

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. memo	To The President from Melanne Verveer re: nominees [closed for non-selection] (2 pages)	06/17/1997	b(6)
002. memo	To The President from Melanne Verveer re: nominee for the National Medal of Arts [closed for non-selection] (1 page)	06/17/1997	b(6)
003. article	Re: nominee [closed, non-selection] (2 pages)	n.d.	b(6)
004. article	Re: nominee [closed, non-selection] (3 pages)	n.d.	b(6)
005. article	Re: nominee [closed, non-selection] (2 pages)	n.d.	b(6)
006. article	Re: nominee [closed, non-selection] (2 pages)	n.d.	#Error
007. resume	Re: nominee [closed, non-selection] (6 pages)	11/24/1993.	b(6)
008. article	Re: nominee [closed, non-selection] (2 pages)	01/27/1997	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 17608

FOLDER TITLE:

National Council on the Arts Nominees for the 1997 Medal of Arts {Binder}

2013-0534-S
ry1682

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]

ARTS

PHOTOCOPY
WJC HANDWRITING



Melburn C.
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THE WHITE HOUSE

WASHINGTON

June 17, 1997

MEMORANDUM FOR THE PRESIDENT

FROM: Melanne Verveer *MV*

RE: National Council on the Arts Nominees for the 1997 National Medal of Arts

The National Council on the Arts has made its recommendations for the 1997 National Medal of Arts. Included in this binder are the first and second priority lists of recommendations generated by the Council. The names are listed alphabetically and biographies follow. The Council strongly recommends the artists and patrons on the first priority list. However, as you know, you may make substitutions from the nominees on the second list.

The National Medal of Arts is the highest award the President can bestow on our nation's artists and art patrons. The Medal was established by the National Foundation on the Arts and Humanities Act of 1965. It was created to honor "individuals or groups who are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the arts in the United States" (NFAH Act of 1965). The Act empowers the President to choose the recipients of the Medals on the basis of the recommendations made by the National Council on the Arts. No more than 12 Medals may be awarded per year.

Also included in this binder, for your information, is a list of previous National Medal of Arts recipients. The 1997 Medals will be awarded at a White House ceremony in the fall. The Frankel Humanities Awards will also be presented at that time.

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1997 Nominees

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PREVIOUS NATIONAL MEDAL OF ARTS RECIPIENTS:**1996**

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

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

1995

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

Opera singer
 Poet
 Patrons
 Actors
 Composer
 Architect
 Entertainer
 Painter/Sculptor
 Dancer/choreographer
 Bluegrass musician
 Arts education

1994

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

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

1993

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

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

1992

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

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

1991

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

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

1990

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

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

1989

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

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

1988

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

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

1987

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

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

1986

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

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

1985

Elliott Carter
 Ralph Ellison
 Jose Ferrer
 Martha Graham
 Louise Nevelson
 Georgia O'Keeffe
 Leontyne Price
 Dorothy Buffum Chandler
 Lincoln Kirstein
 Paul Mellon
 Alice Tully
 Hallmark Cards, Inc.

Composer
 Writer
 Actor
 Dancer/Choreographer
 Sculptress
 Painter
 Soprano
 Arts Patron
 Arts Patron
 Arts Patron
 Arts Patron
 Corporate Art Patron

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Biographies: First Priority

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Divider Title: _____ 1

CHRONOLOGY

- 1911 **Louise Bourgeois** is born in Paris on December 25, the middle child of three. Her parents own a gallery dealing primarily in historical tapestries.
- 1912 The family moves its residence to Choisy-le-Roi, keeping the gallery in Paris.
- 1919 The family business is expanded by establishing tapestry restoration workshops in nearby Antony. Louise, who draws well, begins to render fragments of missing imagery, which are used to restore tapestries.
- 1932 Bourgeois graduates from the Lycée Fénelon, Paris. Enrolls at the Sorbonne to study mathematics.
Her mother dies.
- 1935 Bourgeois decides to pursue an artistic career and is accepted to the École des Beaux-Arts. Dissatisfied with the strictly academic program, she leaves to study painting at the Académie Ranson, Académie Julian, Académie de la Grande-Chaumière, and the studios of Fernand Léger, Paul Colin, André Lhote, Achille-Émile-Othon Friesz, Roger Bissière, Yves Brayer, and Robert Wlérick. She also takes art history classes at the École du Louvre and works as a lecturer at the Musée du Louvre.
- 1938 Marries American art historian Robert Goldwater and moves to New York City.
Enrolls at the Art Students League, where she studies with Vaclav Vytlacil.
- 1939 Begins to exhibit in the United States.
Contributes prints to the *Fine Prints for Mass Production* exhibition at The Brooklyn Museum.
- 1941 Creates first large-scale sculptures.
Takes part in art-world war-effort activities such as the *Artists for Victory* exhibitions.
- 1945 Has first solo show of paintings at Bertha Schaefer Gallery, New York.
Exhibits in the Whitney Museum of American Art's *Annual Exhibition of Painting* and is represented almost yearly until 1962 by paintings, sculpture, or drawings according to the theme of the year.
- 1946 Begins working in Stanley Hayter's print-making studio, Atelier 17.
- 1947 Publishes *He Disappeared into Complete Silence*, a suite of engravings with text made in Hayter's studio.
- 1949 Has first solo exhibition of sculpture at Peridot Gallery, New York.
- 1950 Joins group of artists known as the "Irascibles" to protest the conservative selection for an exhibition of American painting planned at The Metropolitan Museum of Art, New York.
- 1950s Participates in many group exhibitions in museums, commercial galleries, and with fellow members of the American Abstract Artists, the Federation of Modern Painters and Sculptors, and the Sculptors Guild.
- 1951 Bourgeois's father dies.
Bourgeois becomes an American citizen.
The Museum of Modern Art, New York, acquires *Sleeping Figure*, the first of her sculptures to become part of a museum collection.
- 1960 Begins to teach art in public schools.
- 1963 Begins to teach art classes at Brooklyn College and at Pratt Institute, Brooklyn.

1966 Participates in Lucy Lippard's groundbreaking exhibition *Eccentric Abstraction*.
Subsequently becomes involved with feminist movement and political activities, which remain concerns throughout the following decades.

1967-72 Visits Pietrasanta marble works yearly.
Also uses local bronze foundries.

1973 Receives an Individual Artist's Grant from the National Endowment for the Arts.
Exhibits *The No March*, her first work of environmental scale, in the Whitney Museum of American Art's Biennial.
Robert Goldwater dies.

1974 Begins to lecture or act as visiting artist at numerous institutions, including Columbia University, Cooper Union, New York Studio School, and Yale University.

1977 Is awarded an Honorary Doctor of Fine Arts degree by Yale University.

1978 Is commissioned by General Services Administration to create her first outdoor public sculpture for Norris Cotton Federal Building, Manchester, New Hampshire.

1980 Receives Award for Outstanding Achievement in the Visual Arts from Women's Caucus for Art.

1981 Visits Carrara to continue work in marble.
Is elected Fellow of American Academy of Arts and Sciences, New York.

1982 Is given her first major museum retrospective at The Museum of Modern Art, New York.

1984 Is named Officier de l'Ordre des Arts et des Lettres by French Minister of Culture Jack Lang.

1985 Receives Skowhegan Medal for Sculpture.

1987 Receives Distinguished Artist Award for

Lifetime Achievement from the College Art Association.

1989 Is given first European retrospective, organized by Peter Weiermair at the Kunstverein in Frankfurt, which travels in Europe.

1990 Receives the Sculpture Center Award for Distinction in Sculpture 1990.

1991 Is awarded Grand Prix National de Sculpture by the French Minister of Culture.
Receives the first Lifetime Achievement Award from the International Sculpture Center, Washington, D.C.

1992 Participates in *documenta 9* in Kassel.

1993 Represents the United States at the 45th Venice Biennale.
Currently working on two sculpture commissions, one for the city of Chicago and one for Choisy-le-Roi.

Louise Bourgeois continues to live in Manhattan and to work in her Brooklyn studio with the help of her assistant and friend, Jerry Gorovoy.

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BETTY CARTER BIOGRAPHY

It wasn't so long ago that Betty Carter began singing in Detroit nightclubs and sitting in with such rising stars of bebop as Dizzy Gillespie and Charlie Parker. Later, she joined Lionel Hampton's band, touring the country, making her recording debut, beginning to write arrangements, and absorbing the independent business savvy that has helped shape her career ever since.

For most of that career, as a matter of both necessity and choice, the Flint, Michigan native has blazed her own trail through the music business. Today, however, as a testimony to the triumph of her art and her determination, there is little doubt that Betty Carter is the first lady of jazz, inspiring writers to come up with new variations on the obvious theme. In recent years she has been called "the most original jazz singer alive" (Entertainment Weekly), "our greatest living jazz vocalist" (Boston Phoenix), and simply "the best jazz singer in the world" (New York Newsday).

With the release of **I'M YOURS, YOU'RE MINE**, her fifth release for Verve since signing to the label in 1988, Carter again drives home the point that she does things her way, and when she does, she is in a league of her own. Supported by a cast of young musicians, most of whom she plucked from the Jazz Ahead program she sponsors every year, Carter challenges herself with an unusual repertoire and once again dazzles and surprises the listener with her unique and wondrous gifts of vocal interpretation.

"I think this album is a little bit different," Carter says. "It's a bright album. I don't know how I was able to do it but I did, and these musicians really came through for me." From the title track, which she composed with bassist Curtis Lundy, through such rarely heard gems as *Lonely House*, *Useless Landscape*, and *September Song*, **I'M YOURS, YOU'RE MINE** is an album of continuous revelation. "I was in Brazil the week that Antonio Carlos Jobim died," Carter explains, "and I bought an album which included *Useless Landscape*. I decided to do it because not too many singers have performed it. I've since learned that Ella Fitzgerald and Frank Sinatra did, but I figure that had to be a long time ago because I never heard them sing it. I learned a little Portuguese in the process, too," she adds with a laugh, "to show people that I can still learn something in my old age."

Carter Bio -- 2

Carter learned the Kurt Weill-Langston Hughes song *Lonely House* for a PBS special on Weill produced by Hal Willner. "And since no one has done [Weill's] *September Song* in ages," she says, "I figured, well, I'll try that too, and see what happens."

Carter's previous Verve release, her 1994 masterpiece live recording **FEED THE FIRE**, was a collaborative effort with three other musicians who are all leaders in their own right — pianist Geri Allen, bassist Dave Holland, and drummer Jack DeJohnette. For **I'M YOURS, YOU'RE MINE**, self-produced by Carter with engineer Joe Ferla, Carter went into the studio with a quintet (expanded to a double-bass sextet on two tracks) among whom only Curtis Lundy boasts a significant track record. But with Carter's guidance and encouragement, pianist Xavier Davis, drummer Gregory Hutchinson (members of Carter's working trio), bassist Matt Hughes, tenor saxophonist Mark Shim, and trombonist Andre Hayward, prove themselves worthy of Carter's generously shared limelight. "Usually when I choose a musician, he comes through for me," Carter says, "especially when I put him on a record. They may never do anything for anybody else but for some reason or another they play different for me. I get it out of them."

"Two musicians that I'm introducing on this album, Mark Shim and Andre Hayward, are two of the most talented players out there now, but they're still in hiding, you might say. It may take a few years for them to blossom, but they're ready now." Like Davis, Hutchinson, and Hughes, the horn players emerged from the Brooklyn-based Jazz Ahead workshops to which Carter devotes an intense week of her life every year. "I'm in there listening to what they've written, analyzing it, listening to them talk, and talking to them," Carter says of her Jazz Ahead participation. "It's communication time, camaraderie time. It's a very spontaneous thing. In terms of funding, we're on the edge all the time, but I guess that's the way life is, that's what makes it good."

Carter certainly knows how to survive, indeed thrive, on the edge. By the early 1960s, after scoring a pop hit with her classic duet with Ray Charles on *Baby It's Cold Outside*, Carter recorded several albums on her own. But it was after founding her own Bet-Car label in 1969 and taking firm control of her own career that Carter was most able to apply the lessons of discipline, arranging, and leadership that she had absorbed 20 years before from Lionel Hampton and his behind-the-scenes powerhouse wife, Gladys. "At the time, when I was with Hamp [1948-1951], I never dreamed that I was watching and listening to Gladys as a role model, as a woman in charge," Carter recalls. "It wasn't until later in life, when I started doing things for myself, that I realized what she was really all about. She was probably the first feminist and the word didn't even exist then. She was in charge and it was very early for a female to be

Carter Bio -- 3

in charge. She was in contact with all the heavies in the business and what she said went."

For nearly two decades Carter successfully nurtured her independent niche in the music business. Along the way she often provided wider recognition for her young and talented sidemen, a veritable Who's Who that includes pianists **John Hicks, Mulgrew Miller, Benny Green, Stephen Scott, Cyrus Chestnut, and Jacky Terrasson**; bassists **Michael Bowie, Ira Coleman, and Eric Revis**; and drummers **Lewis Nash, Kenny Washington, Clarence Penn, and Will Terrell**. In 1988, Carter signed with Verve and her own public profile was immediately heightened. Her Verve debut, **LOOK WHAT I'VE GOT**, garnered a Grammy and helped position Carter for the next six years at the top of Down Beat's critics and listeners polls. She was rewarded with Grammy nominations for the 1990 live album **DROPPIN' THINGS** and 1992's **IT'S NOT ABOUT THE MELODY**, as well. In addition to her regular rounds of concerts throughout Europe, Japan, and the United States, Carter was invited by President Clinton to perform for him at a private party at the White House, and just last August she participated in the President's satellite-linked birthday party, beamed into Radio City Music Hall from a stage in Washington, D.C.. Carter also headlined Verve's 50th Anniversary celebration at Carnegie Hall.

"I'm much more relaxed about my music than I've ever been," Carter told Down Beat in 1994. "I can let go. I can really put out. I can take all kinds of risks. ... I'm a jazz singer, there's no doubt about it, I reach and I take liberties. I do a lot of stuff – and it's MINE." On **I'M YOURS, YOU'RE MINE**, Carter demonstrates not only how she reaches and takes liberties but how she coaxes her young protégés to go out on the limb with her. At a time when all too many young jazz artists are hedging their bets by hewing to mainstream conservatism, Carter encourages her accompanists to join her in the ongoing experiment of continuous musical reinvention.

"After spending a week with them at my Jazz Ahead program, I tell the musicians, 'If I can get what I get out of you after one week, what could happen if you just kept on practicing and practicing for ten weeks, or a year?' I make them realize that if we can have this much fun in one week, then let's continue to have fun. But the only way to do that is if they have the opportunity to be creative, if they don't have that opportunity, they are going to be sad, and when they do get a job they're going to be putting too much pressure on themselves, and when you do that your creativity goes lacking."

Carter Bio -- 4

"It's hard to think of any other active singer who so completely embodies the ideals of jazz," Gene Seymour wrote of Carter in Newsday. The writer may have been referring specifically to Carter's extraordinary vocal technique, her melodic inventiveness, or her creative interplay with her accompanists, all of which are again abundantly evident in the exquisite performances on I'M YOURS, YOU'RE MINE. But he could just as easily have been describing Betty Carter's spirit – her total commitment to the moment, her unmitigated honesty, and the joy she shares in heart-to-heart communication – which after more than 50 years burns more brightly than ever.

I'M YOURS, YOU'RE MINE (314 533 182) in-store October 22nd on CD.

