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001. resume	re: Gene Kelly [Personally Identifiable Information] [partial] (1 page)	03/16/1994	b(6)
002. bio	re: nonselection (2 pages)	00/00/0000	b(6)
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004. bio	re: nonselection (2 pages)	00/00/0000	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
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FOLDER TITLE:

National Medal of Arts, 1994 [Binder 2] [2]

2013-0534-S

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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: _____

BIOGRAPHY OF DAVE BRUBECK

JAZZ

Pianist, composer, Dave Brubeck has become a jazz legend. The public's first awareness associated him with the intricate, lightly swinging sound known as "West Coast Cool". His distinctive harmonic approach and daring improvisations generated excitement with both critics and fans. His group won both the Critic's poll and the Readers poll the same year in Down Beat Magazine. The Dave Brubeck Quartet became the sound that identified an era. It was they who started the wave of popularity of jazz on college campuses in the fifties. Concurrently, they were playing the leading jazz clubs, and touring with Charlie Parker, Dizzy Gillespie, Stan Getz and other musicians of the bop era. The Dave Brubeck Quartet won the first jazz poll conducted by a black newspaper, The Pittsburgh Courier. By 1954 his picture had appeared on the cover of Time Magazine along with a feature story heralding the rebirth of jazz. In 1960 the Dave Brubeck Quartet, with Paul Desmond, Eugene Wright and Joe Morello, released their first experiment in odd-metered rhythms. The album, TIME OUT, and its singles, Take Five and Blue Rondo a la Turk became the first in modern jazz to "go gold".

The newest Brubeck releases are TRIO BRUBECK, with his sons, Chris and Dan, ONCE WHEN I WAS VERY YOUNG and QUIET AS THE MOON on MusicMasters, and TIME SIGNATURES, a four CD box set on Columbia/Legacy. TIME SIGNATURES is a career retrospective spanning the years 1946 to 1991.

A milestone in Brubeck's career was his appearance in 1959 with the New York Philharmonic conducted by Leonard Bernstein. After three performances, they recorded DIALOGUES FOR JAZZ COMBO AND ORCHESTRA, a piece composed by Dave's brother, Howard. A pioneer in combining jazz with symphony orchestras, Brubeck continued to appear as composer-performer in concerts of his choral compositions and as soloist with orchestras. NEW WINE, a concert with the Montreal Jazz Festival Orchestra was recorded and released by MusicMasters. The London Symphony Orchestra honored his fifty plus years as a jazz performer with an all Brubeck program performed by Stephane Grappelli, four Brubeck sons, and the Dave Brubeck Quartet.

When Pope John Paul II visited the United States in 1987, Brubeck composed special music and participated in its performance at the Papal Mass in Candlestick Park, San Francisco. In his long career Dave Brubeck has performed for British royalty, a Pope, kings, Presidents, and heads of state. The Dave Brubeck Quartet toured the U.S., Europe, Canada and Japan with the Murray Louis Dance Co., a unique collaboration of America's indigenous art forms--jazz and modern dance. World tours, including several for the State Department in the Middle East and Eastern Europe, have made jazzman Dave Brubeck one of America's foremost good will ambassadors. The Quartet's repertoire has been influenced by the ethnic music they have heard on their travels.

Dave Brubeck was born in Concord, California, on December 6, 1920. He was the third son of Elizabeth Ivey Brubeck, a music teacher and pianist, and Howard "Pete" Brubeck, a cattle rancher. Dave went to the College of the Pacific, in Stockton California, as a pre-med student with the aim of becoming a veterinarian, but soon changed his major to music. Upon graduation in 1942, he entered the armed services where he served under Patton in the European Theater of Operations. Upon his discharge in 1946, Dave returned from Europe to study composition with the famous French composer Darius Milhaud. With encouragement from Milhaud, Brubeck began composing and performing with an Octet, which included Paul Desmond, Cal Tjader and Bill Smith. The Dave Brubeck Trio, with Cal Tjader and Ron Crotty, won both the Downbeat and Metronome awards for Best New Instrumental group. Following a near fatal swimming accident which incapacitated him for several months, Brubeck organized a quartet with his old friend, alto saxophonist Paul Desmond. They were an inseparable team from 1951 to 1968, selling millions of records and winning dozens of jazz polls. After the original Quartet disbanded, Dave Brubeck toured and recorded with Gerry Mulligan, Alan Dawson, and Jack Six; and for two years led an all Brubeck Quartet with his sons, Darius, Dan, and Chris. The current version of the Dave Brubeck Quartet includes Randy Jones, drums, Jack Six, string bass and Bill Smith, an original member of the 1947 Dave Brubeck Octet, on clarinet.

Over his long career Dave Brubeck has received many honors. He was inducted into the first Playboy Jazz Hall of Fame, along with Louis Armstrong and Frank Sinatra. He was one of the first musicians to have a star placed on the Hollywood Walk of Fame. He is a Duke Ellington Fellow at Yale University and holds six honorary doctorate degrees. In 1987 he received the Connecticut Arts Award, and was honored in 1988 with the American Eagle Award presented by the National Music Council. In 1989 he was inducted into the Pantheon of the Arts at University of the Pacific, and was cited by the French Government for his contribution to the arts. In April of 1990, Fairfield University honored him with the Gerard Manley Hopkins Award. In 1992, he was honored by the Connecticut Bar Association and Simon's Rock College for distinguished service. He has also received the BMI Jazz Pioneer Award and was commended by that organization for his "long and outstanding contributions to the world of jazz".

January 1993

LIST OF JAZZ AWARDS

- 1953 DOWNBEAT Dave Brubeck Combo 1st. place Jazz Critics poll
- 1953-55, 59, 62, 63 DOWNBEAT award Dave Brubeck 1st. Combo
- 1954, 55 DOWNBEAT Jazz Personality of the Year
Hollywood Walk of Fame
- 1962 BILLBOARD Favorite Instrumental group, voted by American disc jockeys
- 1963 MELODY MAKER-Jazz magazine from England, Top Combo
- 1963 "Time Out" first jazz record to sell a million copies
- 1965, 66 BILLBOARD 1st. Jazz group on College Campus, Record Artists popularity poll
- 1965 DOWNBEAT Dave Brubeck combo 1st. in Readers poll
- 1966 PLAYBOY All Time Jazz Hall of Fame
- 1966 PLAYBOY All Star Jazz Band
- 1966 PLAYBOY Dave Brubeck 1st. combo
- 1966, 67 PLAYBOY 1st. piano
- 1967 PLAYBOY Dave Brubeck Quartet, 1st. All stars and readers poll
- 1967 PLAYBOY Jazz Hall of Fame
- 1988 "Dave Brubeck's Greatest Hits" first jazz album to have a gold record in Austria

OTHER AWARDS

- 1964 Outstanding Alumnus Award from University of Pacific
- 1985 BMI Jazz Pioneer Award
- 1985 Place in Walk of Honor at the Concord Pavilion, Concord, CA
- 1985 Citation from National Federation of Music Clubs
- 1985 Connecticut Music Educators Award
- 1986 International Society of Performing Arts Administrators-Tiffany Award
- 1986 Compostela Humanitarian Award
- 1987 Connecticut Commission on the Arts Award
- 1988 American Eagle Award from the National Music Council
- 1989 First Pantheon Award from University of Pacific
- 1989 Officier de L'Order des Arts et Lettres, from France
- 1990 Gerard Manley Hopkins Award (Fairfield University)
- 1991 Distinguished Achievement Award from Simon's Rock
- 1992 Distinguished Citizen Award from Connecticut Bar Association

BIOGRAPHY OF DAVE BRUBECK

COMPOSER-PERFORMER

DAVE BRUBECK, whose name is synonymous with jazz, is also being recognized as a composer. His most recent composition, FANTASIE CHROMATIQUE: (HOMAGE A BACH) was premiered in Bonn, Germany in January 1993 by the chamber music group, An Die Musik. A large work for orchestra and chorus, JOY IN THE MORNING, was premiered by the Hartford Symphony in June 1991. EARTH IS OUR MOTHER, his most recent choral piece, was commissioned and performed by the Marquette Choral Society in 1992.

His first major work for chorus and orchestra was THE LIGHT IN THE WILDERNESS, premiered and recorded by the Cincinnati Symphony under Erich Kunzel's direction in 1968. This oratorio will soon be reissued by Musical Heritage Society. It was followed by THE GATES OF JUSTICE, using texts from Dr. Martin Luther King Jr. and the Old Testament. LA FIESTA DE LA POSADA, a Christmas choral pageant based on the Latin American folk tradition of "las posadas", is the most popular of Brubeck's choral pieces, and will also be reissued on CD by Musical Heritage Society. It was originally recorded by Dennis Russell Davies with the St. Paul Chamber Orchestra and the Dale Warland Singers on Columbia Masterworks

Brubeck's mass, TO HOPE! A CELEBRATION has been critically acclaimed by church musicians and enthusiastically received by concert audiences. When Pope John Paul II visited the U.S. in 1987, Brubeck was commissioned to write and perform special music, UPON THIS ROCK, for the Papal mass at Candlestick Park, San Francisco.

Other works include an Easter oratorio, BELOVED SON; variations on the ancient hymn, PANGE LINGUA; VOICE OF THE HOLY SPIRIT (TONGUES OF FIRE); a cantata for chorus and rock band, TRUTH IS FALLEN; a choral suite LENTEN TRIPTYCH and various other choral pieces based on sacred texts.

Dave Brubeck has also composed many secular pieces for chorus and orchestra, two ballet suites, music for two pianos and solo piano, ELEMENTALS for jazz band and symphony orchestra, and THEY ALL SANG YANKEE DOODLE, a symphonic poem which depicts the varied ethnic origins of a typical American town much like his native Concord, California.

Born in Concord in 1920, the youngest of three musical sons, Dave Brubeck intended to follow his father's career as a rancher and cowboy; but his mother, a piano teacher, insisted on a musical education. Several of Brubeck's piano suites, such as REMINISCENCES OF THE CATTLE COUNTRY and CENTENNIAL SUITE reflect that Western rural background. He entered the University of the Pacific, Stockton, California with the idea of becoming a veterinarian, but soon changed his major to music. Following his graduation in 1942, he served almost four years in the Army, returning after World War II to Mills College, Oakland, California to study composition with the great French composer, Darius Milhaud. It was Milhaud who persuaded the young Brubeck to seek a dual career in both jazz and composition. Early in his career Brubeck wrote primarily for his Quartet. Some of those pieces, such as THE DUKE, IN YOUR OWN SWEET WAY and BLUE RONDO A LA TURK, became jazz standards, recorded by many artists.

Dave Brubeck has received honorary degrees from the University of the Pacific, Fairfield University, Mills College, University of Bridgeport, Niagara University and Kalamazoo College. Although increasingly active as a composer, he remains a leading figure in the jazz mainstream, touring internationally with today's version of the Dave Brubeck Quartet, which includes Jack Six on acoustic bass, Bill Smith, also a composer and former Milhaud student on clarinet, and Randy Jones on drums.

Revised January 1993

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James Ingo Freed, FAIA

Partner

Pei Cobb Freed & Partners

As one of three design partners at Pei Cobb Freed & Partners, James Ingo Freed has contributed significantly to the firm's work since joining the office in 1956. The American Institute of Architects recognized this unusually fruitful collaborative practice in 1968 when, under the name of I.M. Pei & Partners, it honored the office with the AIA's prestigious *Architectural Firm Award*. In 1985 the group practice was again honored by the *Chicago Architecture Award*. Most recently, the firm received the *Lifetime Achievement Award* from the New York Society of Architects (November, 1992).

In addition to the more than one hundred major awards received by the firm and its buildings, Mr. Freed has personally received wide acclaim from his profession. Among the most notable honors bestowed on him are the *R.S. Reynolds Memorial Award for Excellence in Architecture*, the *Arnold W. Brunner Prize in Architecture* from the National Institute of Arts and Letters, the *Medal of Honor* of the New York Chapter of the AIA and the American Institute of Architects' first annual *Thomas Jefferson Award for Public Architecture*, which was conferred in 1992.

