COMMITTEE MEMBERS

The President today announced his intent to appoint forty-two members to the Advisory Committee on the Arts for the John F. Kennedy Center for the Performing Arts. Mr. Wayne Cranford of Little Rock, Arkansas will serve as Chair of the Committee. Mr. Cranford is Chairman Emeritus of Cranford Johnson Robinson Woods, a Little Rock advertising, marketing and public relations firm. He currently serves on the board of the Arkansas Symphony Orchestra and has served twice on the board of trustees of the Arkansas Arts Center.

The Advisory Committee is charged with advising and consulting with the Board of Trustees for the Center. It makes recommendations to the Board regarding existing and prospective cultural activities to be featured at the Center. In addition, the members of the Committee assist in the Center's capital campaign and act as liaisons to performance groups and performing arts centers throughout the nation.

John C. Barsness of Montana is Executive Director of the Montana Arts Foundation.

Kathie Bartlett of Nevada is Executive Director of the Forum for a Common Agenda. She is also a member of the Nevada State Council on the Arts.

Anne Boyle of Nebraska is President of Universal Revenue Services, Inc.

Diana Carlin of Kansas, is an associate professor of communications at the University of Kansas. She serves on the National Advisory Board to the William Inge Festival in Independence, Kansas.

Arthur Chapa of Arizona is a senior partner in the law firm of Linden, Chapa and Fields and is President of the Arizona Board of Regents.

Bethine Church of Idaho is Chair of the Advisory Committee of the Frank Church Chair of Public Affairs at Boise State University. She is also former director of the Boise Philharmonic Association Board.

-more-

Leon Cohan of Michigan is Of Counsel to the law firm of Barris, Scott, Denn and Driker. He is former Chairman of the Michigan Council on the Arts.

Darrell Dorgan of North Dakota is news director, reporter and weekend anchor for KXMB-TV in Bismarck.

Pamela Eakes of Washington is the founder of Mothers Against Violence in America. She is a member of the Business Volunteers for the Arts and the Seattle Art Museum Supporters.

Sim Farar of California is President of JDF Investments and President and Director of American Home Developers Company, Inc.

Hartina Flournoy of New York is General Counsel for the Philip Morris Companies.

Joseph Fuchs of Arizona is the founder and co-owner of David's Shoes. He is a member of the Phoenix Symphony Association and the Phoenix Art Museum.

John Grisham of Mississippi is an attorney and novelist.

Mary Gail Gwaltney is the owner of several businesses in the retail, entertainment and real estate industries.

Sharon Harrington of New Jersey is a partner in the public affairs firm of Public Strategies/Impact and Chair of the New Jersey State Council on the Arts.

Margaret Dunne Hartigan of Illinois is a member of the executive committees of the Chicago Community Trust and the Chicago Music and Dance Theatre.

Steve Hicks of Louisiana is a partner in the law firm of Kutak Rock.

Kenneth Jacobsen of Pennsylvania is a partner in the law firm of Chimicles, Jacobsen and Tikellis, and Chairman of Blood Records, Inc. He is also part-owner of the Wilmington Blue Rocks minor league baseball team.

Susan Roach Kelly of Connecticut is a former member of the Board of Directors of the American Council on the Arts and the Connecticut Commission on the Arts. She has had extensive training in operatic soprano, piano and dance.

-more-

Zina Kramer of Michigan is President of Events Marketing, a marketing and public relations firm, and executive director of First Night Birmingham.

Betty Oxendine-Mangum of North Carolina is an educational consultant. She previously served as Director of Indian Education for the North Carolina Department of Public Instruction.

Bonnie Milenthal of Ohio is Director of Community Relations for Hameroff/Milenthal/Spence, Inc. She has served as a national project director for Habitat for Humanity International, the managing director for a major international Chinese exhibition featuring imperial arts of China, and has worked on several projects with the Columbus Museum of Art.

Sandra Montrone of New Hampshire is President of the Penates Foundation, a private charitable organization which supports the arts.

Leslie Moonves of California is President of Warner Bros. Television.

Kenneth Pentony of New Jersey is a senior partner in the law firm of Novins, York and Pentony.

Deborah Dozier Potter of New Mexico is President of Trail, Inc., a hotel/real estate development firm and is a member of the American Film Institute.

John Raffaelli of Texas is a partner in the law firm of Raffaelli, Spees, Springer and Smith, and Chairman of "T" Town Hotel, Inc.

Mary Stoner Rauh of New Hampshire is an organizational consultant to non-profits. She is a member of the board of directors of Planned Parenthood Federation of America.

Mary Lou Reed of Idaho is the Minority Leader of the Idaho State Senate. She is also a member of the advisory councils of the Coeur d'Alene Summer Theater and the Coeur d'Alene Cultural Center and previously served as Chair of the Idaho Humanities Council.

Alice Richmond of Massachusetts is a partner in the Boston law firm of Deutsch, Williams, and a governor of the Handel & Haydn Society.

Susan Roberts of Texas is an attorney with the firm of Fulbright and Jaworski.

-more-

Linda Kapuniai Rosehill of Hawaii is the head of Rosehill and Associates, a public affairs firm. She is a member of the Waipahu Cultural Garden Park Board of Directors.

Elaine Schuster of Massachusetts is Director of Issues for the Continental Wingate Company. She is also a Trustee of the Wang Center for the Performing Arts and a member of the Massachusetts Cultural Council.

Diane Meyer Simon of California is a partner in ECO Partners, Inc., an environmental consulting firm. She is a former member of the boards of the Indianapolis Symphony Orchestra and the Indianapolis Children's Museum.