Press Contact: J'ai SaintLaurent, 212.333.8294

**Radio Contacts: Rachel Lewis, 212.333.8119
Bud Harner, 310.996.7905
Julie Kerr, 212.333.8449**

Verve Web Site: www.verveinteractive.com

AGNES GUND

765 Park Avenue, #14B
New York, New York 10021
Telephone (212) 249-5957

CURRENT POSITION

President, The Museum of Modern Art, New York, NY (June, 1995-)
(Previously Chairman and President)

PRESENT AFFILIATIONS

President, The Museum of Modern Art, NY (Trustee 1976-)
Trustee and Founder, Studio in a School Association, NY
Trustee, Aaron Diamond AIDS Research Center for City of NY
Trustee, American Academy in Rome, NY
Trustee, Chess-in-the-Schools, NY
Trustee, The Institute for Advanced Study, Princeton, NJ
Trustee, J. Paul Getty Trust, Malibu, CA
Member, Facilities and Design Committee, Brown University, RI
Member, Museum Council, Cleveland Museum of Art, OH
Member, International Advisory Board, SITE Santa Fe, NM

Honorary Trusteeships

Cleveland Center for Contemporary Art, Cleveland, OH
Independent Curators Incorporated, New York, NY

COMMUNITY RELATIONS

Benefactor - museums, arts organizations, social and
environmental organizations, political candidates and women's
issues.
Collector and lender - Paintings and sculpture primarily from
1940 to present
Juror - art panels, awards and exhibitions
Lecturer

PUBLICATIONS

Changing America: Blueprints for the New Administration,
"Arts and Culture," 1992
Mary Miss Catalog, 1980, Fogg Art Museum Cambridge, MA

AWARDS

Montblanc de la Culture Award, 1997
Doctor of Humane Letters, Brown University, 1996
Doctor of Fine Arts, Kenyon College, 1996
Women in the Arts, College Art Association, 1996
Fellow, American Academy of Arts and Sciences, 1995
Doctor of Humane Letters, Case Western Reserve University, 1995
Doctor of Humane Letters, Hamilton College, 1994
ArtTable Award for Distinguished Service to Visual Arts, 1994
American Academy in Rome Award, 1992

Agnes Gund

Page two

Governor's Award, New York State, Governor Mario Cuomo, 1988
Doris C. Freedman Award, New York City, Mayor Ed Koch, 1987

INTERESTS

Primarily involved with issues concerning women; pro-choice,
AIDS, art programs, education

TRAVEL

Extensive travel in the United States, Canada, Europe, Asia
and Australia

EDUCATION

A.M., Art History, Harvard University, Fogg Art Museum,
Cambridge, MA 1980

A.B., History, Connecticut College,
New London, CT. 1960

PERSONAL DATA

Born: August 13, 1938, Cleveland, Ohio
Married: Daniel Shapiro, lawyer
Children: David, Catherine, Jessica and Anna Saalfeld
from previous marriage

PAST BOARD OF TRUSTEES AFFILIATIONS

American Federation for the Arts, New York, NY (1972-78)
 American Research Institute for the Arts, Bloomington, IN
 The Andy Warhol Foundation for the Visual Arts, Inc., NY
 The Architectural History Foundation, Inc., New York, NY
 Brown University, Providence, RI (1990-1996)
 The Cleveland Institute of Art, Cleveland, OH (1968-72)
 The Cleveland Playhouse, Cleveland, OH (1968-72)
 Committee for Art & Urban Resources (Clocktower & PS 1), NY
 Connecticut College, New London, CT (1970-76)
 Hirshhorn Museum & Sculpture Garden, Washington, D.C.
 International Council, The Museum of Modern Art, New York, NY
 Karamu House, Cleveland, OH
 Lacoste School of the Arts in France, Inc., New York, NY
 MacDowell Colony, Peterborough, NH
 School of American Ballet, New York, NY

ADVISORY COMMITTEES

Battery Park City Fine Arts Committee, Chairperson, New York, NY
 The Cleveland Museum of Art, Cleveland, OH (1966-72)
 Committee for Visual Arts, Massachusetts Institute of Technology
 Cambridge, MA
 Metropolitan Transportation Authority, Arts for Transit, NY
 The New School for Social Research, New York, NY
 The New York Women's Foundation, New York, NY

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R É S U M É

DANIEL URBAN KILEY

TITLE	Senior Principal, Office of Dan Kiley
EDUCATION	Harvard Graduate School of Design (1936-1938)
PROFESSIONAL REGISTRATION	Registered Landscape Architect in California, Connecticut, Florida, Maryland, Michigan, Minnesota, Massachusetts, North Carolina, New York, Ohio, and Texas; Registered Architect in Vermont.

PROFESSIONAL EXPERIENCE

In a professional career spanning over 50 years, Dan Kiley has worked on some of this country's most important commissions with its most distinguished architects.

The recipient of many awards and honors, Dan Kiley's work has been shown at The Museum of Modern Art in New York, The Library of Congress in Washington, D.C., and in traveling national exhibitions. He has lectured extensively, and served on many design juries. His work has been widely published in professional and technical periodicals in the U.S. and abroad, including two issues of *Process: Architecture* devoted entirely to his work.

He served on President Kennedy's Advisory Council for Pennsylvania Avenue, The National Council for Arts and Government, The Boston Redevelopment Authority, The Cambridge Redevelopment Authority, The Washington, D.C. Redevelopment Land Agency, and The Vermont Council on the Arts. He has been a Landscape Architect in Residence of the American Academy in Rome.

As one of this country's most eminent landscape architects, Dan Kiley combines experience and imagination with the vision to create classic civic design where building and site come together as one. His designs have been widely cited for their ability to raise public consciousness and enhance awareness of man's relationship to nature, while maintaining a sense of joyousness, fun, and excitement.

H O N O R S A N D A W A R D S

1995	Arnold W. Brunner Prize in Architecture, American Academy of Arts and Letters	New York, NY
1995	25 Year Award: Ford Foundadation Building, American Institute of Architects	New York, NY
1993	Honorary Degree - Doctor of Humane Letters, Green Mountain College	Poultney, VT
1992	Outstanding Lifetime Achievment Award The Alumni/ae Council of the Harvard Graduate School of Design	Cambridge, MA
1992	Excellence on the Waterfront Award, Waterfront Council: NCNB Plaza	Washington, DC
1991	ASLA Merit Award: Henry Moore Sculpture Garden	Kansas City, MO
1991	Kansas City Urban Design Award of Excellence: Nelson-Atkins Museum of Art Henry Moore Sculpture Garden	Kansas City, MO
1991	Governor's Award for Excellence in the Arts, Vermont Council on the Arts	Montpelier, VT
1991	Chicago Architecture Award, Illinois A.I.A.	Chicago, IL
1990	Dallas Urban Design Award: Fountain Place	Dallas, TX
1990	Academician, National Academy of Design	
1990	The Year of the Landscape, A Celebration to Honor Dan Kiley: American Academy in Rome	New York, NY
1990	Design Excellence Awards: Henry Moore Sculpture Garden	Kansas City, MO
1990	National Landscape Award: Ford Foundation Building	Washington, DC
1990	Creative Arts Award, Presented by Edward Albee, Brandeis University Citation in Architecture	Waltham, MA
1988	Distinguished Designer Fellowship, National Endowment for the Arts	Washington, DC
1988	Thomas Jefferson Medal in Architecture, University of Virginia	Charlottesville
1987	ASLA Merit Award: Fountain Place	Dallas, TX
1987	Thomas Jefferson Professor, University of Virginia	Charlottesville, VA
1985	Daniel Urban Kiley Lectureship Established at Harvard University Graduate School of Design	Cambridge, MA
1983	Citation for Outstanding Contributions to Landscape Architecture, American Horticultural Society	Philadelphia, PA

HONORS AND AWARDS - CONTINUED

1978	Award for Design Excellence: Columbus Indiana Bell Building	Columbus, IN
1978	Citation for Collaborative Achievement, The Architectural League of New York: New York Botanical Garden	New York, NY
1977	U.S. Federal Highway Administration Environmental Award: Route 66	Columbus, IN
1975	American Academy in Rome, Landscape Architect in Residence	Rome, Italy
1974	U.S. Federal Highway Administration: E.R. Squibb Co.	Lawrenceville, NJ
1973	N.L.A. Award - Residential Design	Columbus, IN
1973	A.I.A. Honor Award, Dayton Chapter: Miami River Corridor Study	Dayton, OH
1973	Architectural Record Award: E.R. Squibb Co.	Lawrenceville, NJ
1973	A.A.N. Interior Court Design: E.R. Squibb Co.	Lawrenceville, NJ
1973	A.A.N. Exterior Landscape Design: E.R. Squibb Co.	Lawrenceville, NJ
1972	A.I.A. Collaborative Achievement in Architecture Award: R.I.T	Rochester, NY
1971	A.I.A. Allied Professions Medal	Washington, DC
1971	A.A.N. Merit Award: Irwin Union Bank & Trust Co.	Columbus, IN
1970	A.I.A. Honor Award: Milwaukee Center for Performing Arts	Milwaukee, WI
1970	Progressive Architecture Design Award: U.C., Santa Cruz	Santa Cruz, CA
1970	Landscape Architecture Award of Merit: Oakland Museum	Oakland, CA
1970	A.I.A. Architectural Firm Award	Milwaukee, WI
1970	A.I.A. Award: IBM Building	
1969	Grand Award for Excellence: Michelin Tire Corporation	Lake Success, NY
1969	A.A.N. Award: Oakland Museum	Oakland, CA
1969	A.A.N. Award: Ford Foundation Building Atrium	New York, NY
1969	Governor's Award: Oakland Museum	Oakland, CA
1968	Bard Award (City Club of New York): Ford Foundation	New York, NY
1968	Academician, National Academy of Design	
1968	75th Anniversary Medal: National Sculpture Society	New York, NY
1967	Bard Award (City Club of New York): North Court Lincoln Center	New York, NY

HONORS AND AWARDS - CONTINUED

1967	Laboratory of the Year: Natl. Center for Atmospheric Research	Boulder, CO
1966	A.I.A. Gold Medal Award: Independence Mall - Third Block	Philadelphia, PA
1966	A.I.A. Award: Kenwood-Hyde Park Housing	Chicago, IL
1966	H.U.D. Award - Landscape Excellence: Kenwood-Hyde Park Housing	Chicago, IL
1964	A.A.N. Award: Concordia Senior College	Fort Wayne, IN
1963	F.H.A. First Honor Award: S.W. Redevelopment Capitol Park	Washington, D.C.
1963	A.I.A. First Honor Award: Stiles and Morse Colleges, Yale University	New Haven, CT
1962	A.S.L.A. Award of Merit: Residential Design	Columbus, IN
1959	Progressive Architecture Design Award: Central District Filtration Plant	Chicago, IL
1959	A.I.A. First Honor Award: Concordia Senior College	Fort Wayne, IN
1957	House and Home Award of Merit: Residential Design	
1949	Honorable Mention, Chicago Tribune: "Better Homes for Living"	Chicago, IL
1947	First Prize, Jefferson Memorial Competition (with Eero Saarinen)	St. Louis, MO
1945	Legion of Merit - U.S. Army: Courtrooms, Nuremberg, Germany	Washington, D.C.
1944	U.S. Air Force Special Commendation: Transport Command International Airport	Washington, D.C.

MAJOR COMMISSIONS

Riverfront Park
Corning, New York

Riverfront park for the city of Corning. Sponsored by Corning Inc., in conjunction with their new corporate headquarters designed by Kevin Roche and John Dinkeloo.
1993

Twin Farms Inn
Barnard, Vermont

Master planning of exclusive New England Inn.
Architects: Truex, deGroot, Cullins
1993

Guam Legislature Building
Agana, Guam

Landscape design for new legislature building complex.
Architect: Herbert Beckhard, Beckhard Richlan Associates
1990 -

National Sculpture Garden
Washington, D.C.

Project
Director: J. Carter Brown
1989-1992

A.G.Group Headquarters
Brussels, Belgium

Architects: M. Polak, Joanna Alimanestianu
1992

Pierpont Morgan Library
New York, New York

Architects: Voorsanger and Associates
1992

Washington International
University in Virginia
Lcesburg, Virginia

Project
Architects: Arata Isozaki & Associates;
Cooper Robertson + Partners
1989-1991

Henry Moore Sculpture Garden
Kansas City, Missouri

In collaboration with Jacquelin Robertson
1989

University of Chicago, North Campus
Chicago, Illinois

Architects: Hammond, Beeby & Babka;
Cooper Robertson + Partners, 1988-1989

North Carolina National Bank Plaza
Tampa, Florida

Architect: Harry Wolf
1985

Fountain Place
Dallas, Texas

Architects: I. M. Pei and Harry Cobb of Pei Cobb Freed & Partners, 1985

Bank of Korea
Seoul, Korea

Project
Architects: Prentice & Chan; Olhausen
1981

London Standard Chartered Bank
London, England

Architects: Fitzroy, Robinson
1979

MAJOR COMMISSIONS - CONTINUED

Dallas Art Museum
Dallas, Texas

Architect: Edward Larrabee Barnes
1979

Detroit Institute of Art
Detroit, Michigan

Landscape Design.
1979

New York Botanical Gardens
The Bronx, New York

Master Plan.
Architect: Edward Larrabee Barnes
1973-80

John F. Kennedy Library
Boston, MA

Architect: I.M. Pei
1978

Discovery Park, Fort Lawton Park
Seattle, Washington

Masterplan.
1975

Baltimore Inner Harbor
Baltimore, Maryland

Project
Architect: Kenzo Tange
1972

National Gallery of Art, East Wing
Washington, D.C.

Architect: I. M. Pei
1971

Dalle Centrale, La Defense
Paris, France

Kilometre long mall on Grand Axis.
1970

Miami River Corridor Study
Dayton, Ohio

Master plan
1970

Pacific Petroleum Building
Calgary, Alberta, Canada

Architect: Dan Kiley
1967

Royal Bank of Canada
Calgary, Alberta, Canada

Architect: Dan Kiley
1967

Calgary Place
Calgary, Alberta, Canada

Architect: Dan Kiley
1967

Ottawaquechee River Study
Ottawaquechee, Vermont

Master plan. Opening with Lady Bird Johnson and Governor
Hoff (Vermont). 1967

Chicago Inland Regional Parks
Chicago, Illinois.

Master plan
1967

University of Lagos
Lagos, Nigeria

Architects: Griffis McMillan & Mileto
1966

New Haven Parks
New Haven, Connecticut

Master planning for 6 parks
1966-80

MAJOR COMMISSIONS - CONTINUED

Washington Mall and Tidal Basin
Washington, D.C.

Cummins Engine Co.
Darlington, England

Rochester Institute of Technology
Rochester, New York

Ford Foundation Building
New York, New York

Oakland Museum
Oakland, California

Chicago Art Institute
Chicago, Illinois

Hamilton-Cosco Company
Columbus, Indiana

Lincoln Center
New York, New York

Independence Mall - 3rd Block
Philadelphia, Pennsylvania

Dulles, Washington Airport
Chantilly, Virginia

Chicago Water Filtration Plant
Chicago, Illinois

The Rockefeller University
New York, New York

United States Air Force Academy
Colorado Springs, Colorado

Aluminum Company of Canada
Kitimat, British Columbia

Jefferson Memorial Arch
St. Louis, Missouri

Nürnberg Palace of Justice
Nürnberg, Germany

Masterplan Update
Architects: Skidmore, Owings & Merrill
1965

Architect: Eero Saarinen
1964

Architects: Kevin Roche, Harry Weese, Edward Larrabee
Barnes, Hugh Stubbins; 1964

Atrium Design.
Architect: Kevin Roche; 1964

Architects: Kevin Roche and John Dinkeloo
1962

Stanley McCormick Court; McCormick Blair, CHM Trustees.
1962

Architect: Harry Weese
1962

Architects: Harrison & Abramovitz; Philip Johnson; Eero
Saarinen; P. Belluschi, 1960

Architect: H2L2
1959

Architect: Eero Saarinen
1958

Architect: C.F. Murphy
1957

Architects: Harrison & Abramovitz
1956

Architects: Skidmore, Owings & Merrill
1955

Planner: Clarence Stein
Architects: Weyer & Whittlesey, 1951

Architect: Eero Saarinen
1947

For the Nürnberg Trials
Architect: Dan Kiley
1945

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ANGELA LANSBURY

Biography

Angela Lansbury has enjoyed a career without precedent. Her professional career spans more than half-a-century, during which she has flourished, first as a star of motion pictures, then as a four-time Tony Award-winning Broadway musical star, and in television as the star of "Murder, She Wrote," the longest running detective drama series in the history of television.

Angela Brigid Lansbury was born in London on October 16, 1925. Her father, Edgar Isaac Lansbury, was a timber merchant. Her mother, Moyna Macgill, was a popular actress. At age ten, Angela saw John Gielgud as "Hamlet" at the Old Vic and vowed that someday she would become an actress. She attended the Webber-Douglas School of Dramatic Art in London.

The great influence on Angela's young life was her grandfather, the Right Honourable George Lansbury, a prominent pacifist, and leader of the British Labour Party from 1931-35. "He was six feet tall with great mutton chop whiskers," his granddaughter recalls. "He was a rare spirit who could fill any place with his presence. I remember him bringing Oxford Street to a dead halt. The bus drivers spotted him and climbed down from their cabins to shake his hand. He had an aura that charmed people off their sticks. I was taken to hear him, and then, at home, I'd get up and give extemporaneous speeches, imitating him. He awed me.