Executed works for which Mr. Freed is principally responsible for design include: 88 Pine Street in lower Manhattan; the National Bank of Commerce in Lincoln, Nebraska; West Loop Plaza in Houston, Texas; Gem City Savings in Dayton, Ohio; the Jacob K. Javits Convention Center and Plaza in New York City; Warwick Post Oak Hotel in Houston, Texas; 499 Park Avenue, an office tower on the east side of Manhattan; and Potomac Tower, an office building overlooking the river in Rosslyn, Virginia. Nearly all of these buildings have received at least one major design award. In addition, Mr. Freed played a leading role in Kips Bay Apartments and New York University Towers, both in Manhattan, and in the prototypical designs of 50 FAA control towers across the country. Mr. Freed was also the principal responsible for unexecuted plans to restore and expand the Ferry Building Complex in San Francisco and for the development of Mission Bay.

Mr. Freed's current projects include the United States Holocaust Memorial Museum, which was dedicated by President Clinton in April 1993 and Federal Triangle, also in Washington, D.C., a 3.1 million square foot mixed-use complex under construction on the last remaining site on Pennsylvania Avenue. Other works in progress include the San Francisco Main Public Library at the Civic Center; the expansion and modernization of the Los Angeles Convention Center, which is nearing completion downtown; the Alumni Center at Ball State University; a 2-building reclamation center for the Environmental Protection Administration in Taiwan; and First Bank Place, a 55-story tower recently completed in Minneapolis.

Prior to joining Pei Cobb Freed & Partners (I.M. Pei & Partners prior to 1989), Mr. Freed had worked in both Chicago and New York, notably in the office of Mies Van der Rohe. He received his architectural degree from the Illinois Institute of Technology in 1953, and two decades later, in 1975-1978, returned to his alma mater as Dean of the School of Architecture. Mr. Freed has also taught at Cooper Union, Cornell University, the Rhode Island School of Design, Columbia University and Yale University. His commitment to education has also been served in the capacities of visiting lecturer, critic and jurist at colleges across the country. He is widely published in professional journals and books, and has participated in dozens of exhibitions both in the United States and abroad.

Mr. Freed is active in numerous professional organizations, including the American Institute of Architects, The Architectural League of New York and The Municipal Arts Society. Since 1982 he has served on the Steering Committee of the Council of Tall Buildings and Urban Habitat.

Mr. Freed is a Fellow of the American Institute of Architects. He was a Director of the Regional Plan Association of New York-New Jersey-Connecticut in 1985, and since 1983 has served as Architectural Commissioner of the Art Commission of New York City. In 1988 Mr. Freed was elected to membership in the American Academy of Design.

JAMES INGO FREED, FAIA - PARTNER

Born June 23, 1930, Essen, Germany
Naturalized citizen of the United States

Education

Illinois Institute of Technology - B. Arch. 1953

Military Experience

U. S. Corps of Engineers 1953-1955

Professional Experience

Danforth & Speyer, Chicago, Illinois 1951-1952
Michael Reese Planning Association, Chicago, Illinois
1952-1953
Mies Van der Rohe, New York 1955-1956
I. M. Pei & Partners/Pei Cobb Freed & Partners, New York
1956 to present

Association Memberships

Architectural League of New York
American Institute of Architects
New York Municipal Arts Society
New York Society of Architects
AIA National Committee on Design 1972-1977
Vice Chairman, AIA Design Committee on Design 1974
Chairman, AIA National Committee on Design 1974
Syracuse University Advisory Committee 1983-present
Steering Committee Council on Tall Buildings and Urban
Habitat, 1982-present
Art Commission of New York City, Architectural Commissioner
1983-1991
Architectural Commission, University of Washington, Seattle, Washington
1983-1991
Regional Plan Association, New York - New Jersey - Connecticut,
Director, 1985 - 1988
Registered Architect - New York, Washington, D.C., Illinois, Nebraska,
Missouri, Wisconsin, Ohio, California,
Texas, Arkansas, Arizona, Minnesota, Colorado,
Virginia, New Jersey, Connecticut, Maryland
Florida

NCARB Certificate

Exhibitions and Awards

R.S. Reynolds Memorial Award for Excellence in Architecture, 1975
Walter Kelly Gallery, Chicago, Illinois, 1977
Graham Foundation, Chicago, Illinois, 1978
Walter Art Center, Minneapolis, Minnesota, 1978-1979
Creation and Recreation: America Draws, Helsinki, Finland,
August 1980 - October 1981
Collaboration: Artists & Architects, New York, April, 1981
Artists & Architects: Humanism Rediscovered, The New School, March,
1982, New York
Urban Design Charette and Exhibition, University of California/Berkeley,
April, 1982, Berkeley, California
Whitney Museum, "Meta Manhattan Show", January, 1984, New York
Chicago Architecture Award, Chicago AIA, June, 1985
San Francisco Museum of Modern Art, "Art+Architecture",
San Francisco, California, November, 1985
Cleveland Center for Contemporary Art, Artists+Architecture, Challenges in
Collaboration, Cleveland, Ohio, October/November, 1985
National Academy of Design, 162nd Annual Exhibition, April, 1987
The Concrete Industry Board Inc., Men of Industry Award, May, 1987
The Arnold W. Brunner Memorial Prize in Architecture, June, 1987
AIA/New York Chapter, Medal of Honor, June, 1987
American Academy and Institute of Arts and Letters, Exhibition, May/June 1987
New York Architects, Traveling Exhibition, February 1987 - February 1988,
Italy, Denmark, Finland, Ecuador, S.A., Colombia, S.A., United States
AIA Honor Award, Jacob K. Javits Convention Center, New York, New York
May 18, 1988
Thomas Jefferson Award for Public Architecture, January 1992
Chicago Athenaeum, The Museum of Architecture and Design,
"The Architecture of Remembrance, United States Holocaust Memorial
Museum, Chicago, Illinois, November 1993 - January 1994
The Century Association, Sketches for the United States Holocaust
Memorial Museum in Washington, D.C., December 7, 1993 -
January 10, 1994, New York, N.Y.
ART/LA 1993, The 1993 International Arts Award for Architecture,
December, 1993
Barbara Walters Special, "The Twelve Most Fascinating People of 1993
Channel 7, December 8, 1993

Teaching and Educational Experience

Adjunct Instructor of Design, Cooper Union 1959, 1965-1969
Visiting Critic, Cornell University, 1962, 1967
Critic and Jury Member, Columbia, Yale, Cooper Union, Cornell University,
Pratt Institute, University of Miami, Harvard,
Syracuse University, University of California/Berkeley
Dean and Professor, College of Architecture, Planning & Design, Illinois
Institute of Technology 1975-1978
Rhode Island School of Design, Dept. of Architecture, Visiting Critic, 1983
Adjunct Professor of Architecture, Columbia University 1984
Eero Saarinen Professor of Architectural Design, Yale University, Fall, 1985

Jury Memberships/Lectures

R. S. Reynolds Memorial Award for Excellence in Architecture, Jury Member, 1976
"Art in the Park", 1977, Chicago, Illinois
NEA Sculpture Selection Committee, 1977, Lincoln, Nebraska
Chicago/AIA, Honor Awards Committee, 1977, Chicago, Illinois
South East Regional AIA Jury/September, 1980, New York
Kansas City AIA Design Award/September, 1980, New York
AIA/ASCA Award for Architectural Educational Jury/January, 1981
Washington, D.C.
Wick Alumni Center, Design Award Juror/March & May, 1981, Lincoln, Nebraska
ASCA Design-Energy Jury/May, 1981, Washington, D.C.
NYSAA Design Awards Jury/August, 1981, New York
PA Design Awards Jury/September, 1981, Stamford, Connecticut
Architectural Awards Jury, N.J. Society of Architects/October, 1981
Woodbridge, N.J.
Visiting Committee, Syracuse University, School of Architecture/October, 1981, Syracuse, New York
ASCA/AIA Award for Excellence in Architectural Education Jury/Jury Member, January, 1981, Washington, D.C.
ASCA/AIA Award for Excellence in Architectural Education/Chairperson, January, 1982, Washington, D.C.
Art on the Beach Selection Committee, Creative Time, February, 1982, New York
CCAIA Honor Awards Jury, August, 1982, San Francisco, California
Virginia Society AIA Jury, September, 1982, Norfolk, Virginia
Interiors Magazine Annual Awards Jury, October, 1982, New York
"Art Under the Arches", Juror, Brooklyn Bridge, December, 1982, New York
Soling Competition, Juror, January, 1983, New York
Architectural Symposium/Lecture/ April, 1983, San Francisco, California
Art in Public Places/Arts & Architecture, April, 1983, New York
Columbia University Graduate School of Architecture & Planning Jury, May, 1983, New York
Necor 15/AIA Seminar Merchandise Mart/Lecture/June, 1983, Chicago, Illinois
Stanford University/Lecture/April, 1983, Stanford, California
AIA Seattle Honor Awards, October, 1983, Seattle, Washington
American Academy in Rome, February, 1984, New York
Architectural League, Young Architects, February, 1984, New York
ArtTable/Lecture/Mega-Art for Mega Spaces, New York and Public Art, New York, February, 1985
FGMA National Convention/Lecture/Orlando, Florida, February, 1985
Flexiplace Jury, New York, October, 1985
Yale University/Lecture/New Haven, Connecticut, November, 1985
Harvard University/Lecture/Cambridge, Massachusetts, December, 1985
NIAE/John Dinkeloo Traveling Fellowship, New York, April, 1986
Bard Awards Jury, New York, May/August, 1986
Ohio State University, Lecture, Columbus, Ohio, October, 1986
1987 R. S. Reynolds Memorial Award Jury, January, 1987
North Carolina AIA Design Awards Jury, New York, February, 1987
University of Virginia, Lecture, Charlottesville, Virginia, April, 1987

Jury Memberships/Lectures (cont'd)

"7+11 Symposium", Lecture, Chicago, Illinois, April, 1987
AIA/San Diego Chapter, Honor Awards Jury, San Diego, CA., June, 1987
AIA/Jacksonville Chapter, Design Award Jury, August, 1987,
Jacksonville, Florida
"Tilted Arc" Advisory Panel, NEA, December, 1987
University of Kansas/Lecture/Lawrence, Kansas, April 1988
PC GlassBlock Architectural Design Awards, Pittsburgh, PA., May 1988
AIA Vision 2000 Discussion Panel, Washington, D.C., September 1988
Illinois Institute of Technology/Lecture/Chicago, Illinois, October 1988
AIA/Philadelphia Chapter, Urban Design Forum, Philadelphia, PA.,
November 1988
American Academy in Rome/Design Jury, New York, February 1989
Pomona University/Lecture/Pomona, California, April 1989
"Freed, Gwathney, Hardy and Stirling/Lecture/Museum Designs
Harvard University, Cambridge, MA., June 1990
AIA/Los Angeles Chapter/1990 Design Awards Jury, Santa Monica, CA.
September 1990
Vietnam Women's Memorial Jury, Washington, D.C., November 1990
National Endowment of the Arts/Lecture, Washington, D.C., March 1991
"Specifix" Program/Lecture/Council of Federal Interior Designers,
Washington, D.C., April 1991
AIA/Baltimore Chapter, Lecture, Baltimore, Maryland, April 1991
AIA/Chicago Chapter, Distinguished Building Awards, June, 1991
Chicago, Illinois
The Great Libraries of the Future, Lecture, Paris, France, June 1991
AIA/East Bay Chapter, Lecture, Berkley, CA., October 1991
Art in Discussion, Art/LA 1991, 6th Annual International Contemporary
Art Fair, Lecture, Los Angeles, CA., November 1991
Architectural Symposium, Yerba Buena Center, San Francisco, CA.,
February 1992
University of Minnesota, Lecture, Minneapolis, MN., March, 1992
Combined Jewish Philanthropies of Greater Boston, Lecture, Boston, MA.,
May 1992
Catholic Universities-School of Architecture, Lecture, Washington, D.C.
February 1993
The University of Michigan, College of Architecture and Urban Planning,
Lecture, Ann Arbor, Michigan, February 1993
The University of Michigan, College of Architecture and Urban
Planning, Raoul Wallenberg Competition, Juror,
Ann Arbor, Michigan, February, 1993
AIA/ACSA DuPont Competition, Juror, Washington, D.C., June, 1993
AIA/Pittsburgh Chapter Jury, Juror, New York, N.Y., August, 1993
AIA/Pittsburgh Chapter, Pittsburgh, PA., Lecture, September, 1993
92nd Street Y, Lecture, New York, N.Y., October, 1993
Art Seminar Group, Lecture, Baltimore, Maryland, November, 1993
Architectural League, Rockefeller University, Lecture,
New York, N.Y., November, 1993
Brooklyn Museum, Lecture, Brooklyn, N.Y., December, 1993
Chicago Athenaeum, Lecture, Chicago, Illinois, December, 1993

Public Organization Memberships

Board Member - "Creative Time", New York, 1975-1984

Board Member - "Art in Public Places", Chicago, Illinois, 1976-1978

Board Member - "Bright New City", Chicago, Illinois, 1976-1978

Partial List of Representative Projects

Kips Bay Apartments, New York, N.Y. - Associate in Charge of Design - completed 1962 - 22 stories, 1130 housing units - \$15,000,000 cost.