Gary Smith of Arkansas is Senior Vice President and Assistant to the Chairman of the Worthen Banking Corporation. He also serves as Finance Chairman of the Arkansas Arts Center's Tabriz.

Sally Troyer of Maryland is co-founder and President of the Troyer Fitzpatrick Lassman Gallery in Washington, D.C.

Michael Turpen of Oklahoma is an attorney and the Chairman of the Oklahoma Democratic Party. He previously served as Attorney General of the State of Oklahoma.

Joseph Walsh of Rhode Island is a partner in the law firm of Tillinghast Collins and Graham. He is Chairman of the Board of Trustees of the Providence Performing Arts Center.

Donna Axum Whitworth of Oklahoma is an author, professional speaker and television spokesperson. She is Miss America 1964 from Arkansas. In addition, Ms. Whitworth is past president and board member of the Bartlesville Symphony and trustee of the Wildwood Park for the Performing Arts, Little Rock.

Caryl Yontz of Virginia is a legislative affairs specialist for the American Federation of State, County and Municipal Employees.

Robert P. Zimmerman of New York is a Partner and Founder of Zimmerman/Edelson, Inc., a public relations and marketing firm. In addition, he is a member of the New York State Committee on Open Government.

-30-30-30-

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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)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

The Kennedy Center
The John F. Kennedy Center for the Performing Arts

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Kennedy
Center
Stagebill

Stagebill
Sept. 1994

Withdrawal/Redaction Marker
Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
004. memo	Ann Stock to Melanne Verveer [partial] (1 page)	03/04/1999	b(6)

COLLECTION:
Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20040

FOLDER TITLE:
Kennedy Center - Arts [Folder 2]

2013-0534-S
rc1555

RESTRICTION CODES

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

P1 National Security Classified Information [(a)(1) of the PRA]
P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [a)(5) of the PRA]
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file Kennedy Center

The John F. Kennedy Center for the Performing Arts

WASHINGTON, D.C. 20566-0001
202 416-8000

March 4, 1999

TO: Melanne Verveer

FR: Ann Stock

RE: The Kennedy Center Spring Gala on April 18th

Per our discussion, attached please find the list of people who will be participating in the Spring Gala. We have just crossed our goal and the invitation hasn't even gone out yet.

The Gala is Sunday, April 18th: 5:00 p.m. reception; 6:00 p.m. dinner and an 8:30 p.m. performance by Tony Bennett. Of course, we would love it if President and Mrs. Clinton could attend. The concert starts at 8:30 p.m. and will be over by 9:45 p.m.

As we discussed, if you could give some thought as to who should fill the President's box, I would be most appreciative. I would also like to invite your guests to the dinner.

(b)(6) [004]

Spring Gala - April 18, 1999

Revised as of 03/04/99 11:56 AM

Goal:	**$2,000,000**
Shortfall:	**-$44,400**
Total:	**$2,044,400**
% of Goal Achieved:	**102.22%**

Corporate:	**$1,557,000**	**77.85%**
Individual:	**$363,750**	**18.19%**
Contributions:	**$37,150**	**1.86%**

	INCOME RECEIVED	**CONTRIBUTIONS**	**IN-KIND DONATIONS**	**PLEDGES**	**TOTAL**
Today's Totals	$1,000	$1,500	$0	$20,000	**$22,500**
Overall Totals	$742,000	$23,650	$0	$1,178,750	**$1,944,400**

TOTAL DINNER GUESTS:	**936**		
Total Corporate Committee Members:	232		
Total Executive Committee Members attending the VIP Recp 4-17:	342	15K & Abo	20K & Above
Total Guests attending the Executive Committee Reception on 4-18(10K & Above):	612	372	320
Total Benefit Committee Members & Guests attending the Recp 4-18:	324	564	616

CORPORATE TIX BLOCKS SOLD*

8 Tables @ $50,000
9 Tables @ $30,000
9 Boxes @ $25,000
0 Tables @ $20,000
13 Par Box @ $15,000
20 Tables @ $10,000
25 Blocks @ $5,000

COMMITTEE BLOCKS & TIX SOLD*

0 Tables @ $30,000
4 Boxes @ $25,000
1 Tables @ $20,000
0 Par Box @ $15,00
6 Tables @ $10,000
18 Blocks @ $5,000
54 Tickets @ $1,000
41 Tickets @ $500
55 Tickets @ $350

VIP's

0 Diplomats
0 Soc. Press
0 Staff - Din
0 Staff - Perf

SEATING

	Total Available	**Sold**	**Remaining**
	98 Aval for Sale	88 @ Box Seats -50K	10 Seats Remaining
(Incl. 52 Parterre)	148 Aval for Sale	88 @ Box Seats -30K&25K	60 Seats Remaining
	60 Aval for Sale	52 @ Parterre Box Seats-15K	8 Par Seats Remaining
	206 Aval for Sale	126 @ Prem Orchestra Seats-20K	80 Prem. Orch Seats
(Incl. 82 Parterre)	341 Aval for Sale	322 @ Pref Orchestra Seats-10&1K	19 Pref. Orch Seats
	273 Aval for Sale	172 @ Exec. Orchestra Seats-5K	101 Exec. Orch Seats
	260 Aval for Sale	96 @ Ben.Orchestra Seats-500&350	164 Ben. Orch Seats

* Blocks = Tables of 14, Tables of 10, or Boxes of 4, Blocks of 4 (4 Orch tix), and Tix of x #.