"He was a fierce pacifist, and great friend of Gandhi's, yet all his desperate efforts to seek peace came to naught. He went to see Hitler personally. He came to America to see Eleanor Roosevelt. He died in 1940, really of a broken heart."

That same year, in order to escape the London Blitz, Moyna Macgill (who had driven an ambulance during the early days of the aerial Battle of Britain) evacuated fourteen-year-old Angela and her younger twin brothers, Edgar and Bruce, to the United States. (Their father had died when Angela was nine). Together with 600 other young refugees, they escaped with the last boatload of children to leave the British Isles before German submarines made further Atlantic crossings impossible.

The family lived in Westchester County for a year, during which time Angela commuted to the Feagin School of Dramatic Arts in Manhattan. She received her first professional job at age sixteen when she performed a cabaret act in Montreal.

-more-



2/Angela Lansbury-Biography

Eventually the family relocated to Los Angeles, where Moyna Macgill hoped to find work in the movies. Instead, it was seventeen-year-old Angela who landed a seven-year contract at MGM after director George Cukor cast her as Nancy, the menacing maid, in "Gaslight." Her cunning performance won her a 1944 Academy Award nomination for Best Supporting Actress. The following year she received a second nomination, again as Best Supporting Actress, as the doomed Sybil Vane in "The Picture of Dorian Gray." That poignant role earned her a Golden Globe Award.

Lansbury has appeared in 44 motion pictures to date. They include such classics as "National Velvet," "The Harvey Girls," Frank Capra's "State of the Union," Cecil B. DeMille's "Samson and Delilah," "The Court Jester," "The Long Hot Summer," "The Manchurian Candidate" (for which she received her third Academy Award nomination, the National Board of Review Award and her second Golden Globe Award), "The World of Henry Orient" "Bedknobs and Broomsticks" and "Death on the Nile" (a second National Board of Review Award). In 1991 she was the voice of Mrs. Potts in the Disney animated feature, "Beauty and the Beast."

The actress made her Broadway debut in 1957 when she starred as Bert Lahr's wife in the French farce, "Hotel Paradiso." In 1960 she returned to Broadway as Joan Plowright's mother in the season's most acclaimed drama, "A Taste of Honey" by Shelagh Delaney.

In March 1963, Lansbury told a reporter for the Los Angeles Times, "This sounds corny as hell, but I really have an enormous amount of dancing and rhythm in me. This is going to come out one of these days--then watch out. I've never been an entertainer, and I want to be. I've done the acting, now I want to entertain."

One year later, she starred on Broadway in her first musical. "Anyone Can Whistle" It closed after only nine performances. But Lansbury returned to New York in triumph in 1966 as "Mame." She played the role for two years on Broadway and later to sellout audiences in Los Angeles and San Francisco.

"Mame" earned Lansbury the first of her unprecedented four Tony Awards as Best Actress in a Musical. She received the others as the Madwoman of Chailot in "Dear World" (1968), as Mama Rose in the 1974 revival of "Gypsy" and as Mrs. Lovett in "Sweeney Todd" (1979). In 1978 she starred as Mrs. Anna for a limited engagement of "The King and I."

3/Angela Lansbury - Biography

Concurrent with her musical ventures, Lansbury continued to act in serious dramas. In 1971 she returned to London to appear in the Royal Shakespeare Company production of Edward Albee's "All Over." In 1975, again in London, she played Gertrude to Albert Finney's "Hamlet" in the National Theater production. In 1976 she acted in two Albee one-act plays, "Counting the Ways" and "Listening," at the Hartford Stage Company. As the actress once told an interviewer, "If you want to keep revitalizing yourself as an artist, you have to go where the work is. That's the way to continue to find new audiences."

She was to find her largest audience on television. Although Lansbury had acted in live dramas during *the golden age of television* in the 1950s in such shows as "Robert Montgomery Presents," "Playhouse 90" and "Lux Video Theatre." When she starred as Mrs. Gertrude Vanderbilt Whitney in the 1982 miniseries "Little Gloria...Happy at Last," she had not acted on television in seventeen years. She followed that Emmy-nominated performance with roles in the miniseries "Lace" and "A Christmas Story: The Gift of Love."

In 1984-1996 she starred as Jessica Fletcher, a mystery-writing amateur sleuth, on "Murder, She Wrote." Eight seasons later, in 1992, Lansbury added to her responsibilities by becoming the series' executive producer.

During the past decade she has also found time to star in the motion picture-for-television, "Mrs. 'Arris Goes to Paris" (directed by Anthony Shaw) as well as in "Shootdown," "The Love She Sought" and the Hallmark Hall of Fame presentation, "The Shell Seekers." She developed a video and co-wrote a book, both titled Positive Moves, about fitness and well-being.

After "Murder, She Wrote" concluded its twelve season run in May 1996, Lansbury returned to her theatrical roots by starring on CBS in "Mrs. Santa Claus," the first original musical for television in forty decades.

She has been unstinting of her time with scores of civic involvement's, ranging from the American Red Cross to the Salvation Army. As a member of the AmFAR National Council, her energies in the war against AIDS have raised several million dollars. Most recently she has become the National spokesperson for Childreach.

4/Angela Lansbury - Biography

Among her numerous honors: in 1996 she was inducted into the Television Academy Hall of Fame, in June 1994 she was named a Commander of the British Empire by Queen Elizabeth II, in 1992 she received the Silver Mask for Lifetime Achievement from the British Academy of Film and Television Arts, in 1990 she received an honorary doctorate in humanities from Boston University and in 1982 she was inducted into the Theatre Hall of Fame. She has been nominated for 16 Emmy Awards (twelve for "Murder, She Wrote"), and three Oscar nominations. She has won six Golden Globe Awards (four for "Murder, She Wrote") and has been nominated for an additional eight.

Angela Lansbury married Peter Shaw on August 12, 1949. She and Shaw, a former MGM production executive, have three children, and live in Los Angeles.

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Best known as Artistic Director of the Metropolitan Opera, **James Levine** has developed a relationship there since his debut 25 years ago that is unparalleled in its history and unique in the musical world today. He opened the 1996-97 Met season with performances of *Andrea Chénier* and *The Bartered Bride*; led new productions of *Carmen* and *Wozzeck* and revivals of *Così Fan Tutte* and *Un Ballo in Maschera*; and will conclude the season with three cycles of *Der Ring des Nibelungen*. Since 1971 he has conducted more than 1600 performances of 70 different operas at the Met, including the company premieres of Mozart's *Idomeneo* and *La Clemenza di Tito*; Gershwin's *Porgy and Bess*; Stravinsky's *Oedipus Rex*; Verdi's *I Vespri Siciliani*, *Stiffelio* and *I Lombardi*; Weill's *Rise and Fall of the City of Mahagonny*; Schoenberg's *Erwartung*; Berg's *Lulu*; and the world premiere performances of John Corigliano's *The Ghosts of Versailles*. He inaugurated the Metropolitan's live performance television series, founded its Young Artist Development Program, returned Wagner's complete *Ring* cycle to the Met repertoire (the first integral cycles in 50 years), and reinstated recitals and concerts at the opera house -- a former Metropolitan tradition.

Expanding on that tradition, the MET Orchestra and James Levine began touring in concert in 1991, and since then have performed around the world including in Japan and Canada; at Expo '92 in Seville; in the Orchestra's German debut in Frankfurt in 1994; on a cross-country tour of the U.S. in 1995; across Europe in May 1996; and each year in three concerts on its own subscription series in New York's Carnegie Hall. After the last Met *Ring* cycle in May, Mr. Levine takes the Company to Japan again -- three weeks in Nagoya, Yokohama and Tokyo in performances of *Tosca*, *Cavalleria Rusticana/Pagliacci* and *Così Fan Tutte*, the Verdi *Requiem* and *La Damnation de Faust*.

James Levine's most recent recordings with his Met forces include an all-Berg CD with Renée Fleming and *Der Fliegende Holländer* (Morris/Voigt/Heppner/Rooter/Groves) for Sony Classical; *Erwartung* (Jessye Norman) for Philips Classics; *Manon Lescaut* (Freni/Pavarotti/Croft/Bartoli) and *I Lombardi* (Pavarotti/Anderson/Ramey/Leech) for Decca; and an aria album with Bryn Terfel, *Idomeneo* (Domingo/Bartoli/Vaness/Murphy/Hampson/Lopardo/Terfel), Richard Strauss' "Don Quixote"/"Tod und Verklärung," a second Wagner preludes disc, Mozart arias with Kathleen Battle, and a video and audio release of excerpts from his 25th anniversary Met Gala (April 27, 1996), all for Deutsche Grammophon.

Mr. Levine has had close associations since the 1970s with the Chicago Symphony Orchestra (which he led for 20 years as Music Director of the Ravinia Festival); the Berlin Philharmonic at home, at the Salzburg Whitsun and Lucerne Festivals, and on tour in the U.S.; and the Vienna Philharmonic at the Salzburg Festival, in Vienna, and on tour in Europe, America and the Far East. He took the Vienna Philharmonic on a two-week tour of Japan in November 1995, and returned to Japan in June 1996 for the first in a series of concerts with "The Three Tenors." (Their world tour has taken them in recent months to England, Germany, Austria, America, Sweden, Canada and Australia following the opening performance in Tokyo.) Maestro Levine led the Munich Philharmonic in three concerts last January; will be heard in New York in recital in March with Cecilia Bartoli and in April with Ken Noda and Hermann Prey; and records Beethoven piano concerti, with Evgeny Kissin and the Philharmonia Orchestra in London, and the final session for Disney's newest animation project, "Fantasia '99," with the Chicago Symphony this season.

Among James Levine's recordings released in 1996-97 are the conclusion of a live Brahms symphonies cycle with the Vienna Philharmonic, a live recording of "Das Lied von der Erde" (Norman/Jerusalem/Berlin Philharmonic) and two Dvorak symphonies (with the Dresden Staatskapelle) for DG; an all-Debussy recital with Dawn Upshaw and Beethoven with Evgeny Kissin (Sony Classical); and "Bel Canto" Italian songs with Cecilia Bartoli (Decca).

James Levine was a regular guest at the Salzburg Festival for eighteen summers between 1975 and 1993. His collaboration there with the late Jean-Pierre Ponnelle included new productions of Mozart's *La Clemenza di Tito* (later filmed by UNITEL), the legendary *Die Zauberflöte* (the longest-running opera production in the Festival's history), *Idomeneo* and *Le Nozze di Figaro*, as well as the Festival's premiere productions of Offenbach's *Les Contes d'Hoffmann* and Schoenberg's *Moses und Aron*. He will return to Salzburg in 1999 (following the conclusion of his commitment to the Bayreuth Festival) to lead that Festival's first-ever performances of Busoni's *Doktor Faust*, a co-production with the Metropolitan Opera, where he will also lead the work in the 2000-2001 season.

In 1982, Maestro Levine had the distinction of conducting the Centennial Production of *Parsifal* in Bayreuth, and found the work in that unique theatre so artistically satisfying that he returned each summer to conduct its revival and, eventually, a second new production of the same work. In 1994, he first led the *Ring* cycle at Bayreuth, and he will return in July to conduct the fourth consecutive summer of the Kirchner/Rosalie production of the *Ring* there, during which *Götterdämmerung* will be filmed for television by UNITEL.

In addition to his responsibilities at the Metropolitan Opera, James Levine is a distinguished pianist and an active recital collaborator, especially in Lieder and song repertoire. He began accompanying such great artists as Jennie Tourel, Hans Hotter and Eleanor Steber more than 30 years ago, and since that time has given joint recitals with many of the great singers of our time, among them Jan Peerce, Adele Addison, Régine Crespin, Nicolai Gedda, Leontyne Price, Christa Ludwig, Vladimir Chernov, Plácido Domingo, Birgit Nilsson, Cornell MacNeil, Kathleen Battle, Kiri Te Kanawa, Hermann Prey, Jessye Norman, Bryn Terfel, Luciano Pavarotti, Elisabeth Söderström, Paul Groves, Renata Scotto, Martti Talvela, Tatiana Troyanos, Marilyn Horne, Maria Ewing, Uwe Heilmann, Margaret Price, Dawn Upshaw and Frederica von Stade.

Mr. Levine was the first recipient of New York City's annual cultural award and was presented with the Smetana Medal by the Czechoslovak government in 1986. He has been named "Musician of the Year" by the journal Musical America, was featured in a Time magazine cover story, and was the subject of a television documentary co-produced by UNITEL and PBS. He holds honorary doctorates from the University of Cincinnati, the New England Conservatory of Music, Northwestern University and the State University of New York, and has lectured at Harvard and Yale Universities, Sarah Lawrence College and The Juilliard School.

Born in Cincinnati, Ohio, in 1943, James Levine made his debut as piano soloist with the Cincinnati Symphony Orchestra at the age of ten, at which time he also began intensive studies in music theory and interpretation with Walter Levin, the first violinist of the LaSalle Quartet. He attended The Juilliard School, where he completed the undergraduate requirements in one year and stayed on to study piano with Rosina Lhévinne and conducting with Jean Morel. At the invitation of George Szell he left Juilliard to join the conducting staff of the Cleveland Orchestra -- at age 21, the youngest assistant conductor in the orchestra's history. He made his Metropolitan Opera debut conducting "Tosca" on June 5, 1971. He became the Metropolitan's Principal Conductor in 1973, Music Director in 1976, and Artistic Director in 1986.

February, 1997

Full Name James LevineNationality American Birthplace Cincinnati, Ohio Birthdate 6/23/43

Education and training Theory, style, interpretation -- Walter Levin;
Piano -- Regina Lhévinne, Rudolf Serkin; Chamber music -- Walter Levin,
Robert Mann, Walter Trampler; Conducting -- Jean Morel, Wolfgang Vacano,
Max Rudolf, George Szell; Lieder repertoire -- Hans Hotter, Jennie
Tourel, Adele Addison, Pierre Bernac, Martial Singher, Mack Harrell.
Marlboro Festival 1956; Aspen Festival 1957-1965; The Juilliard School
1961-64.

Positions (list all positions in chronological order)

Title	Organization	Location	Years
Assistant Conductor	Cleveland Orchestra	Cleveland, Ohio	1964-70
Founder and Music Director	University Circle Orchestra (student orchestra)	Cleveland Institute of Music	1966-72
Music Director	Meadowbrook Festival Orchestra	Oakland, Michigan	1967-69
Music Director	Cleveland Concert Associates	Cleveland, Ohio	1968-72
Principal Conductor	Metropolitan Opera	New York	1973-
Music Director	Ravinia Festival (Chicago Symphony)	Highland Park, Illinois	1973-93
Music Director	Cincinnati May Festival	Cincinnati, Ohio	1974-78
Music Director	Metropolitan Opera	New York	1976-86
Artistic Director	Metropolitan Opera	New York	1986-

Other biographical information studied piano from age 4; debut with Cincinnati Symphony at age 10 (Mendelssohn D-major Concerto); has conducted and performed as piano soloist with virtually every major orchestra in US and Europe; active as chamber musician and song recital accompanist with leading instrumentalists and singers; has taught conducting and interpretation at the Cleveland Institute of Music and lectured at The Juilliard School, Harvard, Yale, and Sarah Lawrence Colleges

Honors 10 Grammy Awards; 4 Emmy Awards; Honorary Doctorate, U. of Cincinnati; Honorary Doctorate, New England Conservatory of Music; Honorary Doctorate, Northwestern University; Honorary Doctorate, State University of New York at Potsdam; first recipient of Cultural Award of City of New York; St. Nicholas Medal; Smetana Medal from Czech government Award for Distinguished Achievement in the Arts (Third Street Music School Settlement, 1996); Gold Medal for Distinguished Service to Humanity (National Institute of Social Sciences, 1996)

Agent and Address Ronald Wilford, Columbia Artists Management, New York

Mailing Address Metropolitan Opera, Lincoln Center, New York NY 10023

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ALL NOMINATIONS

Professional credits or accomplishments; include awards, honors and recognition; cite, in chronological order, major works, accomplishments and/or contributions to the excellence, growth, support and availability of the arts:

The magic of the **MacDowell Colony**, its philosophical and physical premise, has inspired the creative talents of American artists from all major disciplines for nearly a century.

Each year concertos and operas, paintings and sculptures, novels, poetry and plays, films and film scripts are produced at MacDowell by the most outstanding artists in America. Colonists have won over 50 Pulitzer prizes. Many have received the Rome Prize, Guggenheim or MacArthur fellowships.