New York University Towers, New York, N.Y. - Associate in Charge of Design - completed 1967 - three, thirty story apartment towers for academic housing - \$13,000,000 cost.

FAA Control Towers, various cities - Sr. Associate in Charge of Design - completed 1965-1972 - 50 air traffic control towers - \$600,000 - \$1,600,000 per tower cost.

Washington Post Headquarters. Washington, D.C. - Sr. Associate in Charge of Design - working drawings phase - 1967.

St. George Place, Staten Island, N.Y. - Associate Partner in Charge - planning completed - 1973

88 Pine Street, New York, N.Y. - Associate Partner in Charge - completed 1973 - 32 story office building - 17,000 sq. ft. per floor - \$30,000,000 cost.

National Bank of Commerce, Lincoln, Nebraska - Associate Partner in Charge - completed 1976 - headquarters and rental office space, 322,000 sq. ft. - \$12,000,000 cost.

West Loop Plaza, Houston, Texas - Principal for Design - Master Plan for office complex & Phase I office building - completed 1980 - 11 stories, 300,000 sq. ft. with parking garage for 1000 cars - \$13,500,000 cost.

Gem City Savings & Home Savings, Dayton, Ohio - Principal for Design - completed 1981 - headquarters building, 7 stories - \$17,000,000 cost.

Warwick Post Oak, Houston, Texas - Principal for Design - completed Fall, 1982 - 14 story room luxury hotel - \$45,000,000 cost.

New York Exposition & Convention Center, New York, N.Y.

Jacob K. Javits Convention Center - Principal for Design - completion 1986 - 750,000 sq. ft. exhibition space with ancillary functions, total 1,700,000 sq. ft. - \$270,000,000 estimated cost.

499 Park Avenue, New York, N.Y. - Principal for Design - completed 1981 - 27 story office building, 250,000 sq. ft. - \$22,000,000 cost.

Ferry Building, San Francisco, California - Principal for Design three building complex along the waterfront, each building three stories in height, 545,000 sq. ft. - shopping and office space - conceptual phase.

Partial List of Representative Projects

Continental City, Los Angeles, California - Principal for Design - master plan for a self-contained office/hotel complex on a 29-acre site located two miles from the Los Angeles International Airport. The major elements of the plan include two hotels with 1,100 rooms, 1,800,000 sq. ft. of offices in the nine integrated buildings, associated retail, dining and entertainment facilities and some 7,000 covered parking spaces - conceptual development phase. Completed schematics - 1982 for Phase I.

Mission Bay, Southern Pacific, San Francisco, California - Principal for Design master plan for 200 acres - 1 mile from Market Street and downtown core - mixed use development - approximately 16 million sq. ft. office, 7,500 dwelling units, 1.5 million sq. ft. retail and hotels, including parking. Urban Design (including all amenities, infra-structure and public space shaping) and preschematic phases to be completed in 1983.

United States Holocaust Memorial Museum, Washington, D.C. - Principal for Design - 5-story, 250,000 s/f museum and memorial building, including theaters, archives, library and permanent exhibition space. Working drawings completed 1988. Completed 1993.

1299 Pennsylvania Avenue, Washington, D.C. - Principal for Design - 550,000 s/f mixed-use investment building with 12 office floors, double-tier retail spine with 3 levels of underground parking. Project involves renovation of adjacent landmark theater/office building. Projected construction June 1989. Completed 1993.

Potomac Tower, Rosslyn, Virginia - Principal for Design - 19-story investment office building with curved facade on riverbank site affording panoramic views of downtown Washington. 415,000 s/f structure with roof terraces and 8-levels of parking. Construction in progress.

First Bank Place, Minneapolis, Minnesota - Principal for Design - 58-story office tower linked to 18-story office building incorporating atrium, retail space at street and skywalk levels, and underground parking. 1,525,000 s/f in preliminary design.

San Francisco Main Public Library, San Francisco, California - Principal for Design - The Public Library Building located in the Civic Center facing City Hall, 400,000 s/f. Planning in progress.

Third at Mission Office Tower, San Francisco, California - Principal for Design - 460,000 s/f, 28-story tower and an existing historic building of 20,000 s/f, 4 stories, linked by a public atrium. Conceptual Design completed 1989.

United States International Cultural & Trade Center, Washington, D.C. - Principal for Design - 3.1 million s/f. Project will complete the Federal Triangle in Washington, D.C., consisting of a Performing Arts Center, office space and large exhibition areas. Conceptual design completed 1989.

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1929, Sect. Fine Arts award, 1940, Artists for Victory award, 1942, Bklyn. Soc. Artists 32d ann. award, 1952, Sculpture prize Bklyn. Mus., 1952, Alfred G. B. Steel prize 148th ann. exhibit Pa. Acad. Fine Arts, 1953; winner nat. competition UN monument design, Nat. Council U.S. Art, 1955; Award for Sculpture Maury Leibovitz Competition, 1986; Nancy Dryfoos Meml. award Allied Artists Ann. Exhbn., N.Y.C., 1991, C. Percival Dietsch Sculpture prize Nat. Sculpture Soc., N.Y.C., 1992. Mem. Sculptors Guild, Nat. Sculpture Soc., NAD (Merit award 1976, Agop Agopoff award 1988, Saltus Gold medal 1989), Audubon Artists (Medals of Honor 1960, 1981, 83, 87, 88). Studio: 160 W 73rd St New York NY 10023

KAZAN, BENJAMIN, research engineer; b. N.Y.C., May 8, 1917; s. Abraham Eli and Esther (Bookbinder) K.; m. Gerda B. Mosse, Nov. 4, 1988; 1 child from previous marriage, David Louis. BS in Physics, Calif. Inst. Tech., 1938; MA in Physics, Columbia U., 1940; PhD in Physics, Tech. U. Munich, 1961. Radio engr. Dept. Def., Ft. Monmouth, N.J., 1940-50; rsch. engr. RCA Labs., Princeton, N.J., 1950-58; head solid state display group Hughes Rsch. Lab., Malibu, Calif., 1958-61; head imaging sect. Electro-Optical Systems, Pasadena, Calif., 1961-68; head exploratory display group T.J. Watson Rsch. Ctr., Yorktown Heights, N.Y., 1968-74; prin. scientist Xerox Rsch. Ctr., Palo Alto, Calif., 1974-85; cons. display and imaging tech., 1985—; cons. Advisory Group Electron Devices, Dept. Def., 1973-82; adj. prof. U. R.I., Kingston, 1970-74. Author: (with others) Storage Tubes, 1952; Electronic Image Storage, 1968. Editor: Advances in Image Pickup and Display series, 1972-84; assoc. editor Advances in Electronics and Electron Physics series, 1984—; contrb. articles to prof. journals; patentee in field. Recipient Silver medal Am. Roentgen Ray Soc., 1957. Fellow IEEE (assoc. editor Jour. Electron Devices 1979-83), Soc. Info. Display (editor jour. 1974-78); mem. Am. Phys. Soc., Sigma Xi, Tau Beta Pi. Home: 557 Tyndall St Los Altos CA 94022-3920 Office: Xerox Rsch Ctr 3333 Coyote Hill Rd Palo Alto CA 94304-1314

KAZAN, ELIA, theatrical, motion picture director and producer, author; b. Constantinople, Turkey, Sept. 7, 1909; s. George and Athena (Sismanoglou) K.; m. Molly Day Thacher, Dec. 2, 1932 (dec.); children: Judy, Chris, Nick, Katharine; m. Barbara Loden, June 5, 1967 (dec.); 1 child, Leo; m. Frances Rudge, June 28, 1982. A.B., Williams Coll., 1930; postgrad., Yale U., 1930-32; M.F.A., Wesleyan U., Middletown, Conn., 1955. Co-founder Actors Studio. Actor with Group Theatre, 1932-39; dir. stage plays, 1940-55, including *Skin of Our Teeth*, *Harriet*, *Jacobowsky and the Colonel*, *All My Sons*, *Deep Are the Roots*, *A Streetcar Named Desire*, *Death of a Salesman*, *Camino Real*, *Tea and Sympathy*, *Cat on a Hot Tin Roof*, *The Dark at the Top of the Stairs*, *J.B. (Antoinette Perry award for direction 1958)*, *Sweet Bird of Youth*, *After the Fall*, *But for Whom Charlie*, *The Changeling*; numerous motion pictures, 1944—, including *A Tree Grows in Brooklyn*, *Boomerang*, *Gentlemen's Agreement* (Acad. award for best direction 1947), *Pinky*, *Panic in the Streets*, *A Streetcar Named Desire*, *Zapata*, *Man on a Tight Rope*, *On the Waterfront*, (1954 Acad. Award for best direction), *East of Eden*, *Baby Doll*, *A Face in the Crowd*, *Wild River*, *Splendor in the Grass*, *America, America*, *The Arrangement*, *The Visitors*, *The Last Tycoon*; author: *America, America*, 1962, *The Arrangement*, 1967, *The Assassins*, 1972, *The Understudy*, 1974, *Acts of Love*, 1978, *The Anatolian*, 1982, *Elia Kazan—A Life*, 1988. Recipient D.W. Griffith award Dirs. Guild Am. 1987.