** Please note Pledge stands for money still outstanding.

3/4/99	Enter the Date

OVERVIEW OF GALA CONTRIBUTIONS

Total Contributions as of 03-04-99

Corporation		No. of Tickets (Corp.)	No. of Tickets (Ind.)	Payment	Pledge
Flagstar Bank, FSB		4	0	$15,000	$15,000
Principal Residential Mortgage		4	0	$5,000	$5,000
Norma G. Kline		0	1	$1,000	$0
Hewitt Associates		0	0	$1,500	$1,500
	TOTAL:	8	1	$22,500	$21,500

Benefactor

Name/Corporation	# of Tix Corp	# of Tix Ind	Payment	Pledge	Date Rec'd
Freddie Mac	30		$140,000	$140,000	2/18/99
SUBTOTAL	**30**	**0**	**$140,000**	**$140,000**	

$50,000 Underwriter

Name/Corporation	# of Tix Corp	# of Tix Ind	Payment	Pledge	Date Rec'd
Bank of America	14		$50,000	$50,000	2/26/99
Bear Stearns & Co., Inc.	14		$50,000		2/9/99
Warren J. Spector					
The Boeing Company	14		$50,000	$50,000	3/2/99
The Chubb Corporation	14		$50,000		2/2/99
Goldman, Sachs & Co.	14		$50,000	$50,000	2/11/99
GSD&M	14		$50,000	$50,000	2/11/99
The J. Willard and Alice S. Marriott Foundation	14		$50,000		2/22/99
Time Warner	14		$50,000		2/19/99
SUBTOTAL	**112**	**0**	**$400,000**	**$200,000**	

$30,000 Platinum Plus

Name/Corporation	# of Tix Corp	# of Tix Ind	Payment	Pledge	Date Rec'd
AEA Investors, Inc.	10		$30,000	$30,000	2/24/99
ARCS Commercial Mortgage Co., LLP	10		$30,000		2/17/99
Howard Levine					
The Coca-Cola Company	10		$30,000	$30,000	2/19/99
Credit Suisse First Boston	10		$30,000	$30,000	2/24/99
Fannie Mae Foundation	10		$30,000	$30,000	2/11/99
KPMG	10		$30,000		2/8/99
Joseph T. Boyle					
Lehman Brothers	10		$30,000	$30,000	2/11/99
Morgan Stanley Dean Witter	10		$30,000	$30,000	2/26/99
Norwest Mortgage, Inc.	10		$30,000	$30,000	2/24/99
SUBTOTAL	**90**	**0**	**$270,000**	**$210,000**	

$25,000 Platinum

Name/Corporation	# of Tix Corp	# of Tix Ind	Payment	Pledge	Date Rec'd
Bankers Trust	4		$25,000	$25,000	2/11/99
Black Entertainment Television	4		$25,000		2/19/99
Charles E. Smith Residential Realty	4		$25,000		2/11/99
Citigroup	4		$25,000	$25,000	2/11/99

Wilmer Cutler	4		$25,000	$25,000	2/11/99
Ina and Jack Kay		4	$25,000		2/17/99
J.P. Morgan	4		$25,000	$25,000	2/11/99
Monsanto Company	4		$25,000	$25,000	2/25/99
Dr. and Mrs. Paul Stern		4	$25,000	$25,000	2/24/99
Public Strategies	4		$25,000	$25,000	2/19/99
Michael Rosenberg		4	$25,000	$25,000	2/11/99
Martha Sagon		4	$25,000		2/10/99
Walker & Dunlop	4		$25,000		2/3/99
Mallory Walker					
SUBTOTAL	**36**	**16**	**$325,000**	**$200,000**	

<u>$20,000 Gold</u>

Name/Corporation	# of Tix Corp	# of Tix Ind	Payment	Pledge	Date Rec'd
Jane S. Boyer		10	20,000		2/18/99
SUBTOTAL	**0**	**10**	**$20,000**	**$0**	

<u>$15,000</u> 4 Par

Name/Corporation	# of Tix Corp	# of Tix Ind	Payment	Pledge	Date Rec'd
AccuBank	4		$15,000	$15,000	2/11/99
Aetna Inc.	4		$15,000	$15,000	3/2/99
Bell Atlantic Foundation	4		$15,000	$15,000	3/1/99
Fox Arent	4		$15,000	$15,000	2/11/99
AYCO	4		$15,000		2/19/99
Barclays Capital	4		$15,000		2/19/99
Fisher Scientific International Inc.	4		$15,000	$15,000	3/1/99
List as Mr. and Mrs. Paul M. Montrone					
Flagstar Bank, FSB	4		$15,000	$15,000	3/4/99
Mortgage Guaranty Insurance Corp.	4		$15,000		2/17/99
O'Melveny & Meyers	4		$15,000	$15,000	2/26/99
PMI Mortgage Insurance Company	4		$15,000		2/19/99
Richard Blum and Associates	4		$15,000	$15,000	2/26/99
State Street Bank and Trust	4		$15,000	$15,000	3/1/99
SUBTOTAL	**52**	**0**	**$195,000**	**135,000**	

<u>$10,000 Silver</u>

Name/Corporation	# of Tix Corp	# of Tix Ind	Payment	Pledge	Date Rec'd
American International Group, Inc.	10		$10,000	$10,000	3/3/99
Arnold & Porter	10		$10,000		2/23/99
Mr. and Mrs. Truman Arnold		10	$10,000	$10,000	2/16/99
Beacon Capital Parnters, Inc.	10		$10,000	$10,000	3/2/99