Aaron Copland, a former president of the Colony and one of its most enthusiastic and loyal supporters, composed parts of *Appalachian Spring* at MacDowell. Virgil Thompson worked on *Mother of Us All*. Leonard Bernstein completed his *Mass* there. Thornton Wilder had nine residencies and based *Our Town* on Peterborough. *Porgy and Bess* was conceived of at MacDowell. Writers and poets include Willa Cather, James Baldwin, Studs Terkel, Frances Fitzgerald, Galway Kinnell, Stanley Kunitz, Edwin Arlington Robinson, Elinor Wylie, Jane Cooper, Oscar Hijuelos, Barbara Tuchman and Alice Walker to name just a few. Interdisciplinary artists Meredith Monk and Spalding Gray have worked there. A recent traveling exhibition resulting from the 1996-97 New Hampshire MacDowell Celebration highlighted the contribution of visual artists during the last century who have been to MacDowell. They include Milton Avery, Glenn Ligon, Lilla Cabot Perry, Faith Ringgold, Benny Andrews, and Nell Blaine.

The MacDowell Colony has served as the model for many of the artists' residency programs in existence today, and is a founding member of the Alliance of Artists' Communities, a national organization formed to strengthen the vital services provided by colonies to creative artists in this country. Each year the Edward MacDowell Medal is awarded to an artist who has made an outstanding contribution to American culture. During its 37 year history, the Medal has become a coveted honor because it is awarded by one's peers. Up to a thousand people attend the Medal award ceremony held on the Colony's western New Hampshire, Monadnock Valley grounds.

FOR ARTS PROFESSIONALS AND INDIVIDUAL ARTS PATRONS ONLY

Title and business affiliation:

FOR ORGANIZATIONS

Description of organization:

The MacDowell Colony was the first artists' community established in the United States and is widely viewed as the premier and most distinguished colony in the country. Founded in 1907 by American composer Edward MacDowell, the Colony has served as a work place for artists for the past 90 years. Over 4,250 writers, visual artists, composers, architects, filmmakers and interdisciplinary artists from all regions have worked at MacDowell. A National Historic Landmark, the Colony has 32 artists' studios situated on 450 acres in Peterborough, New Hampshire. The program at MacDowell is simple and effective. Artists in residence receive room, board, and the exclusive use of a studio for up to two months. 225 artists are selected each year. Talent is the sole criterion for admissions; residence fees are voluntary. The annual budget of \$1.25 million is raised primarily from contributions from individuals, corporations and foundations. The National Endowment for the Arts and the New Hampshire State Council on the Arts have been strong supporters of the program.

New Hampshire community interest and support is long-standing -- through volunteer efforts by local friends, ex-officio Board of Directors status of Governor Jeanne Shaheen, and board leadership -- all important Colony traditions.

A sterling example of MacDowell's important role in the state and to the vitality of the arts was a 1993 private sector led initiative, which combined the creative energies of 58 state and regional cultural, educational and community organizations. The New Hampshire MacDowell Celebration was an innovative two-year collaboration which was described by Robert MacNeil, Chairman of the MacDowell Colony Board of Directors, as a "landmark and pioneering endeavor." "Collaboration on this scale within the national cultural community is rare; in the current challenging economic environment, competition is the norm," he said, announcing the project three years ago.

The goal of the New Hampshire MacDowell Celebration was to build audience and visibility for the artistic resources of the State of New Hampshire -- locally, regionally and nationally.

Additional objectives were to:

- ☐ Increase awareness of the MacDowell Colony's central role in stimulating creativity in all of the arts to the benefit of audiences worldwide
- ☐ Foster visibility for the quality and diversity of New Hampshire's cultural resources
- ☐ Maximize Celebration exposure via a coordinated communications strategy, while simultaneously aiding individual publicity efforts of the more than 50 collaborative partners

To reach newcomers and particularly New Hampshire visitors, events were arranged to coincide with peak tourism periods -- July, August and fall foliage. The State Department of Tourism was an early ally and a toll free number was installed for fulfillment of brochure/events listings.

Over 200 activities ... from a presentation by cultural historian Brendan Gill at the annual meeting of the New Hampshire Historical Society to an exhibit of paintings at the Society for the Protection of New Hampshire Forests ... and an outdoor re-enactment of MacDowell Colonist Thornton Wilder's *Our Town* ... resonated throughout the summer, fall, and winter New Hampshire seasons in 1996-1997. More than 500,000 citizens and visitors attended lectures, performances, and special showings with MacDowell themes during the Celebration. Countless more learned of MacDowell's artistic enterprise through public relations and library exchange programs.

The creative resources invested will continue to have a place in New Hampshire and other classrooms this spring. Chubb Life, the New Hampshire Writers and Publishers Project, New Hampshire State Library, and Knowledge Network of New Hampshire Public Television are spearheading an educational initiative using Celebration archives and research. Targeted to high school classrooms, the educational package includes lesson suggestions and copies of "MacDowell: An American Artists' Colony", an original video documentary produced by the New Hampshire PBS affiliate for the Celebration. This effort also included a broad distribution of "Community of Creativity: A Century of MacDowell" published by the Currier Gallery of Art as a companion to their major exhibition.

The MacDowells had a vision in 1896 that went far beyond the land they purchased in Peterborough. It evolved over the years into the nation's first artistic colony -- a place to recharge and sometimes blend the creative energies of sculptors, poets, writers, musicians, photographers and artists of all kinds. That vision was collaborative. And so was the idea to celebrate the achievements fostered there since its beginning. The National Medal of Arts would honor both the Colony and all participating organizations.

PATRONS AND PATRON ORGANIZATIONS ONLY

Specific artistic projects supported by individual, organization or foundation (include level of funding or participation and project dates):

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Statement of Nomination:

Adrienne Rich was born in Maryland in 1929, and now lives in California where she teaches at Stanford University. She and I were in the same class at Radcliffe and Harvard. Other poets there, with whom Adrienne overlapped, included John Ashbery, Frank O'Hara, Robert Bly, and Kenneth Koch. It will not pass unnoticed that Adrienne was the only woman. There were magnificent American women poets as far back as Emily Dickinson, onward through Marianne Moore and Elizabeth Bishop, but there were few. By 1996, many if not most of the best poets in America are women, paralleling women's advancement in other arts and professions. Adrienne Rich has led the way, from the 1950s on. My late wife Jane Kenyon, one of the younger poets, continually acknowledged the encouragement and inspiring leadership of Adrienne Rich.

She published her first book when we were seniors in college, an offensive act for which we managed to forgive her. *A Change of World* (1951) was technically superb, "well-mannered" as W. H. Auden put it. (He wrote the preface to her volume, which he selected for the Yale Series of Younger Poets.) In 1955 *The Diamond Cutters* increased the range of her techniques, but it was with her third book--*Snapshots of a Daughter-in-law* in 1963--that she began to move from accomplishment to the energy of invention. During the long gap between her second and third books, she bore three sons; as well, she endured the necessity for artistic change.

For decades now, she has been a feminist leader as well as a leading poet. A responsible citizen of the arts, she has taken public positions and written prose books that have challenged received ideas. Like most artists, her work has had its ups and downs, and she is prolific. *Dark Fields of the Republic*, 1995, her latest book of poetry (the fifteenth by one count), contains much of her best work. Eminent among all American poets, she continues to write with a ferocious beauty.

She is eminently worthy of a National Medal of Art.

ALL NOMINATIONS --See attached statement. On this page I include the books and the honors.

Professional credits or accomplishments (cite, in chronological order, major works, accomplishments and/or contributions to the excellence, growth, support and availability of the arts):

Awards: Yale Series of Younger Poets award, 1951; Guggenheim fellowship, 1952, 1961; Ridgely Torrence memorial award, 1955; American Academy award, 1961; Amy Lowell traveling scholarship, 1962; Bollingen Foundation grant, for translation, 1962; Bess Hokin prize, 1963, and Eunice Tietjens memorial prize, 1968 (*Poetry*, Chicago); National Translation Center grant, 1968; National Endowment for the Arts grant, 1970; Shelley memorial award, 1971; Ingram Merrill Foundation grant, 1973; National Book award, 1974; Donnelly fellowship, Bryn Mawr College, Pennsylvania, 1975; Fund for Human Dignity award, 1981; Ruth Lilly prize, 1986; Brandeis University Creative Arts Medal, 1987; Elmer Holmes Bobst award, 1989; Commonwealth award in literature, 1991; Frost Silver medal of the Poetry Society of America, 1992; *Los Angeles Times* Book award in poetry, 1992; Lenore Marshall/*Nation* award, 1992; William Whitehead award, 1992; Lambda Book award, 1992; The Poets' prize, 1993; Fred Cody award, 1994; Harriet Monroe prize, 1994; Academy of American Poets fellowship, 1992; MacArthur fellowship, 1994. D.Litt.: Wheaton College, Norton, Massachusetts, 1967; Smith College, Northampton, Massachusetts, 1979; Brandeis University, 1987; City College of New York, 1990; Harvard University, 1990. A.A.A.

Awards, honors and recognition:

Poetry

A Change of World. New Haven, Connecticut, Yale University Press, 1951.

(*Poems*). Oxford, Fantasy Press, 1952.

The Diamond Cutters and Other Poems. New York, Harper, 1955.

Snapshots of a Daughter-in-Law: Poems 1954-1962. New York, Harper, 1963; London, Chatto and Windus, 1970.

Necessities of Life: Poems 1962-1965. New York, Norton, 1966.

Selected Poems. London, Chatto and Windus, 1967.

Leaflets: Poems 1965-1968. New York, Norton, 1969; London, Chatto and Windus, 1972.

The Will to Change: Poems 1968-1970. New York, Norton, 1971; London, Chatto and Windus, 1973.

Diving into the Wreck: Poems 1971-1972. New York, Norton, 1973.

Poems Selected and New 1950-1974. New York, Norton, 1975.

Twenty-One Love Poems. Emeryville, California, Effie's Press, 1976.

The Dream of a Common Language: Poems 1974-1977. New York, Norton, 1978.

A Wild Patience Has Taken Me This Far: Poems 1978-1981. New York, Norton, 1981.

Sources. Woodside, California, Heyeck Press, 1983.

The Fact of a Doorframe: Poems Selected and New 1950-1984. New York, Norton, 1984.

Your Native Land, Your Life. New York, Norton, 1986.

Time's Power: Poems 1985-1988. New York, Norton, 1989.

An Atlas of the Difficult World: Poems 1988-91. New York, Norton, 1991.

Collected Early Poems, 1950-1970. New York, Norton, 1993.

Dark Fields of the Republic

(1995)

Other

Of Woman Born: Motherhood as Experience and Institution. New York, Norton, 1976; London, Virago, 1977.

Women and Honor: Some Notes on Lying. Pittsburgh, Motherroot, 1977; London, Onlywomen Press, 1979.

On Lies, Secrets, and Silence: Selected Prose 1966-1978. New York, Norton, 1979; London, Virago, 1980.

Compulsory Heterosexuality and Lesbian Existence. Denver, Antelope Press, 1980; London, Onlywomen Press, 1981.

Blood, Bread, and Poetry: Selected Prose 1979-1985. New York, Norton, 1986; London, Virago, 1987.

What Is Found There: Notebooks on Poetry and Politics. New York, Norton, 1993.

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ROBARDS, Jason.

American. Born Jason Nelson Robards, Jr., in Chicago, Illinois, 26 July 1922; son of the actor Jason Robards, Sr.; often billed as Jason Robards, Jr. in early years of his career. Attended Hollywood High School; American Academy of Dramatic Arts, New York, 1946–47. Married 1) the actress Eleanor Pitman, 1948 (divorced); sons: Jason and David; daughter: Sarah; 2) Rachel Taylor, 1959; 3) the actress Lauren Bacall, 1961 (divorced, 1973); son: Sam Prideaux; 4) Lois O'Connor; one daughter and one son. Career: 1940–46—served in the United States Naval Reserve; Radioman first class; school teacher and cab driver between acting engagements in New York; 1953—in the play *American Gothic*; 1956—success in New York production of *The Iceman Cometh* (in revival of the play, 1985); the successful production of the play led to O'Neill's widow allowing the premiere of his unproduced play *Long Day's Journey into Night* later the same year; 1959—film debut in *The Journey*; 1961—in TV series *Acapulco*; also appeared in many other TV roles, including roles in the mini-series *Washington: Behind Closed Doors*, 1977, and *F.D.R.: The Last Year*, 1980. Recipient: Best Acting (collectively awarded), Cannes Festival, for *Long Day's Journey into Night*, 1962; Best Supporting Actor Academy Award, and Best Supporting Actor, New York Film Critics, for *All the President's Men*, 1976; Best Supporting Actor Academy Award for *Julia*, 1977. Agent: STE Representation, 888 Seventh Avenue, New York, New York 10019, U.S.A.

Films as Actor:

- 1959 *The Journey* (Litvak) (as Paul Kedes)
- 1961 *By Love Possessed* (John Sturges) (as Julius Penrose); *Tender Is the Night* (Henry King) (as Dick Diver)
- 1962 *Long Day's Journey into Night* (Lumet) (as James Tyrone)
- 1963 *Act One* (Scharf) (as George S. Kaufman)
- 1966 *A Big Hand for the Little Lady* (Cook) (as Henry Drummond); *A Thousand Clowns* (Coe) (as Murray Burns); *Any Wednesday* (Miller) (as John Cleves)
- 1967 *Divorce, American Style* (Yorkin) (as Nelson Downes); *Hour of the Gun* (John Sturges) (as Doc Holliday); *The St. Valentine's Day Massacre* (Corman) (as Al Capone)
- 1968 *The Night They Raided Minsky's* (Friedkin) (as Raymond Paine); *Isadora* (Reisz) (as singer)

- 1969 *C'era una volta il West (Once Upon a Time in the West)* (Leone) (as Cheyenne)
- 1970 *Tora! Tora! Tora!* (Fleischer) (as Gen. Walter C. Short); *Julius Caesar* (Burge) (as Brutus); *Fools* (Gries) (as Matthew South); *The Ballad of Cable Hogue* (Peckinpah) (as Cable Hogue)
- 1971 *Murders in the Rue Morgue* (Hessler) (as Cesar Charron); *Johnny Got His Gun* (Trumbo) (as father)
- 1972 *The War Between Men and Women* (Shavelson) (as Stephen Kozlenko); *The Execution* (Badiyi) (as Stephen Kozlenko); *The House Without a Christmas Tree* (Bogart—for TV)
- 1973 *Pat Garrett and Billy the Kid* (Peckinpah) (as Lew Wallace)
- 1976 *All the President's Men* (Pakula) (as Ben Bradlee); *A Boy and His Dog* (Jones) (as Lew Craddock)
- 1977 *Julia* (Zinnemann) (as Dashiell Hammett)
- 1978 *Comes a Horseman* (Pakula) (as Ewing); *A Christmas to Remember* (Englund—for TV)
- 1979 *Hurricane* (Troell) (as Capt. Bruckner)
- 1980 *Raise the Titanic!* (Jameson) (as Adm. James Sandecker); *Melvin and Howard* (Demme) (as Howard Hughes); *Haywire* (Tuchner—for TV) (as Leland Hayward)
- 1981 *The Legend of the Lone Ranger* (Fraker) (as President Grant); *Cabo Blanco* (Lee Thompson) (as Gunther Berkdorff)
- 1982 *Max Dugan Returns* (Ross); *Burden of Dreams* (Blank—doc)
- 1983 *The Day After* (Meyer—for TV); *Something Wicked This Way Comes* (Clayton)
- 1984 *Sukharov* (Gold—for TV); *America and Lewis Hine* (Rosenblum—doc)
- 1985 *The Long Hot Summer* (Cooper); *The Atlanta Child Murders* (Erman—for TV)
- 1986 *Johnny Bull* (Weill—for TV); *The Last Frontier* (Wincer—for TV)
- 1987 *Laguna Heat* (Langton); *Square Dance* (Petric) (as Dillard)
- 1988 *Breaking Home Ties* (Wilder—for TV); *The Good Mother* (Nimoy) (as Muth); *Inherit the Wind* (Greene—for TV); *Bright Lights, Big City* (Bridges) (as Alex Hardy)
- 1989 *Dream a Little Dream* (Rocco) (as Coleman Ettinger); *L'Ami Retrouvé (Reunion)* (Schatzberg) (as Henry Strauss); *Parenthood* (Howard) (as Frank Buckman); *Black Rainbow* (Hodges) (as Walter Travis)
- 1991 *Quick Change* (Franklin and Murray) (as Chief Rotzinger)

Publications:

By ROBARDS: article—

"Coming Alive," an interview with J. Craven in *Films and Filming* (London), September 1978.