KAZAN, LAINIE (LAINIE LEVINE), singer, actress; b. Bklyn., May 15, 1942. B.A., Hofstra U. Appeared in motion pictures *Romance of a Horsethief*, 1971, *One From the Heart*, 1981, *My Favorite Year*, 1982, *Lust in the Dust*, 1984, *Natty Gann*, 1985, *Harry and the Hendersons*, 1986, *Delta Force*, 1986, *Beaches*, 1988, *Eternity*, 1990, 29th Street, 1991, *I Don't Buy Kisses Anymore*, 1992; TV films include: *A Love Affair*, *The Eleanor and Lou Gehrig Story*, 1978, *A Cry for Love*, 1980, *Sunset Limousine*, 1983, *Obsessive Love*, 1984, *The Jerk*, Too, 1984; TV series include: *Paper Chase*, 1985-86, *Karen's Song*, 1987, *St. Elsewhere*, 1987-88, *Amazing Stories*, *Pat Sajak Show*, *The Famous Teddy Z*; understudy to Barbara Streisand for *Funny Girl*, on Broadway. Nominated Ace award, Golden Globe. Mem. Actors Studio. Address: Thomas Cassidy Inc 0366 Horseshoe Dr Basalt CO 81621*

KAZANJIAN, JOHN HAROLD, lawyer; b. Newport, R.I., Jan. 25, 1949; s. Powel Harold and Louise T. (Alexander) K.; m. Jane Mitchell Kohlmeier, Sept. 26, 1981; 1 child, Sara Jane. BA, Providence Coll., 1971; JD, Notre Dame U., 1975. Bar: N.Y. 1976, U.S. Dist. Ct. (so. dist.) N.Y. 1976, U.S. Dist. Ct. (ea. dist.) N.Y. 1977, U.S. Supreme Ct. 1980, U.S. Ct. Appeals (2d circ.) 1986, U.S. Ct. Appeals (fed. circ.) 1991. Assoc. Cadwalader, Wickersham & Taft, N.Y.C., 1975-86; ptnr. Anderson, Kill, Olick & Oshinsky, N.Y.C., 1986—. Mem. U.S. Naval War Coll. Found., Newport, 1985—. Mem. ABA (sects. on litigation, tort and ins. practice and internat. law), Assn. Bar City N.Y. (chair com. on product liability), N.Y. County Lawyers Assn. (chair com. on ins. law, tort law sect.), Metro. Club. Episcopalian. Avocations: caricatures, cartoons, long distance running. Office: Anderson Kill Olick & Oshinsky 666 3rd Ave New York NY 10017-4011

KAZARIAN, PAUL, electrical appliance company executive; b. 1955. Grad., Columbia U., 1980. With Goldman Sachs & Co., 1980-87; ptnr. Japonica Ptnrs., 1987—; chmn. bd. Sunbeam-Oster Co., Inc., Providence. Office: Sunbeam-Oster Co Inc 1 Citizens Plz 6th Fl Providence RI 02903

KAZAZIS, KOSTAS, linguist, educator; b. Athens, Greece, July 15, 1934; came to U.S., 1957; m. Maria Enckell, May 14, 1958 (div. Mar. 1984); children—Marina, Silvia; m. Maria Christina von Nolcken, June 14, 1986. Licence ès sciences politiques, U. Lausanne, Switzerland, 1957; M.A. in Polit. Sci., U. Kans., 1959; Ph.D. in Linguistics, Ind. U., 1965. Instr. linguistics U. Ill., Champaign-Urbana, 1964-65; asst. prof. linguistics U. Chgo., 1965-70, asso. prof., 1971-77, prof., 1977—. Author: (with F.W. Householder and Andreas Koutsoudas) *Reference Grammar of Literary*

Radiology, Am. Soc. for Therapeutic Radiology and Oncology, Soc. Radiotherapy, European Soc. Therapeutic Radiology and Am. Assn. Cancer Edn., Am. Soc. Clin. Oncology, Pan Am. World Med. Assn. (assoc.), Am. Endocurietherapy Soc., Pa. Med. Soc., N.Y. Acad. Scis., Mercer County Med. Soc. (pres. Office: U Medicine & Dentistry NJ Divsn Radiation Oncology 10 Ave U Heights Newark NJ 07103-2739

KAZEMI, FARHAD, political science educator; b. Tehran, Iran, 1943; came to U.S., 1960; s. Parviz and Irandokht (Ehteshami) A. Garber, July 9, 1966 (div. 1975); children: Shirin, Sara; m. Apr. 28, 1977; stepchildren: Lygeia, Maude. BA, Colgate U., George Washington U., 1966, Harvard U., 1968; PhD, U. M Teaching fellow U. Mich., Ann Arbor, 1968-70; from instr., asst. prof. to prof. pol. sci. NYU, 1971-88, chmn. dept. politics, 1988-91, dean Grad. Sch. Arts and Sci., 1989-91, dir. Kervorkian Ctr., 19 U.S. Govt., 1980's; vis. lectr. U. Pa., 1979. Author: *Poverty and in Iran*, 1980, *Politics and Culture in Iran*, 1988; author, ed. *Revolution*, 1980; co-editor: *A Way Prepared: Studies on Islam*, 1987, *Peasants and Politics in the Modern Middle East*, 1991, and articles. Grantee NSF, 1973, Social Sci. Rsch. Coun., 197 Kervorkian Fund, 1985, Ford Found., 1992-93, Rockefeller Foun. Fellow Middle East Studies Assn. (bd. dirs. 1985-88); mem. Am. Assn., Internat. Polit. Sci. Assn., Internat. Studies Assn., Middle Soc. Iranian Studies (mem. coun., editor 1982-86), Internat. Psychology, Coun. on Fgn. Rels., Atlantic Coun. Washington (1985—). Democrat. Avocations: tennis, biking, sailing. Office: Politics 715 Broadway New York NY 10003-6806

KAZEMI, HOMAYOUN, physician, medical educator; b. Teb Sept. 28, 1934; came to U.S., 1953, naturalized, 1970; s. Irandokht K.; m. Katherine McNulty, June 7, 1958; child, Laili. BA, Lafayette Coll., 1954; MD, Columbia U., 1958; Harvard U., 1960. Diplomate: Am. Bd. Internal Medicine, Bassett Hosp., Cooperstown, N.Y., 1958-59; resident in medicine Hosp., Boston, 1963; chief pulmonary unit Mass. Gen. Hosp., 19 pulmonary and critical care unit, 1989—; assoc. prof. medicine 1971-78, prof., 1979—, prof. medicine, Harvard/MIT Program in and Tech., 1980—; bd. dirs. Boston Tb Assn.; vis. prof. U. Gher Peking Union Med. Coll., China, 1992; dir. U.S. Beryllium Cas 1968-78; vis. fellow Hammersmith Hosp., London, 1965; cons. Fe Ag., 1987. Author: *Disorders of the Respiratory System*, 1976, (Miller) *Manual of Pulmonary Medicine*, 1982—, *Acute Lung In mem. editorial bd. New Eng. Jour. Medicine*, 1981-90, *Respirat 1989—*. Bd. trustees Dublin (N.H.) Sch., 1987—. Am. Heart A 1961-63; recipient Chadwick medal Mass. Thoracic Soc., 1988. F mem. Am. Fedn. Clin. Rsch., Am. Thoracic Soc. (pres. Ea. sec Am. Lung Assn. Boston (dir.), Mass. Med. Soc., Am. Physiol. Heart Assn. Cardiopulmonary Coun. (exec. com. 1979—, v.p. 19 1987-89), Am. Soc. Clin. Investigation, Soc. Occupational and Health, Am. Heart Assn. Rsch. review com.. Office: Mass Gen H MA 02114

KAZEMI, HOSSEIN, petroleum engineer; b. Iran, Mar. 11, 19 U.S. 1957; s. A.A. and B. Kazemi; m. Bonnie M. Killian, Jul children: Gregory H., Steven K., Karen L. BS in Petroleum E Tex., 1961, PhD in petroleum Engrng., 1963. Rsch. scientist Corp./Atlantic Richfield Co., Tulsa, Dallas, 1963-69; adv. rsc Petroleum Tech. Ctr., Marathon, Littleton, Colo., 1969-74, sr. rsc 1974-79, sr. tech. cons., 1979-81, mgr. engrng., 1981-86, mg mgmt., 1986-88, assoc. dir., 1988—; adj. prof. Colo. Sch. Min 1981—; lectr., speaker in field. Contrb. articles to prof. journals Henry Mattson Tech. Svc. award Soc. Petroleum Engrs., 198 Mem., 1987, John Franklin Carl award, 1987, Disting. Svc. Petroleum Engrs., 1991. Office: Petroleum Tech Ctr Marathon F Littleton CO 80160-0269

KAZEMZADEH, FIRUZ, history educator; b. Moscow, Oct. came to U.S., 1944, naturalized, 1955; s. Kazem and Talieh (Ye children: Tatiana, Allegra, Monireh. B.A., Stanford U., 1946, N Ph.D., Harvard U., 1951. Research fellow Hoover Inst., Stani 1949-50; cons. publs. State Dept., 1951-52; head Soviet affairs un tion dept. Radio Free Europe, 1952-54; research fellow Russia Center, Center Middle Eastern Studies, Harvard U., 1954-56, in and lit., 1955-56; mem. faculty Yale U., 1956—, prof. history, chmn. council Russian and East European studies, 1968-69, C Middle Eastern studies, 1979-84, dir. grad. studies in history, 1 grad. studies in the Soviet Union and East Europe study program master Davenport Coll., 1976-81. Editor: *World Order*, Baha'i M Author: *The Struggle for Transcaucasia, 1917-1921, 1952*, *Russia in Persia, 1864-1914: A Study in Imperialism*, 1968. Morse fellow Ford fellow internat. studies, 1966. Mem. Baha'i Faith and Na Assembly Baha'is of U.S. Office: Yale U Dept History New 06520

KAZEN, GEORGE PHILIP, federal judge; b. Laredo, Tex., Feb s. Emil James and Drusilla M. (Perkins) K.; m. Barbara Ann Sa 27, 1962; children: George, John, Elizabeth, Gregory. BBA, U. JD with honors, 1961. Bar: Tex., U.S. Supreme Ct., U.S. Ct. C Ct. Appeals (5th cir.), U.S. Dist. Ct. (so. dist.) Tex. Briefing atty Ct., 1961-62; assoc. Mann, Freed, Kazen & Hansen, 1965-79; Dist. Ct. (so. dist.) Tex., Laredo, 1979—; founder, first pres. La Aid Soc., 1966-69. Pres. Laredo Civic Music Assn.; chmn. St. Ursuline Consol. Sch. Bd.; bd. dirs. Boys' Clubs Laredo; trustee Coll., 1972-79; bd. dirs., v.p., pres. Econ. Opportunities Devel. C 70; past bd. dirs. D.D. Hachar Found. With USAF, 1962-65

to the profound psychological drama, from the historical epic to the political drama.

Kawalerowicz has always gone his own way, and it has not been an easy path, especially when we realize that he has never turned back, never given a particular theme further development. Although he began at the same time as Wajda and Munk, he never created a work that belonged to the "Polish school of film." After his first independent film, *Celuloza* (*Celulose*), both a realistic portrayal and a literary adaptation, he never came back to this subject or form. In his next creative period he quickly turned out several films which are unusual analytic studies of human relationships, earnest psychological examinations of lonely people marked by war (*The Real End of the Great War*), isolated while travelling on an overnight express (*Night*), or within the walls of a cloister (*Mother Joanna of the Angels*). Kawalerowicz demonstrates his creative mastery with these films. In fact, they initiated an entire trend of intimate dramas, popular with other directors several years later.

The historical epic *Faraon* (*Pharaoh*), adapted from the celebrated novel by Boleslaw Prus, is once again unusual in composition. It is a film on a grand scale, a monumental fresco, but at the same time an unusual psychological film with political and philosophical elements. In this drama of a struggle for power in ancient Egypt, the director finds room for an account of human qualities, motives, and feelings.

Emotions are the leitmotif of Kawalerowicz's work. After the grand epic *Faraon*, the filmmaker attempted a return to the intimate, psychologically-oriented film. A crisis sets in. His subsequent work fails to attain the level of his earlier pieces. There is a kind of break, a respite which will bear fruit in the later, purely political film and documentary drama *Death of a President*. The approach taken by Kawalerowicz on this film, which is the chronicle of an actual event—the assassination of President Gabriel Natutowicz in the 1930s—served as the director's credo. "When we studied the documents and the testimony and compiled the chronology of events, we ascertained that the drama of history, the drama of real events, is far more persuasive than what we ourselves could invent." Captivated by the facts, Kawalerowicz relates not only a real-life event but also a common human story that is timeless. After this film the critics expected the director to continue in this same genre, in which he had shown such mastery. But once again Kawalerowicz was experimenting with new genres and forms, though outstanding literary works and actual political or historical events, shaped into provocative dramas, remain the foundation of his creative work.

—Vacláv Merhaut

KAZAN, Elia.