Grace and Morton Bender		10	$10,000	$10,000	3/1/99
Brown and Wood	10		$10,000	$10,000	2/24/99
Comsat	10		$10,000	$10,000	2/24/99
Dayton Hudson	10		$10,000	$10,000	3/1/99
List as Target Stores, the Department Store Division and Mervyn's by the Dayton Hudson Corportion					
Korn/Ferry Int'l M/M Craig Fuller	10		$10,000	$10,000	2/22/99
Lockheed Martin	10		$10,000	$10,000	2/17/99
McCalla, Raymer, Padrick, Cobb, Nichols & Clark, L	10		$10,000		2/25/99
McGarr Capital Management		20	$20,000		2/9/99
Cappy McGarr					
Mortgage Bankers Association of America	10		$10,000	$10,000	3/2/99
O'Keefe Communications, Inc.	10		$10,000		2/19/99
Republic Mortgage Insurance Company	10		$10,000	$10,000	2/25/99
Republic National Bank of New York	10		$10,000	$10,000	2/25/99
Sandra Andreas Foundation	10		$10,000		2/12/99
Vicki and Roger Sant		10	$10,000	$10,000	2/19/99
Shaw, Pittman, Potts & Trowbridge	10		$10,000	$10,000	2/24/99
Larry Small	10		$10,000	$10,000	2/11/99
Mr. Jay Stein		10	$10,000		2/15/99
St. Paul Companies, Inc.	10		$10,000	$10,000	2/19/99
Sutherland, Asbill & Brennan LLP	10		$10,000	$10,000	3/2/99
Texas Pacific Group - **ANNONYMOUS**	10		$10,000		2/24/99
The Washington Post Company	10		$10,000	$10,000	3/2/99
SUBTOTAL	**200**	**60**	**$260,000**	**$180,000**	

$5,000 Bronze

Name/Corporation	# of Tix Corp	# of Tix Ind	Payment	Pledge	Date Rec'd
Arter & Hadden	4		$5,000	$5,000	2/11/99
Arthur Andersen, LLP	4		$5,000		2/12/99
Robert C. Kovarik					
Automatic Data Processing Inc.	4		$5,000		2/24/99
Michael & Carol Berman	4		$5,000		2/8/99
Mrs. Wolford Berman		4	$5,000	$5,000	2/23/99
Bowne of DC	4		$5,000		2/17/99
Mrs. Alexander Chase		4	$5,000	$5,000	2/16/99
Citizens Financial Group, Inc.	4		$5,000	$5,000	3/3/99
Judy Eisenberg		4	$5,000		3/2/99
Honorable & Mrs. Melvyn J. Estrin & M/M Abbey Butler		4	$5,000		2/9/99
Eurest Dining Service	4		$5,000		3/1/99
List as Compass Group					
Evercore	4		$5,000	$5,000	2/11/99
Robert Altman					
First Maryland Mortgage Corporation	4		$5,000		3/2/99
Mr. and Mrs. Jess Fisher & Shirley Feld		4	$5,000		2/4/99
Carolyn and Edward Fowler		4	$5,000		2/17/99
General Motors Corporation	4		$5,000	$5,000	2/2/99
Debbie Dingell					
Mr. and Mrs. Hermen Greenberg		4	$5,000		2/4/99
Mr. & Mrs. Daniel Greenspun		4	$5,000		2/11/99
Headlands Mortgage	4		$5,000		2/11/99

Mr. D. Jeffrey Hirschberg		4	$5,000	$5,000	2/10/99
Holliday American Mortgage, L.L.P.	4		$5,000	$5,000	3/2/99
Kaufman and Broad Home Corporation	4		$5,000		2/8/99
Bruce Karatz					
Mr. and Mrs. Robert M. Katz		4	$5,000		2/10/99
James Kimsey		4	$5,000		2/16/99
Rebecca Klemm	4		$5,000		2/9/99
Charles O. Holliday, Jr.		4	$5,000	$5,000	2/23/99
HSBC Securities	4		$5,000	$5,000	2/24/99
The Ledecky Foundation		4	$5,000		3/3/99
Marjorie and Martin Schwartzberg		4	$5,000	$5,000	2/9/99
Mr. and Mrs. Arman Simone		4	$5,000	$5,000	2/8/99
Principal Residential Mortgage	4		$5,000	$5,000	3/4/99
Prudential Securitites	4		$5,000		2/11/99
Hardwick Simmons					
Otto and Jeanne Ruesch		4	$5,000		3/1/99
Securities and Exchange Comm(Annoyn)	4		$5,000	$5,000	2/19/99
Michelle Smith		4	$5,000		2/2/99
The Stephen Case Foundation	4		$5,000		2/18/99
Sullivan & Cromwell	4		$5,000	$5,000	2/24/99
SunAmerica	4		$5,000		2/9/99
Eli Broad					
United Guaranty Residential Insurance Group	4		$5,000	$5,000	2/25/99
Viacom	4		$5,000		2/25/99
Tom Wheeler	4		$5,000		2/24/99
William R. & Vada Morell Tiefel		4	$5,000		2/3/99
World Savings	4		$5,000		2/11/99
Herbert and Marion Sandler					
SUBTOTAL	**100**	**72**	**$215,000**	**$80,000**	