On ROBARDS: book—

Lauren Bacall by Myself, New York, 1978.

Perhaps as a carryover of the tortured artist image, perhaps in part the direct result of extensive plastic surgery following an auto accident, on the screen Robards is gruff and craggy in a distinguished, sullen way. As a testament to his capabilities as an actor, Robards has been able to exploit both the dark brooding and detachedly humorous aspects of this persona. In films like John Sturges' *Hour of the Gun* and Sergio Leone's *Once Upon a Time in the West*, Robards' character is treacherous, unattached, and inaccessible; his minimal dialogue thinly conceals his violent nature. Robards' calculatingly demented portrayal of Al Capone in Roger Corman's *The St. Valentine's Day Massacre* is another example of this character type.

Conversely, Robards' persona has its lighter moments as well. In films like William Friedkin's *The Night They Rained on Minsky's* and in Sam Peckinpah's *The Ballad of Cable Hogue* (in interviews Robards always refers to this as one of his favorite roles) Robards' sullen loner has a naive bravado and an innocent directness, lending a contrasting humorous note to the context of the films.

It wasn't until almost two decades after Jason Robards was recognized on the stage that he received equivalent acclaim for his work in film. In 1976 and again in 1977, Robards received the Academy Award for Best Supporting Actor for his performances as Ben Bradlee in Alan Pakula's *All the President's Men*, and as Dashiell Hammett in *Julia*. However, this recognition did little to solidify Robards' career, and the actor today remains elusive and unpredictable in films. Robards has since done a second film with Alan Pakula: in *Comes a Horseman* Robards fuses his earlier Western roles into the character of Ben, an ageing Wyoming land baron fighting modernization and his own obsessive greed. Robards has also done a highly acclaimed television mini-series, *Washington: Behind Closed Doors*, in which he gives what critics have called a veiled portrayal of Richard Nixon. Robards again received an Academy Award nomination for his whimsical portrayal of millionaire-recluse Howard Hughes in Jonathan Demme's *Melvin and Howard*.

—Rob Winning

Jason Robards' acting career began in the 1950s on the New York stage, where he was quickly hailed as the consummate stage actor. Off the stage, like numerous other stage giants, Robards was also known as the tortured artist, drunkard, and womanizer. While Robards has come to be thought of as the definitive interpreter of the playwright Eugene O'Neill, and the greatest part of his acting career is associated with the stage, he is best known for his varied and unusual roles in American films, roles which have often brought him more criticism than acclaim.

Robards reached the pinnacle of his stage career in the late 1950s, following a string of successful plays directed by José Quintero. Robards stormed into the popular American consciousness by his marriage to the recently widowed Lauren Bacall, and in his first film role in Anatole Litvak's *The Journey*, with Deborah Kerr and Yul Brynner. This launched Robards' film career, which has been characterized by its inconsistencies and apparent contradictions. Robards himself admits in interviews that he consciously did what he refers to as "junk" films only for the money, and accidentally landed roles which have since made him famous.

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P1 National Security Classified Information [(a)(1) of the PRA]
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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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ALL NOMINATIONS

Professional credits or accomplishments; include awards, honors and recognition; cite, in chronological order, major works, accomplishments and/or contributions to the excellence, growth, support and availability of the arts:

Edward Villella has been a leading proponent of American classical ballet since he joined the New York City Ballet at the age of 22. He premiered many of George Balanchine's greatest works, including *A Midsummer Night's Dream*, *Bugaku*, *Tarantella*, *Jewels*, *Symphony in Three Movements*, and *Scheherazade*, as well as works by Jerome Robbins, from *Afternoon of a Faun* to *Windmill*. A choreographer himself, he now serves as the Artistic Director of the Miami City Ballet, which he founded in 1986. In its ten years of existence, the company has rapidly become one of the country's leading regional ballet companies, with a focus on the works of Balanchine as well as such contemporary choreographers as Paul Taylor and Jimmy Gamonet, the company's resident choreographer. Besides a growing touring schedule, the Miami City Ballet serves the entire South Florida community, from Dade County to Tampa. The company also has an extensive educational outreach to schools in Dade, Broward and Palm Beach counties. An affiliated but independent school, the Miami City Ballet School, was founded four years ago with a separate administration but with Villella as Chairman. The school is already placing its graduates in professional companies around the country.

Education:

1957 BS in Marine Transportation, NY State Maritime College

Employment:

1958-72 Principal Dancer, New York City Ballet
 1970 Host, Dance in America Series, Choreography by Balanchine
 1981 Producer/Director PBS Dance in America Bournenville Dances
 1981-82 Visiting Artist, U.S. Military Academy, West Point
 1981 Visiting Professor of Dance, University of Iowa
 1983-86 Artistic Director, Ballet Oklahoma
 Artistic Director, Madison Festival of the Lakes
 1985 Regents Lecturer, Irvine Campus, University of California
 1986-Present Founding Artistic Director, Miami City Ballet
 1991 Co-Author, Prodigal Son (autobiography)
 1993-Present Resident Heritage Chair, Arts and Cultural Criticism
 George Mason University
 1980-Present Artistic Advisory, New Jersey Ballet

Edward Villella: Nomination (continued)

Boards:

1964- Present Board of Visitors, North Carolina School
for the Arts
1964 Advisory Panel, National Endowment for the Arts
1968-74 Member, National Arts Council
1975-Present Board of Trustees, School of American Ballet
1978 Chairman, Commission for Cultural Affairs, New York City
1990-Present Board of Trustees, Wolf Trap Foundation

Honors:

First American dancer to perform with the Royal Danish Ballet and the only American ever to be asked to dance an encore at the Bolshoi Theater in Moscow. Danced for President Kennedy's inaugural and for Presidents Johnson, Nixon and Ford.

1957 LHD (Hon) Boston Conservatory
1975 EMMY Award for CBS Television production of Harlequinade
1984 Frances Holleman Breathitt Award for Excellence, for
outstanding contributions to the arts and to the education
of young people
1985 LHD (Hon) Skidmore College, Fordham University, Nazareth
College, Siena College
1987 Lions of the Performing Arts Award, New York Public Library
1989 Capezio Dance Award
1990 Gold Medal, National Society of Arts and Letters Award for
Lifetime Achievement
1991 LHD (Hon) Union College
1991 William G. Anderson Merit Award AAHPERD
1993 Miamian of the Year, UNICO National
1994 DHL (Hon) St. Thomas University
1997 Florida Artists Hall of Fame, State of Florida

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DOC WATSON

Doc Watson is a legendary performer who blends his traditional Appalachian folk music roots with blues, country, gospel and bluegrass to create a unique style and an expansive repertoire. He is a powerful singer and a tremendously influential picker who virtually invented the playing of mountain fiddle tunes on the flattop guitar.

Doc was born Arthel L. Watson in Deep Gap, NC on March 23, 1923, into a family already rich in musical tradition. His mother, Annie Watson, sang traditional secular and religious songs, and his father, General Watson, played the banjo. Doc's early instrumental experience was on harmonica and homemade banjo. Then, at age thirteen he taught himself the chords to "When the Roses Bloom in Dixieland" on a borrowed guitar. As the story goes, General Watson was so pleased that he helped Doc buy his own guitar the very next Saturday.

Armed with his new \$12 Stella, Doc began playing both traditional family tunes and new material that he learned from records and the radio. For a time, he played mostly with musical neighbors and family, among them fiddler Gaither Carlton, who became his father-in-law when Doc married Rosa Lee Carlton in 1947.

It wasn't until 1953 at age thirty that he met Jack Williams, a local piano player, and began to play gigs for money. Doc played with Williams' rockabilly/swing band for seven years, a period and a style that he has recently revived in his latest album *Docabilly*. But he continued to play traditional music with his family and with his banjo playing neighbor, Clarence "Tom" Ashley. In 1960, spurred by the growing folk revival, Ralph Rinzler and Eugene Earle came south to record Ashley and heard Doc Watson in the process. These sessions resulted in Doc's first recordings, *Old-Time Music at Clarence Ashley's*.

In 1961 Doc joined Ashley, Clint Howard and Fred Price in New York City for a Friends of Old-Time Music concert, and one year later Doc performed alone for the first time at Gerde's Folk City in Greenwich Village. For then on, Doc was a full-time professional, playing concerts, clubs and festivals all over the country. In 1963 he appeared at the Newport Folk Festival and (with Bill Monroe) at New York's Town Hall.

Although the folk revival had begun to die down by the late sixties, Doc's son Merle provided him with the musical and emotional companionship that he needed to continue touring. With Merle playing guitar and banjo and serving as partner and driver, the father-son team spent most of their days on the road and expanded their audience nationwide. After working for a while with the band Frosty Morn, they continued to tour with bassist T. Michael Coleman, and brought their music to Europe and Japan.

Although he stopped performing briefly after Merle died in a tractor accident in 1985, Doc (accompanied by guitarist Jack Lawrence) now accepts a limited number of engagements. For the last several years, he has hosted the yearly Merle Watson Memorial Festival in Wilkesboro, where, surrounded by family and collaborators ranging from bandleader Jack Williams to grandson Richard Watson, he can give full breadth to his musical expression and still sleep in his own house, deep in the Carolina mountains, on land homesteaded by his great-great-grandfather.



Manuel Greenhill, President
Mitchell Greenhill, Manager

DOC WATSON

Discography

THE VANGUARD YEARS	Vanguard 155/58-2
DOCABILLY	Sugar Hill 3836
REMEMBERING MERLE	Sugar Hill 3800
MY DEAR OLD SOUTHERN HOME	Sugar Hill 3795
TREASURES UNTOLD	Vanguard
ON PRAYING GROUND*	Sugar Hill 3779
SONGS FOR LITTLE PICKERS	Alacazam! 1005
DOC WATSON AND FAMILY	Vanguard 77001
THE DOC WATSON FAMILY	Smithsonian/Folkways 40012
PORTRAIT	Sugar Hill 3759
RIDING THE MIDNIGHT TRAIN*	Sugar Hill 3752
PLACES IN THE HEART (<i>Soundtrack</i>)	Varese Sarabande STV 81229
PICKIN' THE BLUES	Flying Fish 252
DOWN SOUTH	Sugar Hill 3742
DOC WATSON FAVORITES	Liberty LN 10201
DOC & MERLE WATSON'S GUITAR ALBUM	Flying Fish 301
RED ROCKING CHAIR	Flying Fish 252
REFLECTIONS (<i>with Chet Atkins</i>)	RCA AHL1-3701
LIVE AND PICKIN'*	United Artists LA943-H
OLD TIMEY CONCERT	Vanguard VSD107/108
LOOK AWAY!	United Artists LA 887-H
LONESOME ROAD	United Artists LA725-G
THE ESSENTIAL DOC WATSON	Vanguard VSD45/46
DOC AND THE BOYS	United Artists LA601-G
MEMORIES	United Artists LA423-H2
TWO DAYS IN NOVEMBER*	Poppy LA210-G
THEN AND NOW*	Poppy LA022-F
STRICTLY INSTRUMENTAL (<i>w/Flatt & Scruggs</i>)	Columbia 2643
WILL THE CIRCLE BE UNBROKEN(<i>w/Nitty Gritty Dirt Band</i>)	United Artists 9801
BOTTLE OF WINE	United Artists 00000
EARL SCRUGGS, FAMILY & FRIENDS	Columbia 30584
OLD TIME MUSIC AT NEWPORT	Vanguard 79147
COUNTRY MUSIC & BG AT NEWPORT	Vanguard 79146
OLDTIME MUSIC AT CLARENCE ASHLEY'S	Folkways 2359 & 2355
GREATEST FOLKSINGERS OF THE SIXTIES	Vanguard 17/18
ELEMENTARY DOCTOR WATSON	Poppy 5703
JEAN & DOC AT FOLK CITY (<i>w/Jean Ritchie</i>)	Folkways 9026
THE WATSON FAMILY	Folkways 2366
THE DOC WATSON FAMILY	Folkways 31021
DOC WATSON ON STAGE	Vanguard 9/10
BALLADS FROM DEEP GAP	Vanguard 6576
GOOD DEAL	Vanguard 79276
HOME AGAIN	Vanguard 79239
SOUTHBOUND	Vanguard 79213
DOC WATSON & SON	Vanguard 79170
DOC WATSON	Vanguard 79152

* Grammy winner

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Biographies: Second Priority

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Divider Title: _____

Nomination of The Boeing Company for National Medal of Arts

ALL NOMINATIONS

Professional credits or accomplishments (contributions to the excellence, growth, support and availability of the arts):

That the Puget Sound region has seen a remarkable development of its cultural life in recent years is widely known. What isn't well known is how much this success has grown as a result of the extraordinary support of The Boeing Company through its generous charitable giving program and pacesetting community leadership both here and in the many other communities across the country where Boeing has operations. Support of the arts is a cornerstone of Boeing's giving program and underscores the company's belief that the arts contribute immeasurably to the health of every community.

For many years, Boeing was a good corporate citizen but remained at arm's length in its involvement with the arts. Over the last decade, however, with the leadership of Chairman and CEO Frank Shrontz, Boeing's involvement has quietly grown to the point that it has become a major partner with arts organizations of all sizes through financial support, top-level leadership, hands-on technical assistance and in-kind contributions. This support often is critical in helping arts groups leverage funds from other sources – corporate, public and private – resulting in increased accessibility to the widest possible public.

Financial Support

With cash and in-kind contributions alone, Boeing's 1995 cultural giving was more than \$6 million dollars nationally – 22% of its total company contributions. This sum was granted to some 195 cultural organizations in 15 different states from Washington to Florida for important projects ranging from capital campaigns to sponsorships to National Endowment for the Arts challenge grant matches. In recent years, Boeing has significantly increased its commitment to the arts, with 1995 cultural giving more than double that of 1989 when 14% of the total was given to the arts.

Ranking high on Boeing's list of arts funding priorities is support for quality facility projects, especially in Seattle, where the Company is headquartered. In recent years, Boeing has made major contributions to many capital campaigns, including \$3 million to the Seattle Symphony's new downtown concert hall; \$1.4 million to A Contemporary Theater's renovation of an historically significant downtown building for a two-theater space; \$1 million for the downtown Seattle Art Museum; \$520,000 to the Seattle Children's Theater's new facility and \$400,000 to the Seattle Repertory Theater current expansion.

Besides these large, regionally significant projects, Boeing also supports a broad base of smaller groups that add artistic depth and diversity to numerous communities. Among smaller groups, Boeing has made gifts of \$50,000 to the multi-cultural Group Theater's facility renovation; \$50,000 to the Whidbey Island Center for the Arts facility construction. In Philadelphia, the company gave \$1 million to support the Avenue of the Arts capital campaign for the arts community in the center city. In Wichita Boeing gave \$15,000 for the Children's Participatory Gallery in the Wichita Art Museum. These gifts represent substantial proportions of each of these campaigns. In addition to these direct contributions, Boeing provides a strong incentive for employee involvement in the arts with its extremely successful

gift-matching program. The company allocates up to \$735,000 annually to match employee gifts to cultural organizations.

Boeing understands the importance of annual operating support of arts groups as well, and for 27 years has been, by far, the largest supporter of this region's united arts fund, Corporate Council for the Arts. In 1996, Boeing has contributed \$400,000 – a significant percentage of the Corporate Council's \$2.8 million goal. Valuable for far more than the actual dollars, this gift is stimulating support from the other nearly 700 business contributors to the Council.

Boeing also is a leader in supporting important initiatives in the arts such as Seattle's \$7.5 million National Arts Stabilization program, which is helping to bring financial stability to ten of Seattle's largest arts organizations. The company not only made a key leadership grant of \$500,000 at the beginning of the program, but provided valuable corporate leadership to help complete fundraising and provide oversight of the effort.

Leadership

In addition to major financial contributions, Boeing consistently provides leadership of the highest level for many key cultural organizations and initiatives. The company has also provided talented project managers and strategic planners to help guide the work of the arts organizations in this region.

Under Frank Shrontz's leadership, several of the Puget Sound region's largest arts organizations and major building initiatives are headed by Boeing executives. Here are just a few examples of the company's current leadership in the arts in this region. The company makes important leadership commitments to arts groups in other parts of the country as well.