American. Born Elia Kazanjoglou in Constantinople (now Istanbul), Turkey, 7 September 1909. Educated at Mayfair School; New Rochelle High School, New York; Williams College, Massachusetts, B.A. 1930; Yale Drama School, 1930–32; Married 1) Molly Day Thatcher, 1932 (died 1963), two sons, two daughters; 2) actress Barbara Loden, 1967 (died 1980), one son; 3) Frances Rudge, 1982. Moved with family to New York, 1913; actor, property manager, then director, Group Theatre, New York, from 1933; stage director, including plays by Tennessee Williams and Arthur Miller, 1935 through 1960s; co-founder, with Cheryl Crawford, Actors'

Studio, New York, 1948; appeared voluntarily before HUAC, admitting membership of Communist Party, 1934–36, and naming fellow members, 1952; began career as novelist, 1961; left Actors' Studio to direct newly-formed Lincoln Center Repertory Company, 1962–64. Recipient: many awards for theatre work; Oscar for Best Director, and Best Direction Award, New York Film Critics, for *Gentleman's Agreement*, 1947; International Prize, Venice Festival, for *Panic in the Streets*, 1950; Special Jury Prize, Venice Festival, for *A Streetcar Named Desire*, 1951; Oscar for Best Director, and Most Outstanding Directorial Achievement, Directors Guild of America, for *On the Waterfront*, 1954; Honorary doctorates from Wesleyan University, Carnegie Institute of Technology, and Williams College. Address: c/o 432 W. 44th St., New York, NY 10036, U.S.A.

Films as Director:

- 1937 *The People of the Cumberlands* (+ sc) (short)
- 1941 *It's Up to You*
- 1945 *A Tree Grows in Brooklyn*
- 1947 *The Sea of Grass*; *Boomerang*; *Gentleman's Agreement*
- 1949 *Pinky*
- 1950 *Panic in the Streets*
- 1952 *A Streetcar Named Desire*; *Viva Zapata!*; *Man on a Tightrope*
- 1954 *On the Waterfront*
- 1955 *East of Eden* (+ pr)
- 1956 *Baby Doll* (+ pr, co-sc)
- 1957 *A Face in the Crowd* (+ pr)
- 1960 *Wild River* (+ pr)
- 1961 *Splendour in the Grass* (+ pr)
- 1964 *America, America* (+ sc, pr)
- 1969 *The Arrangement* (+ pr, sc)
- 1972 *The Visitors*
- 1976 *The Last Tycoon*
- 1978 *Acts of Love* (+ pr)
- 1982 *The Anatolian* (+ pr)
- 1989 *Beyond the Aegean*

Other Films:

- 1934 *Pie in the Sky* (Steiner) (short) (role)
- 1940 *City for Conquest* (Litvak) (role as Googie, a gangster)
- 1941 *Blues in the Night* (Litvak) (role as a clarinetist)

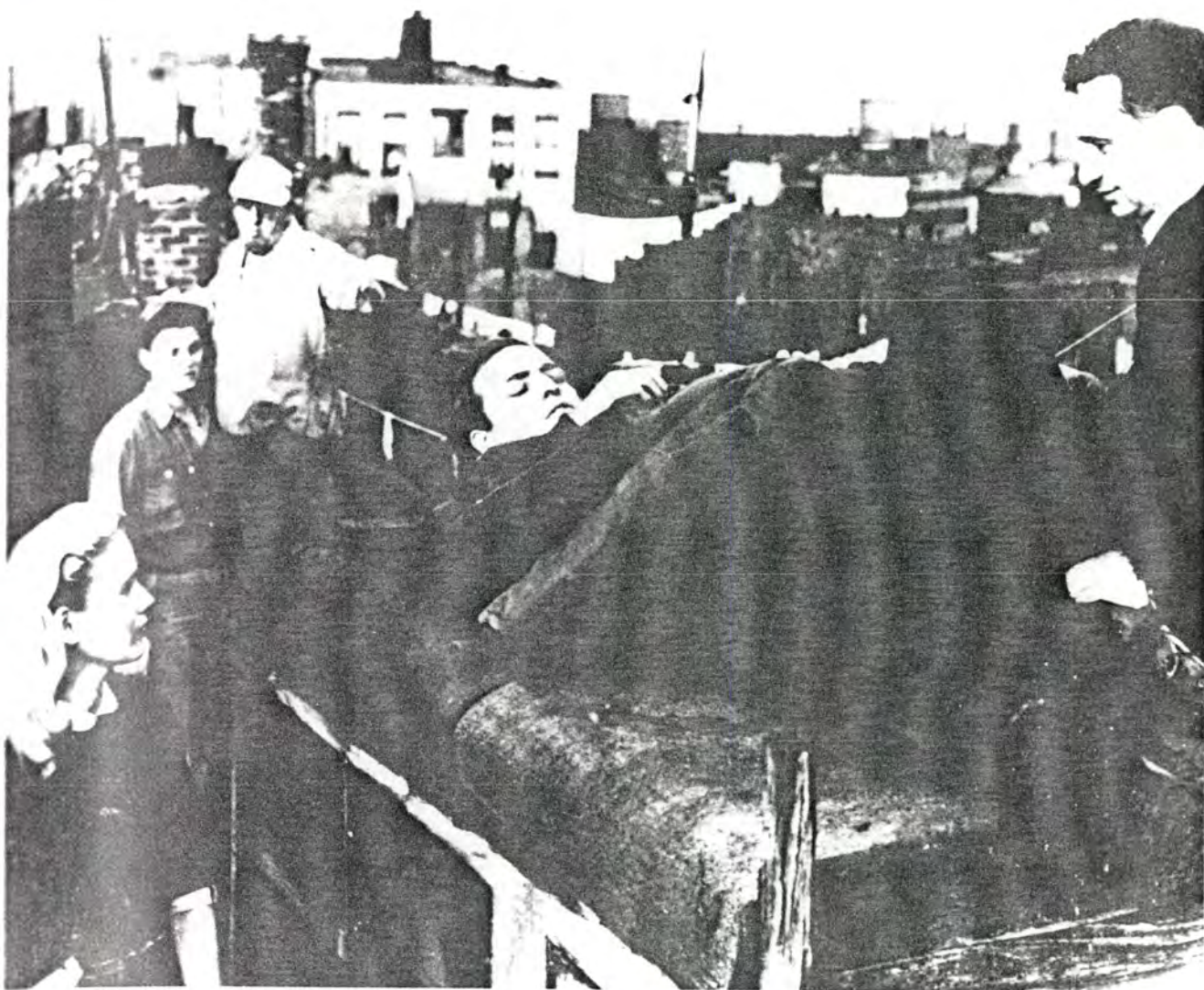
Publications:

By KAZAN: books—

- America America*, New York, 1961.
- The Arrangement*, New York, 1967.
- The Assassins*, New York, 1972.
- The Understudy*, New York, 1974.
- Acts of Love*, New York, 1978.
- Anatolian*, New York, 1982.
- Elia Kazan: A Life*, New York and London, 1988.

By KAZAN: articles—

- "The Writer and Motion Pictures," in *Sight and Sound* (London), Summer 1957.
- Interview with Jean Domarchi and André Labarthe, in *Cahiers du Cinéma* (Paris), April 1962.
- Article in *Cahiers du Cinéma* (Paris), December 1963/January 1964.
- Interview with S. Byron and M. Rubin, in *Movie* (London), Winter 1971/72.
- Interview with G. O'Brien, in *Inter/View* (New York), March 1972.
- "Visiting Kazan," interview with C. Silver and J. Zukor, in *Film Comment* (New York), Summer 1972.
- "All You Need to Know, Kids," in *Action* (Los Angeles), January/February 1974.
- "Hollywood Under Water," interview with C. Silver and M. Corliss, in *Film Comment* (New York), January/February 1977.



Elia Kazan (right) directing *On the Waterfront*

"Kazan Issue" of *Positif* (Paris), April 1977.

Visite à Yilmaz Güney ou vue d'une prison turque," with O. Adanir, in *Positif* (Paris), February 1980.

1. Homme tremblant: Conversation entre Marguerite Duras et Elia Kazan," in *Cahiers du Cinéma* (Paris), December 1980.

Interview with Tim Palleine, in *Stills* (London), July/August 1983.

Interview with P. Le Guay, in *Cinématographe* (Paris), February 1986.

Interview in *Time Out* (London), 4 May 1988.

on KAZAN: books—

Curman, Harold, *The Fervent Years: The Story of the Group Theatre and the Thirties*, New York, 1946.

Tailleur, Roger, *Elia Kazan*, revised edition, Paris, 1971.

iment, Michel, *Kazan on Kazan*, London, 1972.

annetti, Louis, *Masters of the American Cinema*, Englewood Cliffs, New Jersey, 1981.

Pauls, Thomas H., *An American Odyssey: Elia Kazan and American Culture*, Philadelphia, 1983.

Michaels, Lloyd, *Elia Kazan: A Guide to References and Resources*, Boston, 1985.

on KAZAN: articles—

Mevens, Virginia, "Elia Kazan: Actor and Director of Stage and Screen," in *Theatre Arts* (New York), December 1947.

Archer, Eugene, "Elia Kazan: The Genesis of a Style," in *Film Culture* (New York), vol. 2, no. 2, 1956.

Archer, Eugene, "The Theatre Goes to Hollywood," in *Films and Filming* (London), January 1957.

Neal, Patricia, "What Kazan Did for Me," in *Films and Filming* (London), October 1957.

Bean, Robin, "The Life and Times of Elia Kazan," in *Films and Filming* (London), May 1964.

Tailleur, Roger, "Elia Kazan and the House Un-American Activities Committee," in *Film Comment* (New York), Fall 1966.

"Kazan Issue" of *Movie* (London), Spring 1972.

Changas, E., "Elia Kazan's America," in *Film Comment* (New York), Summer 1972.

Kitses, Jim, "Elia Kazan: a Structural Analysis," in *Cinema* (Beverly Hills), Winter 1972/73.

Biskind, P., "The Politics of Power in *On the Waterfront*," in *Film Quarterly* (Berkeley), Autumn 1975.

"A l'est d'Eden Issue" of *Avant-Scène du Cinéma* (Paris), November 1975.

Kazan Section of *Positif* (Paris), April 1981.

"Kazan Issue" of *Avant-Scène du Cinéma* (Paris), 1 July 1983.

"Elia Kazan," in *Film Dope* (London), March 1984.

Michaels, Lloyd, "Elia Kazan: A Retrospective," in *Film Criticism* (Edinboro, Pennsylvania), Fall 1985.

Neve, Brian, "The Immigrant Experience on Film: Kazan's *America*," in *Film and History* (New York), vol. 17, no. 3, 1987.

Nangle, J., "The American Museum of the Moving Image Salutes Elia Kazan," in *Films in Review* (New York), April 1987.

- Georgakas, Dan, "Don't Call Him Gadget: Elia Kazan Reconsidered," in *Cineaste* (New York), vol. 16, no. 4, 1988.
- Rathgeb, Douglas, "Kazan as Auteur: The Undiscovered East of Eden," in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 16, no. 1, 1988.
- McGilligan, Patrick, "Scoundrel Tome," in *Film Comment* (New York), May/June 1988.
- Butler, T., "Polonsky and Kazan. HUAC and the Violation of Personality," in *Sight and Sound* (London), Autumn 1988.

Elia Kazan's career has spanned more than four decades of enormous change in the American film industry. Often he has been a catalyst for these changes. He became a director in Hollywood at a time when, following World War Two, the studios were interested in producing the kind of serious, mature, and socially conscious stories Kazan had been putting on the stage since his Group Theatre days. During the late 1940s and mid-1950s, initially under the influence of Italian neorealism and then the pressure of American television, he was a leading force in developing the aesthetic possibilities of location shooting (*Boomerang*, *Panic in the Streets*, *On the Waterfront*) and CinemaScope (*East of Eden*, *Wild River*). At the height of his success, Kazan formed his own production unit and moved back east to become a pioneer in the new era of independent, "personal" filmmaking which emerged during the 1960s and contributed to revolutionary upheavals within the old Hollywood system. As an archetypal *auteur*, he progressed from working on routine assignments to developing more personal themes, producing his own pictures, and ultimately directing his own scripts. At his peak during a decade and a half (1950-1965) of anxiety, gimmickry, and entropy in Hollywood, Kazan remained among the few American directors who continued to believe in the cinema as a medium for artistic expression and who brought forth films that consistently reflected his own creative vision.