$1,000 Ticket

Name/Corporation	**# of Tix Corp**	**# of Tix Ind**	**Payment**	**Pledge**	**Date Rec'd**
Mrs. Stanton D. Anderson		2	$2,000		2/4/99
John Aniello, Jr. & Victor Shargai		2	$2,000		2/9/99
Alexandra Armstrong & Jerry J. McCoy		4	$4,000		2/8/99
Bob Barnett and Rita Braver		2	$2,000		2/24/99
Mr. and Mrs. Stuart Bernstein		2	$2,000	$2,000	3/1/99
Edward Burka		2	$2,000		2/16/99
Buffy Cafritz		2	$2,000		2/16/99
Melvin and Ryna Cohen		2	$2,000		2/16/99
Wayne Cranford		2	$2,000	$2,000	3/1/99
Elizabeth and Richard Dubin		2	$2,000	$2,000	2/25/99
The Honorable and Mrs. Joseph B. Gildenhorn		2	$2,000		3/1/99
Joan and Ted Gindes		2	$2,000		2/16/99
Mary and Robert Haft		2	$2,000	$2,000	2/18/99
Mr. Kenneth Kirchman and Mrs. Deanna Pitman Kirchman		2	$2,000		2/22/99
Norma G. Kline		1	$1,000		3/4/99
Mr. and Mrs. Frederic V. Malek		2	$2,000		2/8/99
Evelyn Stefansson Nef		2	$2,000		2/16/99
Dr. Jon Orloff & Dr. Jean Scholtz		2	$2,000		2/9/99
Dr. Betty Ann Ottinger		1	$1,000		2/9/99

Deborah and Earl Potter		2	$2,000		2/11/99
Dr. Kazuko K. Price		2	$2,000		2/2/99
Marica and John Price		2	$2,000		3/2/99
Alice and David Rubenstein		2	$2,000		2/12/99
Mr. and Mrs. Donald W. Sigmund		2	$2,000	$2,000	2/16/99
Mr. and Mrs. Albert Small		2	$2,000		3/1/99
Mr. and Mrs. William B. Snyder		2	$2,000		2/5/99
TENNECO	2		$2,000		2/18/99
Theodore Austell, III					
Bill and Ruth Whetstone Wagner		2	$2,000		2/12/99
SUBTOTAL	**2**	**54**	**$56,000**	**$10,000**	

$500 Ticket

Name/Corporation	**# of Tix Corp**	**# of Tix Ind**	**Payment**	**Pledge**	**Date Rec'd**
General and Mrs. John Alison		2	$1,000	$1,000	2/16/99
Dr. and Mrs. Charles Warfield Clark		2	$1,000	$1,000	2/11/99
Mr. and Mrs. James R. Beers		4	$2,000		3/3/99
Mr. and Mrs. S. Robert Cohen		2	$1,000		2/19/99
Mr. and Mrs. Albert Dwoskin		2	$1,000	$1,000	2/18/99
Paula & Lee Ellis		2	$1,000		2/4/99
Dr. Mark Epstein		2	$1,000		2/3/99
Mr. Mike Feldman and Ms. Adrienne Arsht		2	$1,000		2/18/99
Mr. & Mrs. L. Richard Fischer		2	$1,000		2/2/99
John and Cassandra Fitzpatrick		2	$1,000		2/17/99
Mary Gail and Lamar Gwaltney		2	$1,000		2/5/99
Dr. and Mrs. Robert Hendelsohn		2	$1,000		2/8/99
Dr. and Mrs. Marvin Kornengold		2	$1,000	$1,000	3/1/99
Barbara Landow		2	$1,000	$1,000	2/1/99
Helaine Mario		2	$1,000		2/2/99
Mr. and Mrs. Mandell J. Ourisman		2	$1,000		2/224/99
Marjorie H. Parker		2	$1,000		2/9/99
Kenneth R. and Elaine Pentony		2	$1,000		2/18/99
Honorable and Mrs. Gerald Rafshoon		2	$1,000		2/12/99
Mrs. Stanley J. Sarnoff		1	$500		2/8/99
SUBTOTAL	**0**	**41**	**$20,500**	**$5,000**	

$350 Ticket

Name/Corporation	**# of Tix Corp**	**# of Tix Ind**	**Payment**	**Pledge**	**Date Rec'd**
Patty Perkins Andringa		2	$700	$700	2/19/99
Phillip Burmingham		2	$700	$700	2/19/99
Mr. and Mrs. David Brown		2	$700		2/16/99
David and Margaret Cole		1	$350	$350	2/16/99
Patti Cumming		4	$1,400	$1,400	2/5/99
Dr. and Mrs. A.R. Esfandiary		2	$700		2/10/99
Mrs. Benjamin C. Evans, Jr.		1	$350		2/23/99
Mr. & Mrs. Richard Froemming		2	$700		2/9/99
Ann Hand		2	$700	$700	2/4/99

The Honorable Jayne Brumley Ikard		2	$700	$700	2/16/99
Alexine Clement Jackson		2	$700	$700	2/22/99
Melissa A. R. Krause		1	$350		2/9/99
Barbara & Gerald Lang		2	$700		2/1/99
Mr. and Mrs. R.A. Langley		2	$700		2/23/99
Mr. and Mrs. Herbert J. Lerner		2	$700		2/1/99
Dr. Gerald and Paula McNichols		2	$700		2/11/99
Mr. & Mrs. Scott O'Gorman		2	$700		2/10/99
Dolores & Syndney M. Polakoff		2	$700		2/11/99
Mr. and Mrs. Stephen W. Porter		2	$700		2/2/99
Carlyn Ring		1	$350		2/18/99
Honorable and Mrs. William S. Sessions		2	$700		2/12/99
Anne Shine		2	$700		2/16/99
Dr. and Mrs. Robert S. Siegel		2	$700		2/9/99
Michael & Andrea Roane Skehan		2	$700		2/2/99
Patti and Jerry Sowalsky		2	$700		2/11/99
Mr. and Mrs. Alexander B. Trowbridge		2	$700		2/23/99
Ruth P. White		2	$700		2/26/99
Christopher Wolf		2	$700		2/4/99
Robert P. Zimmerman		1	$350		2/22/99
SUBTOTAL	**0**	**55**	**$19,250**	**$5,250**	