Phil Condit, President & CEO Designate, The Boeing Company	Member of the board of Seattle's A Contemporary Theatre and Co-Chairman of the theater's \$30 million drive to renovate an historically significant building in downtown Seattle for a two-theater complex.
Ron Woodard, President of Boeing Commercial Airplane Group	Chairman of Seattle Symphony and very active in fundraising and oversight of drive to build the Symphony's new \$100 million downtown concert hall
Douglas Beighle, Senior Vice President	Chairman of Corporate Council for the Arts (the Northwest's united arts fund) and Pacific Science Center
Lawrence Clarkson, Senior Vice President	Chairman of the Seattle Opera
Dan Heidt, Sr. Vice President, Airplane Components	Pacific Northwest Ballet Board
Harold Carr, Vice President, Public Relations and Advertising	On board of the Henry Art Gallery and PONCHO (the Northwest's auction for the arts) and the Museum of Flight
Larry Bishop, Vice President, Investment Relations	Intiman Theatre Board
Joe Taller, Director of Community Service Program	Co-Chair, Arts Fund Committee (provides oversight of Seattle's \$7.5 million National Arts Stabilization program) and key company representative on <i>Building for the Arts</i> initiative

In addition, Boeing puts the extraordinary expertise of mid-level executives at the service of the arts through its loaned employee program. Through this, the company has devoted \$700,000 of employee time to the arts. Currently, Boeing has eight full-time employees assigned to assisting arts organizations.

Among those groups are the Seattle Symphony where Edmund Williams has helped guide the organization through strategic planning, and Boeing Engineer Bob Wicklein is providing guidance on construction of the new concert hall. At the Seattle Repertory Theater, Boeing's Paul Kosteniuk is helping manage construction of a new second stage. Other loaned managers and volunteers provide much-needed technical assistance to arts groups of all sizes to deal with issues ranging from financial management to long-range strategic planning.

Besides this formal loaned employee program, the company provides about 15 part-time volunteers who contribute their time and business connections to help raise funds for the Corporate Council for the Arts. They are part of a group of volunteers who raise more than \$250,000 of the Council's \$2.8 million goal.

Boeing has also been a key force behind such initiatives as *Building for the Arts*, which has secured nearly \$25 million in funds from the State of Washington for dozens of arts capital projects across the state. Conceived jointly by Boeing's Joe Taller and Corporate Council for the Arts, this innovative program pulled a diverse range of arts capital projects from around the state together to make a joint appeal to the Washington State Legislature for a uniform 15 percent of the facilities' costs. *Building for the Arts* is now in its third budget cycle, and served the interests of the state so well that it has been made an ongoing part of the state budget with administrative control now in the hands of a state department.

Awards, honors and recognition

- 1996 Bravo Award from Opera America for Outstanding Corporate Support in the Western region
- 1994-95 Business Award from Wichita-Sedgwick County Arts & Humanities Council
- 1990 Business Council for the Arts Award
- 1989 Corporate Council for the Arts Community Achievement Award for Outstanding Corporation in the Puget Sound region

Specific artistic projects supported by organization (include level of funding or participation and project dates)

Over the past decade, Boeing has made hundreds of gifts to arts organizations of all sizes, underwriting projects ranging from major exhibits and performances to capital projects. The company has made these gifts with extraordinary insight to help ensure that the communities where Boeing has operations are well-served by the arts. A complete listing of these gifts is not possible in this space. Following are a few representative samples, primarily from 1995.

Washington State

\$120,000	Sponsorship of production of Seattle Opera's <i>Turandot</i>	1996
\$200,000	Deficit reduction gift to Seattle Opera	1995
\$120,000	Sponsorship of remount of Seattle Opera's <i>The Ring</i>	1995
\$120,000	Sponsorship of Distinguished Artist Series at Seattle Symphony	1995

\$20,000	Sponsorship of Merce Cunningham Residence at Meany Hall (Univ. of WA)	1996
\$67,500	Support of Kirkland Center for the Performing Arts	1995
\$5,000	Support of Federal Way Philharmonic	1995
\$15,000	Broadway Center for the Performing Arts (Tacoma)	1995
\$10,000	Tacoma Art Museum	1995
\$25,000	Wing Luke Asian Museum Sponsorship of "Out of Focus: Media Stereotypes of Asian Pacific Americans exhibit	1996
\$350,000	Support of Washington State Historical Society	1995
\$750,000	Capital Campaign of A Contemporary Theatre (Seattle)	1995
\$12,500	Support of Artists Trust (Seattle)	1995
\$9,000	Support of Business Volunteers for the Arts	1995
\$275,000	Support of Corporate Council for the Arts	1995
\$70,000	Support of The Group, Seattle's Multi-Cultural Theatre	1995
\$53,500	Support of Henry Art Gallery (Seattle)	1995
\$40,000	Sponsorship with Intiman Theatre Company	1995
\$100,000	Sponsorship with Pacific Northwest Ballet	1995
\$125,000	Support of Seattle Art Museum	1995
\$3,000,000	Sponsorship of Moscow Treasures exhibit for Goodwill Games	1989
\$1,000,000	Purchase of Katherine Ann White African Art Collection for Seattle Art Museum	1981
Other states		
\$68,000	Support of Huntsville Museum of Art (Alabama)	1995
\$10,000	Panoply of Arts Festival (Huntsville)	1994
\$5,000	Huntsville Symphony Orchestra "Sponsorship of A Night in the American West	1995
\$2,100	Support of Antelope Valley Symphony (California)	1995
\$2,000	Support of Brevard Cultural Alliance (Florida)	1995
\$20,000	Support of Wichita Symphony (Kansas)	1995
\$30,000	Sponsorship of National Ballet of Canada at Wichita Center for the Arts	1993
\$6,000	Support of Interlochen (Michigan)	1995
\$5,000	Support of American Council for the Arts	1995
\$3,000	Support of Lyric Theatre (Oklahoma)	1995
\$5,000	Support of Oregon School of Art & Crafts	1995
\$27,500	Support of Brandywine River Museum and Conservancy (Pennsylvania)	1995
\$5,000	Support of Pennsylvania Ballet	1995
\$7,500	Support of Philadelphia Museum of Art	1995
\$5,000	Support of Wilma Theatre	1995
\$1,000	Support of Arts Council of Greater Knoxville (Tennessee)	1995
\$2,000	Support of Knoxville Museum of Arts	1995
\$2,500	Support of Denton Arts Council (Texas)	1995
\$5,000	Support of Bay Area Houston Symphony League	1995
\$5,000	Support of Dallas Museum of Art	1995
\$2,500	Support of Irving Symphony	1995
\$1,400,000	Sponsorship of "You can Fly" Exhibit at Smithsonian Institute	1994

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004. article	Re: nominee [closed, non-selection] (3 pages)	n.d.	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 17608

FOLDER TITLE:

National Council on the Arts Nominees for the 1997 Medal of Arts {Binder}

2013-0534-S
ry1682

RESTRICTION CODES

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

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

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

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

RR. Document will be reviewed upon request.

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

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

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Divider Title: _____

The Story of Jacob's Pillow

by Norton Owen

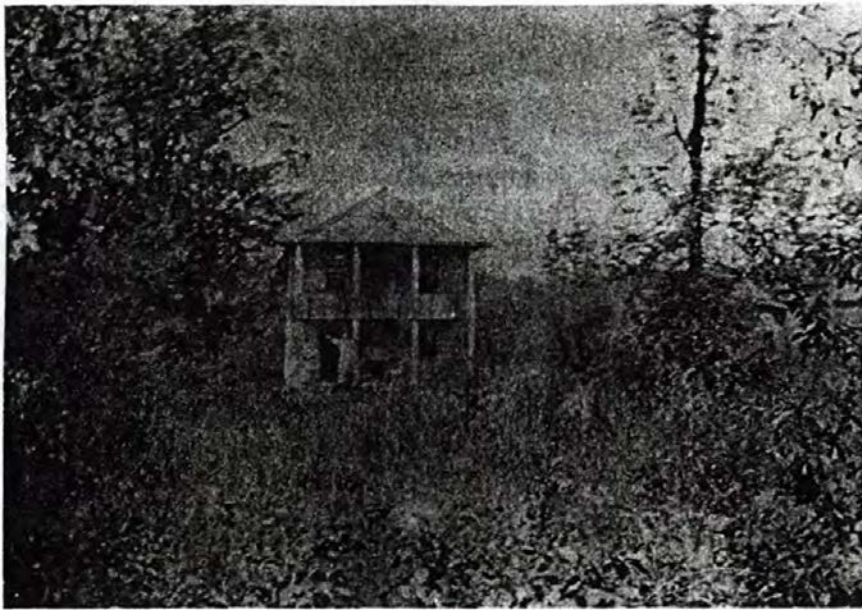
The major part of Jacob's Pillow's history—a period comprising some four decades—is identified with Ted Shawn, but there are many others whose influences are felt here. The story begins in 1790, when the barns now housing our Store and Bakalar Studio formed the nucleus of an 800-acre mountaintop farm known as Jacob's Pillow. The name had its origins in the book of Genesis which tells of Jacob laying his head upon a rock and dreaming of a ladder to heaven. A nearby section of Route 20 had already been dubbed Jacob's Ladder, and the large pillow-shaped boulder (located in the Leonhardt Garden adjacent to the Pillow Café) must have led the early settlers to give their farm a name which has continued to this day. Life on the farm was uneventful until the Civil War, when it briefly served as a stop on the Underground Railway for escaping slaves en route to Canada.

By the time modern dance pioneer Ted Shawn bought the property in 1930, it had been abandoned for many years and was in a state of disrepair.



Ted Shawn on Jacob's Pillow

Photo by Jack Mitchell



Hunter House in 1930

Shawn had recently separated from his wife, the legendary Ruth St. Denis, and he had left behind their Denishawn Company with the intention of creating a summer retreat here for a new group of men dancers. Any new venture was a difficult undertaking during the Great Depression, and Shawn began opening the barn doors to paying customers in order to cover the grocery bills. It was here that Ted Shawn's Men Dancers tried out their new dances before launching the extensive coast-to-coast tours that would take them to more than 700 cities until the company disbanded at the end of the 1930s. By this time, the Pillow had become an important part of New England's cultural scene, attracting hundreds of dancegoers to the afternoon performances in the barn studio.

Finding himself in debt and in need of a fresh start, Shawn proposed selling his main asset—Jacob's Pillow. A dance teacher named Mary Washington Ball leased the Pillow with option to buy and produced the Berkshire Hills Dance Festival here in 1940. Shawn gave Miss Ball the credit for beginning the diverse programming that was forever after the hallmark of a Pillow season, but the summer was a financial disaster and Shawn leased the Pillow in 1941 to the great British ballet stars Alicia Markova and Anton Dolin. Their International Dance Festival was so much of a success that a group of local supporters banded

together as the Jacob's Pillow Dance Festival Committee, raised \$50,000 to buy the property from Shawn and to build the Ted Shawn Theatre and installed him as the Director in 1942.

Other than a one-year sabbatical for an Australian tour in 1947, Shawn remained at the helm of the Pillow until his death in 1972. During this time, he oversaw the development of his "retreat" into a world-class festival presenting programs of unparalleled diversity: modern dance, classical ballet, and the dances of many foreign cultures. He presented more than 300 world premieres by such artists as Agnes de Mille, Antony Tudor, Alvin Ailey and Merce Cunningham, and engineered the U.S. debuts of many international companies including the Royal Danish Ballet, Netherlands Dance



Ruth St. Denis and Ted Shawn, circa 1925



Walter Terry and Liz Thompson

Photo by Stephan Driscoll

Theatre and Ballet Rambert. He also proudly presided over The University of the Dance, a summer-long training program that was the predecessor of today's extensive educational workshops.

Shawn's designated successor, John Christian, continued the same artistic focus until illness dictated his resignation after only one year. Dance critic Walter Terry directed the festival in 1973, a star-studded season that included the Pillow debut of Dame Margot Fonteyn in a specially commissioned work. A large deficit sent the Board searching again, and Charles Reinhart was asked to take on the Pillow in addition to directing the American Dance Festival in 1974. A measure of stability returned for the rest of the 1970s, with Norman Walker upgrading the educational programs and presentation standards until his resignation in 1979.

Liz Thompson initiated an unprecedented period of growth and artistic resurgence in the 1980s, opening the Pillow to new audiences and a wider artistic spectrum than ever before. Many of her innovations—the free Inside/Out presentations and easy public access to the grounds and studios to name just two—are today an integral part of the Pillow's personality, and Thompson was also the driving force behind the Studio/Theatre. Sam Miller followed in her footsteps with a bold expansion of the physical plant including an enlarged Ted

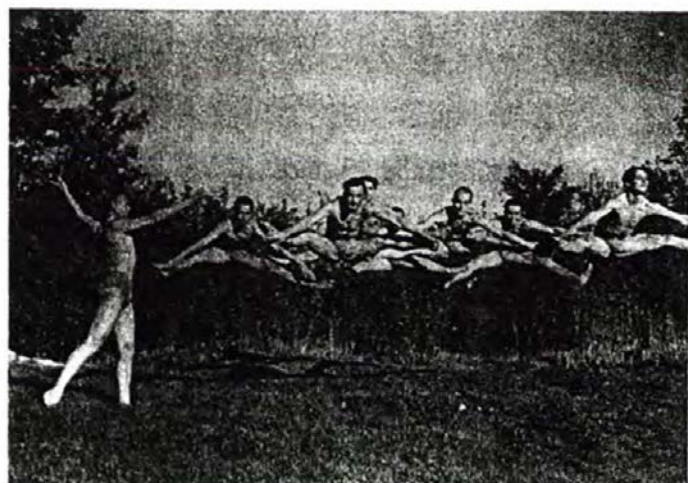


Liz Thompson and Sam Miller

Photo by Nancy Tutko

Shawn Theatre, a new Visitors' Center, and the purchase of the adjacent Derby property for additional artists' housing and headquarters for Preserve, Inc. Miller's artistic stamp is still in evidence during the current season, which he programmed before the recent appointment of Sali Ann Kriegsman as Executive Director.

More extraordinary than the changes that have taken place under individual directors are the underlying ideals and values that have remained constant over the Pillow's 63 seasons. Visitors continue to observe a commitment to experimentation and artistry, support of all dance forms, a strong educational focus and a down-to-earth, friendly atmosphere. These characteristics have been the hallmarks of Jacob's Pillow since the 1930s and will undoubtedly remain for many years to come.



Ted Shawn and His Men Dancers

Photo by Richard Merrill

ALL NOMINATIONS

Professional credits or accomplishments (cite, in chronological order, major works, accomplishments and/or contributions to the excellence, growth, support and availability of the arts):

For over 63 seasons the Jacob's Pillow Dance Festival - brainchild of modern dance pioneer, Ted Shawn - has been coming alive each summer with some of the finest performances of dance from around the globe.

Agnes de Mille, Anthony Tudor, Alvin Ailey, Merce Cunningham, to name a few, have premiered works at the Pillow. International companies, including the Royal Danish Ballet, Netherlands Dance Theatre and Ballet Rambert, were first introduced to U.S. audiences at the Pillow.

Now under the helm of dedicated dance nurturer, writer, critic, Sali Ann Kriegsman, Jacob's Pillow is at the heart of our American Dance heritage, richly ".....deserving of special recognition by reason of their outstanding contribution to the excellence, growth, support and availability of the arts in the United States."

Awards, honors and recognition:

The Andrew Mellon Foundation, The Jaffe Foundation, The Pew Charitable Trusts, the Lila Wallace - Reader's Digest Fund, the National Endowment for the Arts, the New England Foundation for the Arts, the Massachusetts Cultural Council.

The Pillow Reaches Out

The education programs at Jacob's Pillow extend beyond its famed summer school workshops to forays with the Berkshire County public elementary and high schools, adult learning and senior centers.