Despite these achievements and his considerable influence on a younger generation of New York-based filmmakers including Sidney Lumet, John Cassavetes, Arthur Penn, Martin Scorsese, and even Woody Allen, Kazan's critical reputation in America currently rests at its lowest ebb. The turning point both for Kazan's own work and the critics' reception of it was almost certainly his decision to become a friendly witness before the House Un-American Activities Committee in 1952. While "naming names" cost Kazan the respect of many liberal friends and colleagues (Arthur Miller most prominent among them), it ironically ushered in the decade of his most inspired filmmaking. If Abraham Polonsky, himself blacklisted during the 1950s, is right in claiming that Kazan's post-HUAC movies have been "marked by bad conscience," perhaps he overlooks how that very quality of uncertainty may be what makes films like *On the Waterfront*, *East of Eden*, and *America America* so much more compelling than Kazan's previous studio work.

His apprenticeship in the Group Theater and his great success as a Broadway director had a natural influence on Kazan's films, particularly reflected in his respect for the written script, his careful blocking of scenes, and, pre-eminently, his employment of Method acting on the screen. While with the Group, which he has described as "the best thing professionally that ever happened to me," Kazan acquired from its leaders, Harold Clurman and Lee Strasberg, a fundamentally artistic attitude toward his work. Studying Marx led him to see art as an instrument of social change, and from Stanislavski he learned to seek a play's "spine" and emphasize the characters' psychological motivation. Although he developed a lyrical quality which informs many later films, Kazan generally employs the social realist mode he learned from the Group. Thus, he prefers location shooting over studio sets, relatively

unfamiliar actors over stars, long shots and long takes over editing, and naturalistic forms over genre conventions. *On the Waterfront* and *Wild River*, though radically different in style, both reflect the Group's quest, in Kazan's words, "to get poetry out of the common things of life." And while one may debate the ultimate ideology of *Gentleman's Agreement*, *Pinky*, *Viva Zapata!* and *The Visitors*, one may still agree with the premise they all share, that art should illuminate society's problems and the possibility of their solution.

Above all else, however, it is Kazan's skill in directing actors that has secured his place in the history of American cinema. 21 of his performers have been nominated for Academy Awards; nine have won. He was instrumental in launching the film careers of Marlon Brando, Julie Harris, James Dean, Carroll Baker, Warren Beatty, and Lee Remick. Moreover, he elicited from such undervalued Hollywood players as Dorothy McGuire, James Dunn, Eva Marie Saint, and Natalie Wood perhaps the best performances of their careers. For all the long decline in critical appreciation, Kazan's reputation among actors has hardly wavered. The Method, which became so identified with Kazan's and Lee Strasberg's teaching at the Actors Studio, was once simplistically defined by Kazan himself as "turning psychology into behavior." An obvious example from *Boomerang* would be the suspect Waldron's gesture of covering his mouth whenever he lies to the authorities. But when Terry first chats with Edie in the park in *On the Waterfront*, unconsciously putting on one of the white gloves she has dropped as he sits in a swing, such behavior becomes not merely psychological but symbolic and poetic. Here Method acting transcends Kazan's own mundane definition.

His films have been most consistently concerned with the theme of power, expressed as either the restless yearning of the alienated or the uneasy arrangements of the strong. The struggle for power is generally manifested through wealth, sexuality, or, most often, violence. Perhaps because every Kazan film except *A Tree Grows in Brooklyn* and *The Last Tycoon* (excluding a one-punch knockout of the drunken protagonist) contains at least one violent scene, some critics have complained about the director's "horrid vulgarity" (Lindsay Anderson) and "unremitting stridency" (Robin Wood), yet even his most "overheated" work contains striking examples of restrained yet resonant interludes: the rooftop scenes of Terry and his pigeons in *On the Waterfront*, the tentative reunion of Bud and Deanie at the end of *Splendor in the Grass*, the sequence in which Stavros tells his betrothed not to trust him in *America America*. Each of these scenes could be regarded not simply as a necessary lull in the drama, but as a privileged, lyrical moment in which the ambivalence underlying Kazan's attitude toward his most pervasive themes seems to crystallize. Only then can one fully realize how Terry in the rooftop scene is both confined by the *mise-en-scène* (seen within the pigeon coop) and free on the roof to be himself; how Bud and Deanie are simultaneously reconciled and estranged; how Stavros becomes honest only when he confesses to how deeply he has been compromised.

—Lloyd Michaels

KEATON, Buster.

American. Born Joseph Francis Keaton in Piqua, Kansas, 4 October 1895. Served in U.S. Army, France, 1918. Married 1)

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GENE KELLY

BIOGRAPHY

It would be impossible to fully measure Gene Kelly's contribution to the world of entertainment, as it is continually growing through television, video and re-releases of his films, both here and abroad. It can arguably be said that every day, somewhere in the world, someone is seeing such MGM classics as "Singin' in the Rain" or "An American in Paris" for the first time and discovering the magic of Gene Kelly.

Renowned as a dancer, singer and actor, he has also enjoyed tremendous success behind the scenes as a director, choreographer and producer.

A native of Pittsburgh, Mr. Kelly began his long and illustrious career on the stage. Moving to New York, he established himself on Broadway in the role of the young hooper in William Saroyan's "The Time of Your Life." In addition to roles in such Broadway musicals as "One For the Money," he also served as the dance director for "Best Foot Forward" and staged nightclub shows for showman Billy Rose.

Then, in 1940, Mr. Kelly starred in the Broadway musical "Pal Joey," and was spotted by the famed producer David O. Selznick who immediately signed him and brought him to Hollywood. However, it was not until 1942, on a loanout to MGM, that Mr. Kelly made his feature film debut opposite Judy Garland in "For Me and My Gal." Shortly thereafter, MGM bought out his contract.

In the decade-and-a-half that followed, Mr. Kelly came to embody the spirit of the American movie musical. His credits include starring roles in such musicals as "Thousands Cheer," "The Pirate" and "Summer Stock." In addition, he not only starred in, but choreographed such great MGM musicals as "Anchors Aweigh," for which he received an Academy Award nomination as Best Actor, "Take Me Out to the Ballgame," "On the Town," which he also co-directed, "Brigadoon" and "An American in Paris."

In 1951, "An American in Paris" went on to win eight Academy Awards, including Best Picture. That same year, Mr. Kelly was honored with a special Oscar "in appreciation of his versatility as an actor, singer, director and dancer; and specifically for his brilliant achievements in the art of choreography on film."

A true vanguard, Mr. Kelly continually expanded the boundaries of his art. In 1945, he became the first to mix live action and animation in his famous dance number with Jerry of the "Tom and Jerry" cartoons in "Anchors Aweigh." He showcased his innovation to perfection, directing, choreographing and starring in the experimental film "Invitation to the Dance." Broken down into separate segments, the film told three stories entirely through dance, without any dialogue. The last, a modern ballet, featured a pas de deux with a live Gene Kelly partnered with an animated Arabian princess.

However, no other musical better captures the quintessential Gene Kelly than "Singin' in the Rain." Mr. Kelly co-directed, choreographed and starred in this classic 1952 film, which went on to become one of the most successful screen musicals of all time.

His extensive screen credits go on to include both musical and dramatic roles in such films as "The Black Hand," "Deep in My Heart," "Les Girls," "The Happy Road," which he also produced and directed, "Inherit the Wind" and "What a Way to Go."

Behind the scenes, Mr. Kelly directed Rogers and Hammerstein's "Flower Drum Song" on Broadway, and several feature films, including "Hello, Dolly!," "Gigot" and "A Guide for the Married Man." In 1960, he wrote and choreographed the ballet "Pas de Deux" to Gershwin's Piano Concerto in F. When it was presented by the Paris Opera Ballet, Mr. Kelly received 23 curtain calls.

Making his mark on the small screen, Mr. Kelly has made numerous television appearances, including his own highly-praised 1958 NBC special, "Dancing: A Man's

Game," which he directed, narrated and starred in; and CBS' 1967 presentation of "Jack and the Beanstalk," which he directed, choreographed, co-produced and starred in and for which he won an Emmy Award.

Throughout his career, Mr. Kelly has been recognized with myriad awards, citations and honorary degrees. In addition to those aforementioned, his many honors include: the Diploma of Merit from the Edinburgh Film Festival for "Invitation to the Dance"; the Hollywood Foreign Press Association Award for "The Happy Road"; the British Film Academy Award for "The Happy Road"; the Chevalier of the Legion of Honor from the French Government; a Doctor of Fine Arts Degree from the University of Pittsburgh; the Cecil B. DeMille Award from the Hollywood Foreign Press Association; and the Jean Renoir Humanities Award from the Los Angeles Film Teacher's Association. In 1982, Mr. Kelly was decorated at the Kennedy Center Honors ceremony for his outstanding lifelong contribution to the arts.

In 1994 MGM will release "That's Entertainment Part III" hosted by Gene Kelly.

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STATISTICS

Real Name:	Gena Kelly	Education:	Penn State University and University of Pittsburgh
Birthplace:	Pittsburgh, Pa.	Married:	Formerly--Betsy Blair, 1941
Birthday:	August 23		Divorced - 1957
Height:	5'9"		Jeanne Coyne, 1960
Weight:	165		Deceased - 1973
Hair:	Black	Children:	Daughter, Kerry -
Eyes:	Dark Brown		Son, Timothy -
			Daughter, Bridget-

(b)(6)

[001]

AWARDS AND CITATIONS RECEIVED

- 1943 Citation from the Motion Picture Relief Fund for services contributed.
- 1945 Citation of appreciation from the Hollywood Canteen.
- Citation from the Philco Radio Hall of Fame on the occasion of being selected for it.
- Citation from the United States Treasury Department - "For distinguished services rendered in behalf of the War Finance Program."
- Received nomination for Best Actor Award for role in "Anchors Aweigh" by the Academy of Motion Picture Arts and Sciences.
- 1947 Citation from Harry S. Truman - "In recognition of patriotic and generous cooperation rendered to the President's Citizens Food Committee."
- 1950 Resolution of appreciation from the American Guild of Variety Artists for "efforts in behalf of their Welfare Fund."
- 1951 Received LOOK Magazine Film Achievement Award.
- 1952 Received an Honorary Award from the Academy of Motion Picture Arts and Sciences - "In appreciation of his versatility as an actor, singer, director and dancer, and specifically for his brilliant achievements in the Art of Choreography on Film."
- 1953 Received the PICTUREGOER Magazine Seal of Merit Award for "American in Paris."

continued.....

- 1956 Received a Diploma of Merit for "Invitation to the Dance" from the Tenth International Edinburgh Film Festival.
- 1957 Received the Hollywood Foreign Press Association Award for "The Happy Road" as "The picture contributing most to international understanding."
- Received Gold Medal from Parents' Magazine for "The Happy Road" as "The Movie of the Month for Family Audiences."
- Certificate of award from the Southern California Motion Picture Council, Inc., for "The Happy Road" as "A picture of outstanding merit."
- Received the British Film Academy Award for "The Happy Road" as "The Best Film illustrating one or more of the principles of the United Nations Charter."
- 1959 Received nomination for Best Choreography for Television by the National Academy of Television Arts and Sciences, for "Dancing: A Man's Game" (Omnibus-NBC-TV).
- Received DANCE magazine Award for "Dancing: A Man's Game."
- Juror at Cannes Film Festival.
- 1960 Presented a citation by the Paris Headquarters of the American Legion for "meritorious services and outstanding contribution toward Franco-American Relations."
- Named Chevalier of the Legion of Honor by the French Government for the sentiments that he has demonstrated and the attitude that he has taken toward France on so many occasions.
- Received the Silver Medal from the City of Paris on 29 April 1960 - Homage from the Municipal Council of Paris to Gene Kelly, "honoring him as a friend of the city."
- 1961 Received "Doctor of Fine Arts Degree" from the University of Pittsburgh.
- Appointed member of the Advisory Committee of the Arts by President John F. Kennedy.
- 1964 Locarno International Film Festival Award for Best Actor in "What A Way To Go."
- 1967 Emmy Award as producer, choreographer and actor in NBC-TV's "Jack and the Beanstalk" special.

continued....