<u>In-Kind Donations</u>

Name/Corporation	**Payment**	**Pledge**	**Date Rec'd**
SUBTOTAL			

<u>Contributions</u>

Name/Corporation	**Payment**	**Pledge**	**Date Rec'd**
Peter and Joanne Ackerman(ANNONYMOUS)	$5,000		2/19/99
Josephine Bever	$100		2/17/99
Crestar Mortgage Corporation	$500		2/24/99
Cummings Engine	$5,000		2/11/99
Mr. Martin Feinstein & Mrs. Benders Leadership	$100		2/3/99
David M. Petrou	$350		2/3/99
Hewitt Associates	$1,500	$1,500	3/4/99
Homeside Lending, Inc	$5,000		2/10/99
Joe K. Pickett			
IGA, Inc.	$2,500		3/1/99
North American Mortgage	$1,500		2/17/99
Fred Koons			
PGA Tour	$5,000	$5,000	3/2/99
Pierce & Associates, P.C.	$2,000		2/18/99
Dennis B. Pierce			
Mr. and Mrs. Thomas J. Quigley	$100		2/19/99
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SUBTOTAL			**$37,150**	**$13,500**	
TOTAL	**592**	**308**	**$1,957,900**	**$1,178,750**	

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file Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
PRESS ANNOUNCEMENT FOR MICHAEL KAISER
JULY 19, 2000

JIM JOHNSON: I think we are ready to begin, if you want to find a seat. As most of you know, I am Jim Johnson, Chairman of the Kennedy Center. I am delighted to see so many of you here today. We are here to announce that the Board of Trustees just this morning have selected Michael Kaiser to be the new president of the Kennedy Center effective February 1 of next year. We are extremely excited about this choice. We did not only a nationwide search, but we did an international search to select the best possible person to succeed Larry Wilker.

With me on the stage is Michael Kaiser, Larry Wilker, whom you all know, but also Tom Wheeler who chaired the search committee for the Trustees. So if you have questions as we go along about the search process or whatever, Tom is very well equipped to respond to those. Larry and I will respond to anything about the Center. Michael, our featured guest, will, of course, take questions after he makes a brief statement.

The reason we are so excited is that in Michael we have someone who has impressed the world now with his capacity to lead arts organizations, his love of the performing arts, and his special relationship with artists which is such an important dimension of leading a performing arts institution. He comes with a background in business. He trained at Brandise University and has a degree from the Sloan School of Management at MIT. He had a business career before he had an arts career, although during that time he was playing the violin and singing opera. But he has that combination of skills which is so important – that is a love of the arts and at the same time obviously a tremendous talent for management and leadership. So we are extremely pleased that he has accepted our offer and that he will be the new president of the Kennedy Center on February 1. Michael Kaiser.

MICHAEL KAISER: Thank you, very much. I will be very brief today because I know so little about the Kennedy Center since I have been here for about five hours. But it is extremely exciting for me, and I am extremely honored to have been selected to be the next president of the Kennedy Center. I am extremely grateful to the Board and particularly to Larry Wilker who have been so wonderful to me during the search process and have made my decision making extremely easy.

While it's obviously much too early for me to say what I would like to do at the Kennedy Center, what I can say is that in my career I have really focused on three things. I have focused on how do we create the best art possible? I have focused on how do we create an environment in which the artists can do their best work? And I have focused on how do we build the largest and most diverse audiences and the best educated audiences? And this focus on art, artists, and audiences is something that I hope to carry through here. Obviously it takes resources. I am sure that I will be spending a lot of my time finding both the financial and artistic resources we need to fulfill the great mission of the Kennedy Center.

Most of you will note from my career, if you've read my bio, that I have spent so much time working with troubled organizations. The Kennedy Center is certainly not troubled in the way that the Alvin Alley organization or the ABT or the Royal Opera

House was when I arrived. But I have always maintained in my teaching that the reason why you study troubled organizations is to learn what makes a healthy organization. I hope that now after working for 15 years with troubled organizations I am ready to work with a healthy one.

I do look forward to meeting all of you personally and getting to know you. One can't do that in a press conference format. So I do look forward to seeing many of you during the coming months and years one-on-one. But today I would be happy to take any questions that you might have.

QUESTION: Inaudible

MICHAEL KAISER: Theater was actually my first love. I am in this profession because when I was four years old my parents took me to see *The Music Man*. There was a scrim that was the front of Marian the Librarian's home, and you could see through it and that was magic. That is why I am here today. But throughout my career, even though I have not run a theater, I have worked very closely with theaters. I was a strategy consultant to The Market Theater in Johannesburg, which is one of the great theater companies in the world. I was also a strategy consultant to The Crossroads Theater in New Brunswick, which I know has had a relationship with the Kennedy Center. I currently serve on the Board of the Society of London Theaters which oversees the activities of The West End Theaters in London. So I have a tremendous love and interest in theater. I absolutely hope that we can bring the very, very best in theater and continue the tradition of theater at the Kennedy Center.