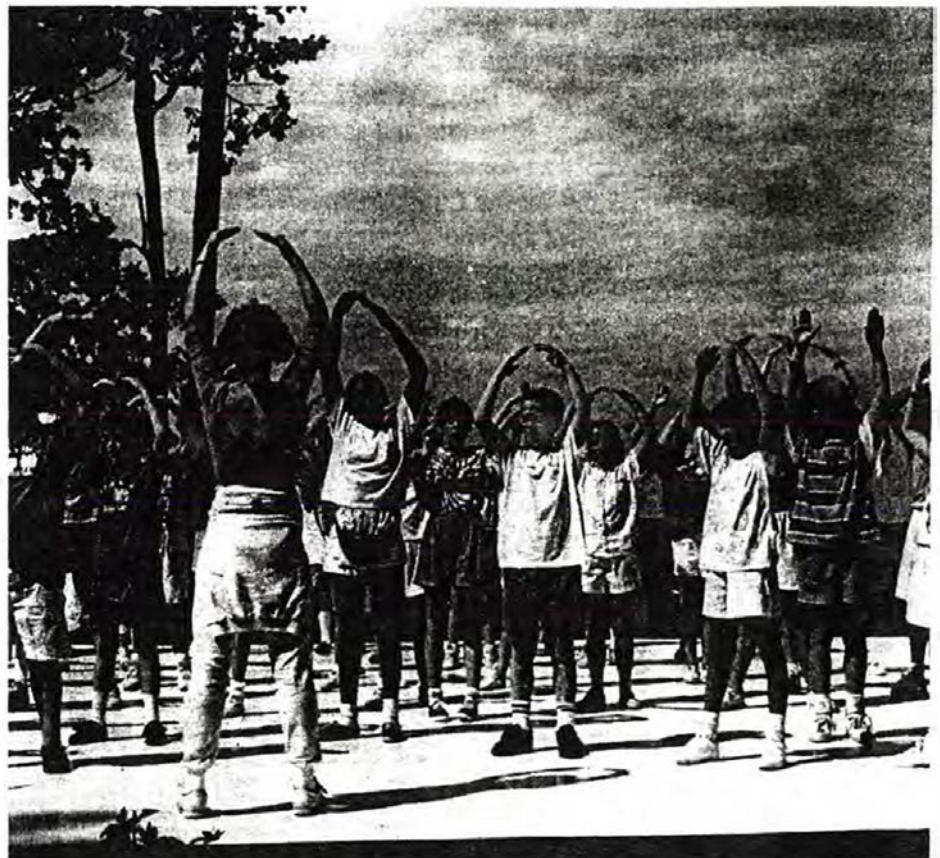
The educational mission of Jacob's Pillow is simple: dance is a universal language, accessible to the novice and the casual theater-goer. No prerequisites required other than open eyes.

Community/In-School

In 1988, the Pillow initiated its Community/In-School program to bring artists-in-residence from the Pillow into local public schools year-round. The activities range from lecture-demonstrations to month-long residencies with movement workshops that might result in a public presentation. Since its inception, the Community/In-School program has reached more than 5,000 students; in the 1994-95 school year alone, more than 800 children participated.

In the last two years, the Pillow has forged a partnership with Monument Mountain Regional High School in Great Barrington. To illustrate one of the innovative teaching techniques used, world history students were asked to list facts about ancient Egypt and to create a gesture associated with each fact. The accumulation of gestures was the basis of a dance phrase.

The Pillow intends to replicate this model partnership with additional regional schools.



Community Class on the Inside/Out Stage

Photo by Jessica Wickham



James Truitte with the 1994 Modern Traditions Workshop

Photo by Kim Walls

Community Dance Workshop

This summer, the Pillow launches the Community Dance Workshop, an intensive, two-week training session, August 13-25, for dance instructors and educators interested in bringing dance to all age groups and community settings. The idea for the Community Dance Workshop came from Carmen Boston, Educational Programs Manager at Jacob's Pillow, after a year's study at the Laban Centre for Movement and Dance in London.

"In Great Britain there are extensive community dance programs, but in America, few training opportunities exist for those who aspire to work in arts-in-education programs at the grass-roots level," says Carmen Boston. "For the Community Dance Workshop, I have selected three highly regarded individuals known for their expertise in this area."

Marion Gough is a Senior Lecturer in Dance at the Laban Centre in London, known throughout the United Kingdom and abroad for her pedagogical skills. Victoria Marks is an American choreographer who was recently the director of choreography for the London Contemporary Dance School. Celeste Miller is a story teller and choreographer who conducts community-based workshops in public schools, colleges, shelters, and senior centers.

The Community Dance Workshop is one of five on-site programs offered by The School at Jacob's Pillow. Other summer programs are: the Choreography Workshop with Bessie Schönberg, the Repertory/Etudes Project directed by Carolyn Adams, and the Modern Traditions and the Teachers Workshops, both directed by Milton Myers.

Community Outreach

For area children, ages five to nine, Jacob's Pillow will offer low-cost creative movement classes on campus on Saturday mornings. For information, call the Jacob's Pillow Education Office at 413-637-1322 ext. 6.

Free to the general public is the Inside/Out series, a forum for artists and students to share their work process in an informal setting.

Through these programs, Jacob's Pillow hopes to reach out to a broader segment of western Massachusetts residents and share the universality of dance.

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JACQUES D'AMBOISE

Former New York City Ballet Principal Dancer
Founder of The National Dance Institute
1995 Kennedy Center Honoree

Recognized as one of the finest classical dancers of our time, JACQUES D'AMBOISE now leads the field of arts education through a model program that exposes thousands of school children each year to the magic of dance.

In 1976, while still a principal dancer with the New York City Ballet, Mr. d'Amboise founded the National Dance Institute. His advances in arts education have earned numerous honors:

The Kennedy Center Honors (1995) for his unique and invaluable contribution to the cultural life of our nation;

The Award for Distinguished Service to the Arts from the American Academy of Arts and Letters (1993);

MacArthur Fellowship (1990);

The Capezio Award (1990);

The first annual Producer's Circle Award for public service in enriching the lives of New York City children (1989);

The Museum of the City of New York Award;

The distinguished Paul Robeson Award for excellence in the field of the Humanities (1988);

The Governor's Award for outstanding contributions to the art and culture of New York State (1986);

The Big Brothers of New York City Sidewalks of New York Award for Entertainment (1984);

He Makes Me Feel Like Dancin', a 1984 documentary film about his work with National Dance Institute, won an Academy Award, six Emmy Awards, the Peabody Award, the Golden Cine Award, and the National Education Association Award for the Advancement of Learning Through Broadcasting.

As a Teacher:

The recipient of many honorary degrees, Mr. d'Amboise has served as a Full Professor and Dean of Dance for two years at SUNY Purchase and eleven years as Visiting Professor at the College of Creative Studies, University of California at Santa Barbara. At SUNY New Paltz, he developed a graduate program, now in its 5th year, focusing on the teaching technique exemplified in the program of the National Dance Institute. He has won the Sterling-Merrill Fellowship at the University of Utah, and the Nancy Hanks Fellowship at Duke University.

As a Student of Classical Ballet:

Mr. d'Amboise began his classical studies at age eight at the School of American Ballet, studying with George Balanchine, Anatola Oboukhoff, Vecheslar Swoboda, and Pierre Vladimiroff. At age twelve, he was asked to perform with the Ballet Society, the immediate predecessor the New York City Ballet. Three years later, he joined the New York City Ballet. The following year he made his European debut at London's Covent Garden, and continued to dance with the New York City Ballet until he retired in 1984.

As Balanchine's protégé:

As Balanchine's protégé, Mr. d'Amboise had more works choreographed specifically for him by "The Ballet Master" than any other dancer. These include the ballets: *Stars and Stripes*; *Tchaikovsky Pas de Deux*; *Episodes*; *Figures in the Carpet*; *A Midsummer Night's Dream*; *Jewels*; *Raymonda Variations*; *Meditation*; and *Brahms-Schoenberg Quartet*. Mr. d'Amboise is perhaps most remembered for his portrayal of what critics called "the definitive Apollo."

As a choreographer:

Mr. d'Amboise's credits include almost twenty works for the New York City Ballet, among them the popular *Tchaikovsky Suite No.2* and *Irish Fantasy*.

As a filmmaker:

Mr. d'Amboise's film credits include *Seven Brides for Seven Brothers*, *Carousel*, *The Best Things in Life Are Free*, *Watching Ballet* (an educational film), the movie version of Balanchine's *A Midsummer Night's Dream*, and the Disney film, *Offbeat*.

As a writer/director for theater, film, and television:

Mr. d'Amboise has written and directed for theater, film, and television, including the musicals *Roberta*, *Lady in the Dark*, *Peter Pan*, *Thurber Carnival*, *The Shooting of Dan McGrew* with Galt MacDermot, and the films *Event of the Year*, *Fifth Position*, and a production of *Peter and the Wolf* for WNET television, starring Cyril Richard and members of the New York City Ballet.

As an author and writer/director of musical productions:

In 1983 he co-authored *Teaching the Magic of Dance* (with Hope Cooke; photographs by Carolyn George.) For NDI he has conceived, written, directed eighteen original musical productions for the annual Event of the Year, and served as Art Director for Parade Magazine.

Mr. d'Amboise is married to Carolyn George d'Amboise, a photographer and dance teacher. They have four children; George d'Amboise, physical education trainer; Christopher d'Amboise, musician, dancer, choreographer and director; Charlotte d'Amboise Mann, actress and dancer; and Catherine d'Amboise Brill, early childhood and daycare specialist.

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PATRICK HAYES
Fact Sheet

Became "Emeritus" May 1, 1982, after a career of 44 years in concert management.

Founder and Managing Director of the **Washington Performing Arts Society**, 1966-1982.

Founder and Proprietor of Hayes Concert Bureau, 1947-1966.

Manager of the National Symphony, 1941-1947. (Absent for Service, World War II as Lieutenant, U.S.N.R., Supply Corps, July 1943-January 1946.)

Born in New York City, grew up in Massachusetts.

Married Evelyn Swarthout who is a concert pianist and professor emerita of music at American University.

Son Bryant is a professor of English at Baruch College, in New York City. Daughter Elizabeth is Secretary-General of Théâtre des Champs Elysées in Paris, France. Son Edward is a lawyer in Washington.

Activities and Affiliations

Radio Commentator on WGMS, 1949-82, "Comments on the Arts," Sundays at 1:00 p.m.

Member of Cosmos Club, National Press Club, Alfalfa Club, Harvard Club of New York City, Former President of the Harvard Club of Washington.

Member of the Board of Directors: Washington Drama Society (Arena Stage), English Speaking Union, Kindler Foundation, Washington Cathedral Choral Society, and District of Columbia National Bank.

Founding Director of the Cultural Alliance of Greater Washington.

American University National Advisory Committee; Ellington School of the Arts Advisory Board.

President Laureate, founding member and first President, International Association of Concert and Festival Managers, now known as International Society of Performing Arts Administrators (ISPAA).

Honorary Member of the Friday Morning Music Club, American Matthey Association, Mu Phi Epsilon, and Phi Mu Alpha. Honorary Member United States Marine Band.

Chairman, Task Force on the Arts, Library of Congress, 1975-76.

Grand Marshall, the St. Patrick's Day Parade, in 1976, along Constitution Avenue in Washington, D.C.

Co-Chairman of Arts Task Force for Mayor Marion Barry of Washington, D.C., in 1979

Founding Director of United Arts Organization of Washington, 1971.

Honors and Awards

- 1961 - Floor Manager, Kennedy-Johnson Inaugural Ball.
- 1968 - Green Room of the Concert Hall, John F. Kennedy Center for the Performing Arts named the **"Patrick Hayes Room."**
- 1970 - University of Wisconsin established the **"Patrick Hayes Collection"** of papers, broadcasts, scripts, speeches, and articles.
 - French Government appointment of **"Chevalier of the Order of Arts and Letters."**
- 1971 - Honorary Degree as Doctor of Fine Arts, Gonzaga, Washington, D.C.
 - Hadassah Myrtle Wreath Award.
- 1973 - **"Boss of the Year"** award, Downtown Jaycees of Washington.
- 1974 - Designated a **"Washingtonian of the Year"** by Washingtonian Magazine.
 - Federal Republic of Germany's award of **"Officer's Cross of Order of Merit."**
- 1976 - "Human Service Award" from the National Graduate University of Washington, D.C.
 - "The President's Award for Distinguished Civic Service" from Catholic University.
- 1977 - **Honorary Officer of the Most Excellent Order of the British Empire (OBE).**
- 1978 - The Salvation Army's "William Booth Award."
 - The French Government appointment to the rank of **"Officer of the Order of Arts and Letters."**
 - Doctor of Humane Letters, Georgetown University.
- 1979 - City-wide celebration of his 70th birthday; Rudolf Serkin played a concert in his honor at the new Terrace Theater of the Kennedy Center.

- 1980 - Proclamation declaring "Patrick Hayes Day" in the District of Columbia in recognition of his contribution to the community in the field of the Arts.
- Honorary Doctorate of Music from Shenandoah College and Conservatory of Music.
- Honorary Doctor of Humane Letters from American University.
- Honorary Doctor of Music from Catholic University.
- 1981 - On April 14, 1981, Mstislav Rostropovich played a cello recital in Mr. Hayes' honor, celebrating his debut recital in Washington on April 14, 1956, which Mr. Hayes presented.
- 1982 - Awarded **Grand Cross of Honor** for services to the Republic of Austria.
- 1983 - Portrait (painted by Washington artist Danni Dawson) presented to the Kennedy Center in June, was hung October 15th on South Wall of the Green Room. Patron John Dimick commissioned the portrait.
- 1984-87- President of the Friends of Nancy Hanks Center.
- 1986 - **Helen Hayes Theatre Award**, established by the Washington Post Newspaper for "Distinguished Community Service in the Performing Arts."
- Honorary Membership in Local 22 IATSE (Stagehand's Union).
- Citation for distinguished and unselfish service, Pension and Welfare Board, Local 22.
- Lifetime membership, Board of Directors, Arena Stage.
- "Whammy" award from Washington Area Music Association.
- 1987 - "Presidential Golden Links" Award from Greater Washington Board of Trade.
- "Leadership Award" from the United Negro College Fund.
- 1988 - Valentine's Day Award at National Theatre for service on Board of New National Theatre Corporation.
- Certificate of Honorary Citizen of Dublin, Ireland, from the hand of Lord Mayor, Carmencita Hederman, March 17.
- 1991 - First annual Kwame Award, together with Marian Anderson and Charlotte Wesley Holloman. Kwame in Ghanian means "Child of the Creator." It honors minority artists and those who have made a major impact on minorities in the classical performing arts.

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RESTRICTION CODES

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

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MARTIN, Agnes.

Agnes Martin. Born in Maklin, Saskatchewan, Canada, in 1912; emigrated to the United States, 1913; naturalized, 1940. Educated in primary and secondary schools, Vancouver, British Columbia, Western Washington State College, Bellingham, 1935-38; Teachers' College, Columbia University, New York 1941-42, B.S. 1942; 1951-52, M.A. 1952; University of New Mexico, Albuquerque, 1946-47. Teacher, public schools in Washington, Delaware and New Mexico, 1937-46, 1948-50; Painting Instructor, University of New Mexico, Albuquerque, 1947-48; East Oregon College, La Grande, 1952-53. Joined Ruins Gallery group, with Louis Reiback, Bea Mandelbaum and Clay Spohn, Taos, New Mexico, 1956; associated with Ellsworth Kelly, Robert Indiana, Jack Youngerman and James Rosenquist, New York, 1957-67. Abandoned painting for 7 years and concentrated on writing, Cuba, New Mexico, 1967-73. Agent: Pace Gallery, 32 East 57th Street, New York, New York 10022. Address: Route 35, Galisteo, New Mexico 87540, U.S.A.