- 1968 Hollywood Press Club Award for "Outstanding contribution to the American Movie Musical."
- 1969 Tribute in the Congressional Record to Gene Kelly by the Honorable Thomas M. Rees.
- Film Daily Award to "Hello, Dolly!" - one of the ten best pictures.
- 1973 St. Genesian Award - St. Mary's College, Morago, California.
- Penn State Thespians Award for "Distinguished Contributions to the Performing Arts."
- 1975 Fellow, University Libraries, Boston University
- 1976 La Salian Ambassadors Award, Christian Brothers
- 1977 Permanent Charities Committee
- 1978 Catholic Actor's Guild Tribute to Gene Kelly
- 1979 Cal-State University, Fullerton, California, subject of the first full credit class on an actor and his films ever to be held at a major university.
- 1980 "An Evening with Gene Kelly," the University of Southern California, Division of Cinema, and Delta Kappa Alpha Tribute spanning his career as dancer, choreographer, actor and director.
- Honorary Associates of Art Degree in Dance, Santa Monica College, Dance/Physical Education Department.
- British Film Institute Tribute, London, England
- Diamond Circle of the City of Hope Tribute
- 1981 Hollywood Foreign Press Association Cecil B. DeMille Award for Outstanding Contribution to the Entertainment Field.
- Los Angeles Film Teacher's Association - Jean Renoir Humanities Award
- Pittsburgh Civic Light Opera Guild - Guest of Honor, "A Salute To American Musicals"
- American Center for Students & Artists - Medaille de Vermeil Award of City of Paris
- 1982 The Center For The Partially Sighted - Vision Award
- "Tribute to Judy Garland" - Academy of Motion Pictures Arts & Sciences - Special Guest.
- The John F. Kennedy Center Life Achievement Award

Gene Kelly

- 1983 - San Francisco Ballet 50th Anniversary Gala - HOST
- 1985 - Life Achievement Award, American Film Institute
- 1987 - Named Commander of the Order of Arts and Letters by the French Government.
- 1988 - American Cinema Award for "Distinguished Achievement in Film."
 - Received the National Italian "Merit of Achievement Award," in Campione, Switzerland.
 - Presented with the "Presidential Award for Lifetime Achievement," at the annual Video Software Dealers Association convention in Las Vegas.
 - Screen Actors Guild 25th Annual SAG Achievement Award.
- 1989 - Society of the Friendly Sons of St. Patrick - Lifetime Achievement Award.
 - American Society of Composers and Publishers (ASCAP), Pied Piper Award, for "contributions as a consummate dancer, singer, choreographer, actor and director."
 - Member of Phi Kappa Fraternity since 1930.

LECTURES - ("An Evening with Gene Kelly"):

Has lectured on the dance at: The University of Southern California, University of California, Los Angeles
The London Ballet Circle
San Francisco Museum of Art
Pepperdine College

- 1986 - Caesar's Palace, Atlantic City, New Jersey.
- 1987 - Sunrise Theatre, Fort Lauderdale, Florida.
 - Ruth Eckerd Theatre, Clearwater, Florida.
 - Van Wezel Theatre, Sarasota, Florida.
- 1989 - El Camino College, Torrance, California.
 - Barbara B. Mann Theatre, Fort Meyers, Florida.

Received Boxoffice Blue Ribbon Awards for:

- TAKE ME TO THE BALLGAME
- THE THREE MUSKETEERS
- AN AMERICAN IN PARIS
- BRIGADOON
- LES GIRLS

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ABOUT LA MAMA EXPERIMENTAL THEATER CLUB

pg 1 of 2

Founded in a small lower east side basement in 1961, La MaMa was the first home to many of today's most important playwrights and directors. In its early days La MaMa was the only alternative space available to artists who were interested in pushing the boundaries of theater to new and innovative heights. Through its 31 year history, La MaMa's "dedication to the playwright and all aspects of the theater" has remained a strong constant. La MaMa works have been honored with over sixty OBIE Awards, dozens of Drama Desk Awards, BESSIE Awards, Adelco Awards and Villager Awards. La MaMa, long the home of the best of American experimentation, is an internationally recognized vehicle for the creation and presentation of new work and is proud to call artists from over 70 nations part of the family.

Under the guidance of Ellen Stewart, La MaMa's founder and artistic director, our vision of nurturing and encouraging the creative endeavors of new generations of artists remains as strong as it was when we first opened our doors 31 years ago. That is the belief that art, in order to flourish, needs the company of colleagues, the spirit of collaboration, the comfort of continuation, a public forum in which to be evaluated and fiscal support. Artists and the culturally diverse work they have created under the auspices of La MaMa have been changing and expanding the performing arts world since the early 60's. Creative risk-taking, experimentation and challenging artistic boundaries have always been the focus of the work created and performed at La MaMa. Here, artists have found the supportive environment which nurtures and applauds such efforts, and audiences interested not in an individual production, but in the development of an artist's work over time.

La MaMa is still located on the lower east side where it has become a vital and stabilizing component of its neighborhood. La MaMa's international fame and continued presence in its neighborhood has been the focal point for cultural and commercial growth on the lower east side where local businesses, merchants and restaurants have for 30 years reaped the benefits of the audiences and tourists brought to the area by La MaMa productions. La MaMa has sought to blend with its neighborhood, which has become a mecca for Off-Off Broadway, and has been an active participant in the daily life of the area, where many of La MaMa's employees and performers reside.

La MaMa has grown from its early basement theater with nine tables and chairs into a multi-purpose, four building art complex housing two theaters; a cabaret; seven floors of free rehearsal space; non-profit office spaces, an art gallery; an educational and performance workshop space; and an archive documenting the history of Off-Off-Broadway theatre. La MaMa produces 60 to 70 productions yearly, serving an audience reflective of New York City's changing demographics. With a population of over 6 million, more than 50% of NYC's peoples are from African, Latino, Asian, Eastern European and other ethnic communities. La MaMa has made a continuing effort to reach out to this changing population with programming that reflects the interests of these many and varied cultures. Through our diverse performances we are able to attract a seasoned audience well versed in theater as well as reach out to audiences of cultural differences who tend to be isolated physically, economically, geographically and culturally from a theater experience.

Ongoing activities at La MaMa include: the presentation of works by new playwrights creating opportunities for new directors, designers and performers; a showcase for the international avant-garde; and a performance venue for composers and choreographers. Our cabaret gives voice to emerging multi-disciplinary performance artists. Our educational programs include internships at both the high school and college level, the "Gallatin at La MaMa" school without walls program with NYU, the young playwrights workshop and the "Career Education" program with the NYC Board of Education. Our Plays-in-Progress series gives voice to the next generations of the American stage. Our free workshop /rehearsal space offers time for artists to develop projects unhampered by financial pressures. Workshop programs conducted by artists performing at La MaMa give other artists and students an opportunity to explore styles of movement, music, and performance that would otherwise remain unfamiliar to them. La MaMa

remains a place where old and new worlds, many cultures and many art forms come together and are given a forum for expression. Ticket subsidies enable students, senior citizens, the physically and mentally challenged and those undergoing rehabilitation to attend La Mama performances at no cost. Our Galleria gives exhibition space to a wide variety of visual artists. The Poets and Writers series offers weekly exposure for new authors, and emerging composers present works in concert at informal evenings monthly.

La MaMa was one of the first main-line theaters to support young resident companies. Among these La MaMa alumni are The La MaMa Troupe directed by Tom O'Horgan; Mabou Mines; The E.T.C. Company directed by Wilford Leach; The Great Jones Rep. directed by Andre Serban and Elizabeth Swados; The Open Theatre directed by Joe Chaiken; The Fiji Company directed by Ping Chong; Theatre of the Eye directed by Tom Eyen; The Play-House of the Ridiculous directed by John Vaccaro; The American Indian Theatre Ensemble directed by Hanay Geigamah; The Pan Asian Repertory directed by Tisa Chang and La MaMa Plexus directed by Joel Zwick; Out of these and other La MaMa companies came playwrights like Ed Bullins, Harvey Fierstein, Megan Terry and Lanford Wilson; Performers like Bette Midler, Andre De Shields, Diane Lane, and F. Murray Abraham, composers Phillip Glass, William Elliot and Richard Peaslee, landmark productions including Torch Song Trilogy, Godspell, Balm in Gilead and currently Blue Man Group TUBES. Hundreds of set, costume and lighting designers have learned their craft on our stages and gone on to design for Broadway, in film and on television.

The growth process continues today with such groups as The Yara Arts Group, La MaMa Ukraine, The Magic Circle Opera Co., Jackie 60 Playhouse, Ridge Theater, Alice Farley and Co., Maureen Fleming Dance, Richard Scheckner's East Coast Artists, La MaMa Umbria and Silkroad Playhouse. La MaMa's artists and companies, both old and new, have traveled the globe, serving as American ambassadors of experimental culture in all corners of the world while La MaMa has always held open its doors to bring the best of the world arts to America. The collective works of our national and international artists testify to the importance of this unique laboratory of culture exploration. In order to better serve these companies we are now in the process of creating low cost office spaces as well as "shared" fundraising, marketing and press facilities.

La MaMa Experimental Theater Club, having long been a laboratory in which artists, dancers, writers, musicians, actors and directors gather to investigate and create, has come to symbolize the very nature of innovative risk taking and we feel sure our upcoming seasons will uphold this tradition. Our theater seasons will include over 60 fully staged world and American premieres by new playwrights, directors, designers, and performers; over 100 one night performances will be presented in our spaces on off evenings workshoping and previewing plays, poetry, performance and music. We will continue to present a full season of commissioned cabaret performances in our club as well as weekly one night stands giving much needed voice to the emerging artists. We will continue to present weekly play readings in our galleria space and our monthly sneak previews will allow authors to take their work one step further.

La MaMa has always been a culturally diverse and multi ethnic arts organization. This is reflected in both the work we do and the people involved in our theater. La MaMa is a melting pot, having long been known for the multi-national, multi-racial companies who not only perform on its stages in New York but, under the La MaMa banner, tour the world. La MaMa is a place where agism, sexism and racism are pushed aside and our attention turned to art. La MaMa's passion for global exchange has enriched and improved the quality of life in New York, the country, and the world.