QUESTION: Inaudible

MICHAEL KAISER: For me, in my work, always the biggest challenge is how do I allow artists to do their best work? And that sounds generic and maybe it is, but that's what I do as an arts administrator. I create an environment. That involves finding resources, finding audiences. But I am trying to create a space in which artists can do brilliant, brilliant work.

The decision to come here was based on the breadth of the work of the Kennedy Center and how many of my passions I can exercise here and maybe exorcize too, at times. But my training was in opera singing. My grandfather was a New York Philharmonic violinist, and I grew up in an orchestral environment. Theater was really where I started my love of the arts. So there is so much here at the Kennedy Center for me to work in. So it was actually quite an easy decision once I understood the full scope of the job.

QUESTION: Inaudible

MICHAEL KAISER: It would be much too premature for me to say a specific program, a specific organization I would like to work with. I do look back fondly when I lived in Washington, ABT was here, I think, six weeks a year. I remember those days. I had an office at the Watergate across the street. I remember watching all of the dancers walk across from the hotel. But I can't say specifically what I would like to do. I would love to see the dance program expanded, if one can find the resources to do that. This has been the most important dance presenting house in the country, and I would like to see that maintained and built.

QUESTION: Inaudible

MICHAEL KAISER: I was once asked by a board member of an institution I was hired to run whether I couldn't hold a job. And the truth is when one enters a true turnaround situation, you enter with a different mind set. You enter with a sense of fixing a specific set of problems, and frankly, you fix those problems, and then you are exhausted, and then you turn it over to someone who can do a better job of maintaining it.

I think I have come to a different point in my life and in my career, and I do look at this as a longer term involvement. While we haven't signed any papers or any contracts, we are talking about a five year initial engagement which would be the longest I have ever had anywhere. That's how I am approaching this position.

QUESTION: Inaudible

MICHAEL KAISER: The British press makes a lot of a lot of things. When I expressed my desire to plan for a transition away from me at the Opera House, it really was for me to return to the United States, not to New York. I lived in Washington for seven years, so I know and love the city. So I am very, very excited to be living here again. But it was really a desire for me to come back to my home country. And I have to say, seeing how nice these questions are, only reinforces that decision.

QUESTION: Inaudible

MICHAEL KAISER: I think it's a great question, and I will speak to it. You have to pardon that I will hopefully form a more comprehensive opinion over the next few months as I learn more. But I believe the Kennedy Center needs to fill local/regional national and international roles. The arts now are international. If we are going to do the best work, and the mission statement of the Kennedy Center speaks about the best work, then we have to be doing the best work in the world. So I see our goal here, artistically, as to serve all three areas. Obviously we have a tremendous responsibility to the local community, but I think we will serve that community best if we are bringing the best in the world to the Kennedy Center and if we are creating the best art in the world here. In all disciplines, I should say.

QUESTION: Inaudible

MICHAEL KAISER: I was on the Board of the Washington Opera Company for two years just before I left Washington in 1984 and 1985. So I actually spent a good amount of time here. I was here all of the time. I loved the exposure to the variety of art forms I could enjoy here. I was here probably three nights a week for seven years, when I was in town.

Other questions? Do any of you have questions for others on the panel?

QUESTION: Inaudible

MICHAEL KAISER: I think that you have to be doing both. I think a center of this stature and of size and particularly with the flexibility of the different facilities that we have here has the opportunity to be presenting the great masterworks of the past and also the great work that is on the current cutting edge. I think that one has to do both if you are going to be a fully productive arts center. I don't think that you can just focus on one or the other for a center of this scope. So I would hope to be doing both.

There is obviously a great deal of the world's great art that comes here, the more traditional 19^{th} Century art, if you will. But also particularly in theater and in dance and in music you want to be bringing what is great of today and of tomorrow. So I would want to do both. I also would like to explore the use of technology for both the creation of art, but also very importantly, the dissemination of art and arts education. I think the Kennedy Center, which has such a great role and plays such a great role in arts education, can expand upon that role with an increasing use of technology. A lot of that gets into the creation of new art as well.

While the organizations I have run have been relatively conservative, I served for a few years on the board of PS 122 in New York which is a wonderful dance facility, I have a great interest in cutting edge dance. So I would love to see that range presented here at the Kennedy Center. Again what is so wonderful here is that we have so many different spaces. One has the opportunity to work with artists who perform different kinds of work but also artists at different stages of their careers and to allow us to promote some young artists and see how they can grow up through the spaces of the Kennedy Center which will be a very, very exciting thing to be a part of.

QUESTION: Inaudible

MICHAEL KAISER: As I said in my opening remarks, Larry has been so phenomenal to me, and we are already starting those discussions so that there will be a free information flow so that I hope it will be seamless. It's a long period to go between now and the first of February. It's a longer period than I have ever experienced, so it will challenge me because I will be running the Royal Opera House until the day I leave there and also trying to do more and more of the planning work here. Thank God for modern technology is all I can say.

QUESTION: Inaudible

LARRY WILKER: Do you have all afternoon? There are many things that I am proud of. I think that expanding the quality and the quantity of performances, really broadening the definition of the arts including a broad range of programming, expanding the modern dance series, adding a dance series, the Millennium Stage. Really being inclusive of all Americans so that the performances that occur on our stages not only reflect, as Michael said, which is very important, the greatest that the world has to offer, but also is extremely reflective of all of America. And in doing that to also make the arts available and accessible to all people, to break down all of the barriers through all of the various programs we have. Everything from the free performances we have on the Millennium Stage to our "Pay What You Can" days, the half price ticket booth at the Post Office that are really making the arts an integral part of peoples' everyday lives. That also extends through our education program which we expanded into all 50 states. The Kennedy Center has really become a truly national center for the performing arts by serving artists and audiences.