Individual Exhibitions:

- 1958 Betty Parsons Gallery, New York
- 1959 Betty Parsons Gallery, New York
- 1961 Betty Parsons Gallery, New York
- Robert Elkon Gallery, New York
- 1963 Robert Elkon Gallery, New York
- 1964 Robert Elkon Gallery, New York
- 1965 Robert Elkon Gallery, New York
- 1966 Robert Elkon Gallery, New York
- Nicholas Wilder Gallery, Los Angeles
- 1967 Nicholas Wilder Gallery, Los Angeles
- 1970 Robert Elkon Gallery, New York
- Nicholas Wilder Gallery, Los Angeles
- Visual Arts Center, New York
- Robert Elkon Gallery, New York
- Institute of Contemporary Arts, University of Pennsylvania, Philadelphia (retrospective; travelled to the Pasadena Museum, California)
- Kunstraum, Munich
- 1974 Kunsthalle, Tübingen, West Germany
- Kaiser Wilhelm Museum, Krefeld, West Germany
- Scottish National Gallery of Modern Art, Edinburgh
- Museum of Modern Art, New York
- 1975 Pace Gallery, New York
- 1976 Robert Elkon Gallery, New York
- Pace Gallery, New York
- 1977 Arts Council of Great Britain, Hayward Gallery, London (retrospective, travelled to the Stedelijk Museum, Amsterdam)
- Pace Gallery, New York
- 1978 Mayor Gallery, London
- Galerie Rudolf Zwirner, Cologne
- Pace Gallery, New York
- Harcus-Krakow Gallery, Boston
- 1979 Margo Leavin Gallery, Los Angeles
- Museum of New Mexico, Santa Fe
- Pace Gallery, New York
- 1980 Richard Gray Gallery, Chicago
- Pace Gallery, New York (toured the United States, and travelled to Glenbow Museum, Alberta, 1980-81)
- 1981 Pace Gallery, New York

Selected Group Exhibitions:

- 1976 *Aspects of Post-War Painting in America*, Guggenheim Museum, New York
- Biennale, Venice*
- Drawing Now*, Museum of Modern Art, New York (toured Europe)
- 1977 *Whitney Biennial*, Whitney Museum, New York
- 1978 *4 Contemporary Painters*, Cleveland Museum of Art
- American Painting of the 1970's*, Albright-Knox Gallery, Buffalo, New York (toured the United States)
- 1979 *The Reductive Object: A Survey of the Minimal-*

ist Aesthetic in the 1960's, Institute of Contemporary Art, Boston

American Exhibition, Art Institute of Chicago

1980 *20 Americans*, San Francisco Museum of Modern Art

Biennale, Venice

Collections:

Museum of Modern Art, New York; Whitney Museum, New York; Guggenheim Museum, New York; Hirshhorn Museum, Washington, D.C.; Art Institute of Chicago, Art Gallery of Ontario, Toronto, Tate Gallery, London; Stedelijk Museum, Amsterdam; Australian National Gallery, Canberra.

Publications:

By MARTIN: book—*On a Clear Day*, portfolio, 1971; article—"Reflections" in *Artforum* (New York), April 1973.

On MARTIN: books—*Systematic Painting*, exhibition catalogue, New York 1966; *Agnes Martin*, dissertation, by Frank Kolbert, Yale University, New Haven, Connecticut 1970; *Agnes Martin*, exhibition catalogue, by Lawrence Alloway and others, Philadelphia 1973; *Agnes Martin*, exhibition catalogue, by Herman Kern and others, Munich 1973; articles—"Agnes Martin: An Appreciation" by Kasha Linville in *Artforum* (New York), June 1971; "Agnes Martin" by Lawrence Alloway in *Artforum* (New York), April 1973; "Early Work" by Lizzie Borden in *Artforum* (New York), April 1973; "Agnes Martin and the Artificial Infinite" by Carter Ratcliff in *Artnews* (New York), May 1973; "Agnes Martin: The American Woman in Art" by Barbara Rose in *Vogue* (New York), June 1973; "Giving Art History the Slip" by Stephanie Barron in *Art in America* (New York), March-April 1974; "A Visit with Agnes Martin" by Anne Hillerman in *The New Mexican*, 26 July 1974; "An Art That's Almost a Prayer" by Hilton Kramer in the *New York Times*, May 1976; "Agnes Martin: 'Everything, Everything Is About Feeling...Feeling and Recognition'" by John Gruen in *Artnews* (New York), September 1976; "Whispers from Nature" by Adnenne Rosenthal in *Artweek* (Oakland, California), 28 April 1979.

Art work is a representation of our devotion to life. Everyone is devoted to life with an intensity far beyond our comprehension. The slightest hint of devotion to life in art work is received by all with gratitude.

In all the arts a performance without devotion is dead, and our conditioning in life is toward this absolutely dead, because prideful, performance.

Our whole inclination is to race forward. This racing is not an ordinary race to win over others. That is the prideful interpretation. It is an irresistible urge to win through to life. It is devotion to life.

The simplest devotion in the Pyramids and the most profound and complicated exultations of Beethoven are understood by all.

The enormous pitfall is devotion to oneself instead of to life. All works that are self devoted are absolutely ineffective. Even though they are often purchased by prideful people, they are soon recognized as dead.

Devotion to life is a feeling. Art work is made with this feeling, and response to art work is exactly the same feeling. This feeling of devotion literally carries us through life, past all distractions and pitfalls to a perfect awareness of life, to measureless happiness and perfection.

With no experience of real happiness, no conscious experience of devotion to life, one cannot be an artist. One must be lifted up, out of oneself, unconscious of self, as in the contemplation of beauty.

Life is consciousness of life itself. Our feelings of devotion are the measure of this consciousness. They are the measure of our lives and the measure of the effectiveness of our work.

The response to art work is unchanging, even in thousands of years, proving that it is of life.

—Agnes Martin

Delicate, powdery tonalities share the space with a thin linear all-over grid, transmitting a sense of vast spatial continuity which is both rigorously defined and subtly intangible. Agnes Martin reached her mature form and substance in 1961, and she has continued to find multiple variations based on her chosen schema during the subsequent two decades.

Martin is not a painter who came by her mature visualization either rapidly or easily. Although she achieved prominence in the decade of the 1960's, she had been working through her process of distillation since the 1940's, honing down each element through many levels and combinations. In the late 1940's Martin was making rather traditional still-lives and portraits, and by the early 1950's she had developed from these into an area of biomorphic abstraction related with the work of William Bazotes and Adolph Gottlieb during their 1940's phase. The linear quality of Arshile Gorky and Miró enters into works of around 1955, combining with a painterly atmosphere, translucent and palely toned, already suggestive of her mature pictures. Martin's felt relationship with the landscape, and particularly with the light quality, of the American Southwest is here already in evidence, and this connection was to persist throughout the years she lived in New York City.

Martin left New Mexico for New York in 1957. During the next few years her work became more geometric and unitary in form. Image and ground were coalescing in compositions which employed concentric rectangles and, or circles in symmetry. In "Lamp" (1959), a patterning of circles line up across an atmospheric surface, signalling Martin's imminent return to her characteristic grid format. Until around 1964, the grid was centered and framed within the canvas surface; on finely textured brown canvases, roughly drawn marks appear in repetitive patterns, showing a directness and handmade quality which would persist, finding levels of more refined subtlety in coming paintings. By 1964 the grid extends to the canvas edge, and Martin's system is complete.

Although Martin is often compared with the Hard-Edge abstractionists who became known, like herself, during the 1960's, her work is closer in feeling with first generation Abstract Expressionism, particularly with Ad Reinhardt's significant move into systematic, distilled form. Her visual development shows her working through elements similar to this group of painters of her own generation, with whom she shares a commitment to exalted subject matter transmitted through the painterly abstract language. The difference between Martin and the Abstract Expressionists lies in her less outwardly heroic and intellectual nature. Her works are more directly based on the intuitive and informed by a fragile quality which is both stately and unobtrusive.

In 1967 Martin stopped painting and left New York to return to the Southwest. In the early 1970's she resumed working, her new pictures emitting a continued austerity and delicacy and moving more intently into the realm of self-identification with the space and light of her landscape environment. Finding the most nuanced of textural and tonal variations, Martin's recent paintings are a distinctive statement of authority and reserve, fusing elements of stability and change with an economy and touch achieved over many years of concentration and practice. In her systematic blending of fragile, graphic grid with light-filled washes of pale color, Martin has used rigorous ordering to make visual the mysterious interior reality of timeless, shadowy vibrations.

—Barbara Cavaliere

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The King of Latin Music

TITO PUENTE

Four time Grammy Award Winner; featured motion picture performer; doctorate of arts & sciences; benefactor of music students; internationally acclaimed world wide performer; there are not enough adjectives to describe **Tito Puente.**

His hit records and arrangements have become classics in Latin music as well as popular rock. Carlos Santana recorded two of his hits, while jazz greats such as Buddy Morrow and Woody Herman collaborated with The King. He has a "star" in the Hollywood Walk of Fame, right in front of the Chinese Theater and two colleges, SUNY at Old Westbury and Hunter College, have both bestowed the King with honorary doctorates for his work in music and his help to young artists through his Tito Puente Scholarship Fund.

He is also the Latino Ambassador of Good Will receiving numerous keys to Cities nationally and around the world. But more important, his good will, talent and spirit have propelled him to bridge racial, cultural, and generational gaps. His concerts are attended by a colorfully diverse mix of people from every race, age, and religion. His fans range from celebrities such as Bill Cosby, to young Japanese students who watch him avidly when he is in Japan or at the Blue Note. His recordings range from collector's items classics to cutting edge hits. His arrangements are sought after globally. His inspiration is boundless.

To promoters, a Tito Puente booking is an sure sell-out. To dancers, he is a guaranteed workout. To music lovers, he is the master. He began dancing in contests with his sister when he was only five years old. He was later known as a



588 Broadway • Suite 806 • New York City 10012 • 212-925-2828 • Fax: 212-925-6154

musical child prodigy as a young boy growing up in "El Barrio" (East Harlem). He went through the Army, studied at Julliard and was named the King of Latin Music when he beat out the Mambo King Perez Prado in a public contest of hands. He has collaborated and cultivated some of the best singers and musicians of Latin music. He has accompanied Gloria Estefan at the 1994 Grammy Awards. And his Scholarship Fund for talented young people has grown into a critical gift for students as well as a major concert event where in 1994 was performed at the Apollo Theater in a tribute to Dizzy Gillespie. Mario Bauza and Machito.

He is Tito Puente, The King of Latin Music.



TALENT AGENCY Director: JACK HOOKE

FOR BOOKINGS CALL JACK HOOKE OR JOHNNY FALLONES: 212-925-2828

Highlights of Tito Puente's Career

April 20, 1923 Tito Puente was born Ernest Anthony Puente Jr. to Erolia Ortiz and Ernesto Puente Sr. in New York City.

1930s Tito was already performing with local Latin and society bands. He was regularly playing maracas with "Los Happy Boys" at the Park Palace Hotel. By age 13, Tito Puente was considered a child prodigy in Spanish Harlem.

1939 José Curbelo meets Tito (age 16) immediately hiring him to play on his orchestra's U.S. tour.

Early 1940's Tito was playing with Noro Morales and Machito.

1942 Tito Puente was drafted into the Navy. He was 19.

1945 Tito was discharged from the Navy receiving a Presidential Commendation for being in nine battles.

1945 - '47 Tito completed his formal musical education at Juillard School of Music, studying conducting, orchestration and theory under the GI bill.

1945 - '48 Tito was playing with bands such as Jose Curbelo, Pupi Campo and Fernando Alvarez and his "Copacabana Group" becoming the most sought after young arranger of the time.

1948 Tito formed his own ten piece conjunto. The Picadilly boys, urged on by promoter Federico Pazari.

1949 Recorded his first six songs with his own band on Tico Records with the first hit "Abaniquito." Later that year he signed with RCA Victor recording the hit, "Pan Kan Kan."

1950 - '56 Tito was turning out hits such as "Bambaleto," "El Rey del Tambor," "Mambo la Koca" and "Mambo Gallego."

1956 - '60 RCA released such classics as "Cuban Carnival," "Puente Goes Jazz," "Dance Mania," "Top Percussion," and other classics. He is crowned the King of Latin Music by Bobby Quinones at the Manhattan Center after beating world famous Perez Prado (King of the Mambo) in a contest where the public voted for their favorite bands.

1957 Cuban artists from around the world are asked to return home to celebrate the 50th Anniversary of Cuban music. Tito becomes the only Puerto Rican invited by the Cuban government because of his major contributions to this art.

1960s Tito began a series of collaborations with artists such as trombonist Buddy Morrow and Woody Herman and two new vocalists arriving in New York from Cuba named Celia Cruz and La Lupe.

1963 - 64 Tito records his classic tune, "Oye Como Va" (later recorded by Santana) on Tico Records.

1967 Tito would perform a program of his compositions at the Metropolitan Opera.

1968 Tito hosts his own show, "The World of Tito Puente" on Spanish-language T.V. He also served as Grand Marshall of the Puerto Rican Day Parade.

1969 Tito would receive the key to the City of New York from then Mayor John Lindsay.

1970's Some time during the early seventies the music Tito was playing came to be known as salsa.

The early seventies also saw the meteoric rise of Carlos Santana and his unique blend of Latin rhythms, blues, & rock. Santana's cover version of Puente's classic composition "Oye Como Va" (recorded originally by Tito) on the "Abraxas" album introduced a whole new generation to Tito's music. "Santana III" included another Puente classic, "Para Los Rumberos" which Tito recorded in 1956.

- 1976 Tito is honored in Los Angeles' City Hall by Mayor Bradley.
- 1977 New York's Roseland Ballroom was the site of the first meeting of Santana and Puentes in March.
- 1979 Tito Puente & his ensemble toured Japan where the reception for Tito was tremendous. Tito and his orchestra played for then president of the U.S., Jimmy Carter for Hispanic Heritage Month. Tito began to realize the worldwide popularity he had achieved.
- 1979 Tito won his first of four Grammy Awards for the albums "A Tribute To Benny More," "On Broadway," "Mambo Diablo" and "Goza Mi Tumbal." Tito Puente has been nominated for a Grammy (eight times) more than any other artist in the Latin music field.
- 1980s Tito Puente creates the Tito Puente Scholarship Foundation to benefit talented children.
- First Latin artist to appear on the popular TV sitcom, "Bill Cosby Show," also performing on a Coca-Cola commercial with Bill Cosby. T.P. also appeared in such movies as Woody Allen's "Radio Days," and "Armed and Dangerous" with the late John Candy. He is listed in America's "Who's Who."
- Tito Puente receives the first of two honorary Doctorate Degrees from The College at Old Westbury.
- 1990 Received the Eubie Blake Award from the National Academy of Arts and Sciences.
- Aug. 14 Tito Puente is unanimously voted in to receive a Hollywood Star. T.P. has traveled the world over opening new markets for his Latin rhythms internationally.
- 1991 Performance and speaking role in major Hollywood motion picture, "The Mambo Kings Play Songs of Love."
- Launched of his 100th L.P., "El Numero Cien" on RMM Records distributed by SONY.
- 1992 Records his Receives his second honorary doctorate degree from Hunter College in New York.
- Inducted into the National Congressional Record.
- 1993 Received the Smithsonian Medal.
- 1994 Received his third honorary doctorate degree from Long Island University.
- June 24 Received the ASCAP Founder Award, its highest honor.
- Sept. Receives Washington, D.C.'s Hispanic Heritage Committee Award for the Arts.

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ROTH, PHILIP, writer: b. Newark, Mar. 19, 1933; s. Herman and Bess (Finkel) R.; m. Margaret Martinson, Feb. 22, 1959 (dec. 1968); m. Claire Bloom, Apr. 29, 1990. Student, Newark Coll. of Rutgers U., 1950-51; AB, Bucknell U., 1954; MA, U. Chgo., 1955. Tchr. English U. Chgo., 1956-58; faculty Iowa Writers Workshop, 1960-62; writer in residence Princeton U., 1962-64; adj. prof. U. Pa., 1967-77; disting. prof. Hunter Coll. CUNY, 1989-92. Short story writer, novelist; works pub. in Harper's, New Yorker, Epoch, Commentary, others; reprints in Best Am. Short Stories of 1956, 59, 60, O'Henry Prize Stories of 1960; author: Goodbye, Columbus, 1959 (Nat. Book award), Letting Go, 1962, When She Was Good, 1967, Portnoy's Complaint, 1969, Our Gang, 1971, The Breast, 1972, The Great American Novel, 1973, My Life as a Man, 1974, Reading Myself and Others, 1975, The Professor of Desire, 1977, The Ghost Writer, 1979, A Philip Roth Reader, 1980, Zuckerman Unbound, 1981, The Anatomy Lesson, 1983, Zuckerman Bound, 1985, The Prague Orgy, 1985, The Counterlife, 1987 (Nat. Book Critics Circle award for fiction, 1988), The Facts, 1988, Deception, 1990, Patrimony, 1991 (Nat. Book Critics Circle award for biography/autobiography 1992), Operation Shylock, 1993 (PEN-Faulkner award for fiction 1993). Recipient Aga Khan prize for fiction, 1958, Nat. Inst. Arts and Letters award, 1960, Daroff award Jewish Book Coun. Am., 1960, Medal of Honor for lit. Nat. Arts Club, 1991; Guggenheim fellow, 1959-60, Rockefeller fellow, 1966. Office: care Simon & Schuster Inc 1230 Ave of the Americas New York NY 10020-1513