I think the greatest challenge remains for all arts institutions to be able to find the sufficient resources to allow them to do the work that they need to do to support artists, to create great art, and to involve and educate audiences. That is a perennial challenge in our profession and gets more difficult every year.

JIM JOHNSON: Anybody else before we wind up? Thank you all very much for being here. Thank you.

END OF TAPE

file Kennedy Center

The John F. Kennedy Center for the Performing Arts

LAWRENCE J. WILKER
PRESIDENT

WASHINGTON, D.C. 20566-0001
202 416-8010
FAX 202 416-8018

VIA FACSIMILE: (202) 456-6244

November 1, 1999

Ms. Melanne Verveer
Deputy Assistant to the President
& Deputy Chief of Staff to the First Lady
The White House
1600 Pennsylvania Avenue, N. W.
Washington, D. C. 20008

Dear Melanne:

Enclosed is a copy of a letter dated July 27th in which Joy Silverman submits her resignation from the Board of Trustees. We would very much appreciate a replacement as soon as possible.

Kind regards,

Larry

Enclosure

cc: James A. Johnson
Chairman (with enclosure)

983 PARK AVENUE NEW YORK, NEW YORK 10028

July 27, 1999

Dear Jim,

The honor of serving on the board of the Kennedy Center has been an extra-ordinary experience. Unfortunately, due to other obligations, I sadly must resign from my position as a Trustee.

Although, I am submitting my resignation, I very much hope that I will be able to have a continuing role in the center.

Jim - You are a true inspiration to the Kennedy Center and it has been a privelege to serve under your leadership.

My very best to you & your family -

Best Wishes -

Jay

cc. Kenneth Rubenstein

KCC file Kennedy Center

Jason H. Schechter
12/16/98 02:25:18 PM

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To: See the distribution list at the bottom of this message

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Subject: President Clinton Names Four Members of the Board of Trustees of the John F. Kennedy Center for the Performing Arts

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release December 16, 1998

PRESIDENT CLINTON NAMES FOUR MEMBERS OF THE BOARD OF TRUSTEES OF THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The President today announced his intent to appoint Anita Ray Arnold, Robert B. Barnett, Anita "Buffy" Cafritz and Kenneth M. Duberstein to the Board of Trustees of the John F. Kennedy Center for the Performing Arts.

Ms. Anita Ray Arnold, of Texarkana, Texas, currently serves on the Boards of the Century Bank and Opportunities, Inc. of Texarkana, Arkansas and Texas, and is Co-Chair of their current Capital Campaign. She is also a member of the Texas Council for the Humanities Alliance, the New Texas Foundation, the Texarkana Museums System Guild, the Texas Repertory Theatre and the Women for the Arts. While on the Kennedy Center Board, Ms. Arnold has served as Chair of the Education committee and has been active in the Performing Arts Educational Outreach Program.

Mr. Robert B. Barnett, of Washington, DC, is a Partner with the law firm of Williams & Connolly. In addition to being a current member of the Kennedy Board, he serves on the Board of Visitors, Sanford Institute of Public Policy at Duke University. He has been an Adjunct Professor of Constitutional Law at Georgetown Law School, Chairman of the Committee for Public Advocacy, and a Legislative Assistant to then Senator Walter Mondale (D-MN), and a Law Clerk to Supreme Court Associate Justice Byron R. White.

Ms. Anita "Buffy" Cafritz, of Bethesda, Maryland, is a prominent patron of the arts in the Washington, DC area, and is Co-Chair of the 1998 Kennedy Center Honors Gala. She was first appointed to the Kennedy Center Board in 1988 and also serves on the Boards of the Friends of Art and Preservation in Embassies, the Vice President's Residence Foundation and the International Cancer Alliance. Ms. Cafritz also serves on the advisory Boards of No

Greater Love, Special Arts, women of Washington, the Ronald Reagan Institute of Emergency Medicine at George Washington Hospital. She is a long-time supporter of the Kennedy Center, the National Symphony Orchestra and the Washington Opera.

Mr. Kenneth M. Duberstein, of McLean, Virginia, is Chair and CEO of The Duberstein Group. Previously, he served as Chief of Staff to President Ronald Reagan in 1988-89, and also served that Administration as Deputy Chief of Staff and Assistant for Legislative Affairs. Mr. Duberstein is on the Boards of Directors of The Boeing Company, Cinergy Corporation, the

-more-

Federal National Mortgage Association, the American Council on Capital Formation, Ford's Theatre and the Board of Governors of the American Stock Exchange. In addition to serving on the Kennedy Center Board, he is on the Senior Advisory Committee of the Harvard University/Kennedy School's Institute of Politics, the Center for Study of the Presidency, and is a trustee of Franklin & Marshall College and John Hopkins University.

The Board of Trustees of the John F. Kennedy Center for the Performing Arts is responsible for the maintenance and administration of the Kennedy Center. Specifically, the Board is charged with four programmatic mandates: the presentation of classical and contemporary music, opera, dance and poetry; the presentation of lectures and other programs; the development of programs for children, youth and the elderly; and the provision of facilities for civic activities.

30-30-30

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