La MaMa Alumni (partial List)

Abraham, F Murray	Fratti, Mario	Pacino, Al
Alkialitis, Joanne	Freeman Jr., Al	Papp, Joseph
Aldredge, Tom	Friedman, Gary William	Peaslee, Richard
Alice, Mary	Getty, Estelle	Perlman, Ron
Allen, Peter	Gilbert, Ronnie	Plimton, Shelly
Antonacci, Greg	Glass, Philip	Poland, Albert
Arana, Tomas	Gregory, Andre	Rado, James
Baraka, Amiri	Groh, David	Ragni, Jerome
Beattie, Ann	Gruen, John	Raven, Genya
Fulham, Mary	Hanft, Helen	Redgrave, Vanessa
Beck, Julian	Harry, Debbie	Rivers, Larry
Blue Man Group	Hewes, Henry	Roach, Max
Bovasso, Julie	Hoffman, William	Roberts, Tanya
Breuer, Lee	Horowitz, Israel	Ross, Joanna
Brook, Peter	Irwin, Bill	Rush, Deborah
Bullins, Ed	Keach, Stacey	Sacharow, Lawrence
Buscemi, Steve	Keitel, Harvey	Saviola, Camille
Cazale, John	Jones, Rhodessa	Scardino, Don
Chaikin, Joseph	Kelly, John	Scavullo, Francesco
Chong, Ping	Kennedy, Adrienne	Sellars, Peter
Ciulei, Liv	Kirkland, Salley	Serban, Andrei
Clayburgh, Jill	LaFosse, Robert	Shaiman, Marc
Sedaris, David	Lane, Diane	Shawn, Wally
Coco, James	Leach, Wilford	Shepard, Sam
Conway, Kevin	Luckinbill, Laurence	Smith, Patti
Crystal, Billy	Ludlum, Charles	Stoler, Shirley
David, Keith	Lyman, Dorothy	Strasser, Robin
De Shields, Andre	Lypsinka	Swados, Elizabeth
DeNiro, Robert	Maleczek, Ruth	Taylor, Cecil
DeVito, Danny	Mason, Marshall	Teblack, John Michael
Divine	Mayron, Melanie	Terry, Megan
Drexler, Rosalyn	McGovern, Elizabeth	Van Itallie, John Claude
Dreyfus, Richard	McQueen, Butterfly	Vance, Danitra
Duff-Griffin, William	Mead, Taylor	Venora, Diane
Dunne, Giffin	Meatloaf	Venza, Jac
Durang, Christopher	Melfi, Leonard	Villechaize, Herve
Elliot, Cass	Midler, Bette	Wasserstein, Wendy
Elliot, William	Milk, Harvey	Wedgeworth, Ann
English, Ellia	Monk, Meredith	Weiss, Jeff
Eyen, Tom	Montgomery, Barbara	Warhol, Andy
Ferlinghetti, Lawrence	Morris, Garrett	Whitelaw, Billie
Fierstein, Harvey	Nolte, Nick	Williams, Jo Beth
Figgis, Mick	O'Connor, Kevin	Wilson, Lanford
Fitzgerald, Geraldine	O'Donoghue, Michael	Wilson, Robert
Fornes, Marie Irene	O'Horgan, Tom	Woodlawn, Holly
Forrest, Frederick	Owens, Rochelle	Zwick, Joel

Ellen Stewart is the founder and artistic director of La MaMa E.T.C., the theater which began in October 1961, and continues to this day to be of great importance to world culture. To date, La MaMa E.T.C. has presented more than 1,600 productions. Its resident theater troupe has performed throughout the world including Columbia, Venezuela, Lebanon, Iran, Morocco, Yugoslavia, Greece, Italy, Austria, France, Belgium, Holland, Denmark, Finland, Scotland, England, Sweden, Switzerland and Spain. New Eastern European Theatre was introduced in America in 1967, when Ellen Stewart brought Jerzy Grotowski, Richard Slezak, and Lucein Flazen to America, in this endeavor she was aided by Ted Hoffman of New York University. Ms Stewart was instrumental in introducing America to some of the worlds most influential artists and is proud of La MaMa's long heritage as an international theatre having hosted artists from more than seventy different countries. Aside from her role as producer, Ellen Stewart has staged her own original folk-opera / spectacles, works she also composed, directed and wrote librettos for, in America, Uruguay, Argentina, Austria, Italy, Turkey and the Phillipines. She has lectured in all of the above countries, is a visiting professor of the Seoul Institute of Drama in South Korea and a long standing member of the International Theatre Institute. Ellen Stewart is the recipient of many honorary doctorates, and awards, amongst which are the prestigious MacArthur "Genius" Award and the National Endowment Award for Arts and Culture. She was appointed an "Officier" in the "Ordre Des Arts Et Letters" of the Republic of France and recently received the Kurbas Award for "distinguished service to Art and Culture" of the Ukraine. In January 1993 Ellen was inducted into the "Broadway Theater Hall of Fame", the first off-Broadway producer to ever receive this honor and this June she will receive honorary degrees from The New School and Long Island University.

AWARDS, CITATIONS AND HONORS : 1965 , VERNON RICE AWARD for outstanding achievement in the Off-Broadway theatre; 1967 , ARENA PLAYERS AWARD as pioneer in development of the American playwright, BRANDEIS UNIVERSITY CREATIVE ARTS AWARDS METAL citation for her work; 1968 , MARGO JONES AWARD for encouraging new plays and new playwrights, LONG ISLAND UNIVERSITY SPEECH-THEATRE AWARD for distinguished contribution to American theatre; 1969 SHOW BUSINESS AWARD for superior artistry in the world of entertainment, KELSEY ALLEN AWARD; 1971, THE HAROLD JACKMAN MEMORIAL COMMITTEE AWARD Certificate of Recognition for distinguished achievement, HARPER'S BAZAAR "100 Women in Touch With the Time", TOWN AND COUNTRY "125 Brilliant Achievers" 1972 , LADIES' HOME JOURNAL "75 Most Important Women" 1973 , FIORELLO LA GUARDIA AWARD for distinguished service to New York City, NEW YORK STATE AWARD, New York State Council on the Arts, NORTH SHORE COMMUNITY ARTS CENTER AWARD for unique Contribution to the theatre, 1975 WORLD THEATRE WORLD American Theatre Association & International Theatre Institute, VILLAGE VOICE OFF-BROADWAY AWARD (OBIE) Special OBIE - Twenty Year; 1976 , FIFTH SYMPOSIUM ON THEATRE ARTS AWARD National Academy of Arts, Republic of Korea; 1977, CITY OF NEW YORK MAYOR'S AWARD OF HONOR For Arts and Culture; 1979 , OUTER CRITICS AWARD for consistently inspirational availability to new voices in the New York Theatre - NY season 1978-79, Appointed an "OFFICIER" in the "ORDRE DES ARTS ET LETTERS" of the Republic of France; 1980, DISTINGUISHED CAREER AWARD Southeastern Theatre Conference: the highest theatre honor in this region, THE VILLAGE VOICE OBIE AWARD For contribution to the American Theatre by the importation of foreign companies. For outstanding achievement in the Off-Broadway and Off-Off Broadway Theatre, DRAMA DESK AWARD for foreign presentations, INTERNATIONAL GOLDEN CIRCLE AWARD (The Richard Allen Center for Culture and Art) For contribution to world theatre; MARGO JONES AWARD For the encouragement of new playwrights through a policy of regularly introducing new works, DRAMA CRITICS CIRCLE AWARD, ROSAMOND GILDER AWARD For outstanding creative achievement in the theatre, THE VILLAGER For Valuable contributions to the 1978-80 theatre season , CERTIFICATE international understanding with the Agency's exhibit, AMERICA NOW-Budapest, Hungary, June 2-26, 1982, VILLAGE VOICE OBIE AWARD, Special citation for La MaMa E.T.C.'s 20th Anniversary celebration., THE NEW ENGLAND THEATRE CONFERENCE, INC. Major Annual Award - for outstanding creative achievement in the American theatre; 1984 SPECIAL AWARD, New York City Commission on the Status of Women, THE EDWIN BOOTH AWARD (The Graduate School and University Center of the City University of New York) For significant contributions to the New York City theatre, IV ANNUAL MONARCH MERIT AWARD National Council for Culture and Art, Inc. For daring to be different, universal, highly theatrical and facilitative for those beginning in the literary and performing arts; 1984 ENCORE AWARDS Arts and Business Council, Arts Organizations winners; 1985, MARTIN LUTHER KING, JR. INTERNATIONAL CHAPEL Morehouse College Inducted as a member of the Board of Sponsors, COMPOSTELLA AWARD "In lives dedicated to the

enrichment and well-being of the entire human community", MACARTHUR FELLOWSHIP AWARD "To outstanding talented and creative people"; 1986, RESOURCES' PIONEER AWARD "For your outstanding contributions to the theatre"; 1987 LIONS OF THE PERFORMING ARTS Honor by the New York Public Library for distinguished artists, THE CHAMPION OF THE ARTS AWARD New York Foundation for the Arts for her sustained commitment to the arts community and needs of the individual artist, BARNARD'S MEDAL OF DISTINCTION Columbia University in recognition of individuals who have demonstrated a commitment to excellence in the conduct of their own lives and careers, NEW YORK DANCE AND PERFORMANCE AWARDS (BESSIE) Special citation honoring innovative artists and art groups for their achievement in choreography performing design and music; 1988, THE LOWER MANHATTAN CULTURAL COUNCIL To Ellen Stewart and La MaMa E.T.C. for their enduring contribution to the cultural vitality of our community; 1988, LIFETIME ACHIEVEMENT AWARD The Philippine government, TOWN & COUNTRY - New York Women; 1989 I DREAM A WORLD Portraits of Black Women Who Changed America, GOLDEN GATE AWARD - 32nd San Francisco Int'l Film Festival Honorable Mention Mama Pushcart 25 Years Ellen Stewart and La MaMa; 1990, ARTS GATE CENTER Chen & Dancers for her tremendous contribution to the performing Arts, NATIONAL ENDOWMENT FOR THE ARTS Creative Theatre Award; 1991, MACARTHUR FELLOW In recognition of outstanding originality and dedication to creative pursuits, THEATRE ARTS AWARD - Salve Regina College, Newport, R.I. in recognition of your outstanding contributions to Theatre Arts, THEATRE WORLD AWARDS Special Theatre Award as Founder/Artistic Director of La MaMa; 1991, KURBAS AWARD for distinguished service to Art and Culture of the Ukraine, MEDAGLIA CELEBRATIVE DELLA CITTA DI PALERMO, MAYOR OF THE CITY OF NEW YORK Certificate of Appreciation as a inspiration to creative theatre people throughout the world, NINO AQUINO CULTURAL DEVELOPEMENT AWARD (NACDA) on the occasion of Human Rights Day in observance of the United Nations Decade for Culture; 1992, THE PAUL ROBESON THEATRE LIFETIME ACHIEVEMENT AWARD for her Outstanding Contribution to Culture and the Arts, PAC PROMISE NAAE AWARDS CERTIFICATE OF RECOGNITION for Excellence in Arts and Education to La MaMa, GREEK THEATRE NEW YORK FOUNDATION, INC. for distinguished service to the Arts and to Greek Theatre, IPHIGENIA '92 The Christopher Columbus Quincentennial, LUCILLE LORTEL OUTSTANDING LIFETIME ACHIEVEMENT AWARD for Outstanding Achievement in Experimental and Innovative Theatre, OUTER CRITIC CIRCLE AWARD Ellen Stewart and La MaMa, E.T.C. for 30 years of achievement in the theatre, CARNEGIE MELLON COMMITMENT TO PLAYWRITING AWARD, THE LEE STRASBERG LIFETIME ACHIEVEMENT AWARD IN THE THEATRE for a Lifetime of Devotion To The Theatre; 1993, BROADWAY THEATER HALL OF FAME Inducted in the 1992 Theatre Hall of Fame, HONOREE OF MUNICIPAL ARTS SOCIETY Centennial Dinner celebrating "New Yorkers' From Somewhere Else" who have made a significant contribution to the city of New York, THE WOMEN OF HONOR AWARD The Naational Council of Women of the United States

HONORARY DEGREES : 1971 DOCTOR OF FINE ARTS, Baldwin-Wallace College, Berea, Ohio; DOCTOR OF FINE ARTS Colby College, Waterville, Maine; 1975, DOCTOR OF HUMANE LETTERS, Bard College, Annandale-on-Hudson, New York; 1977, DOCTOR OF HUMANE LETTERS, Russell Sage College, Troy, New York; 1978, DOCTOR OF HUMANE LETTERS, Brooklyn College of the City of New York; 1982, DOCTOR OF HUMANITIES, Bucknell University, Lewisburg, Pennsylvania; 1982, DOCTOR OF FINE ARTS, Princeton University, Princeton, New Jersey; 1985, DOCTOR FINE ARTS, Trinity College, Hartford, Conn; 1988, DOCTOR OF HUMANITIES, The Polytechnic University of the Philippines; 1991, DOCTOR OF FINE ARTS, The University of the Arts; Philadelphia, Pa.; 1993, DOCTOR OF FINE ARTS, Long Island University; 1993, DOCTOR OF FINE ARTS, The New School For Social Research, New York, NY

SHOWS DIRECTED BY ELLEN STEWART : COTTON CLUB La MaMa (3 times) MYTHOS' OEDIPUS - Greece and La MaMa (3 times), OREFI - La MaMa, PHAEDRE VIA HERCULES - La MaMa, DIONYSUS FILIUS DEI - La MaMa, ROMEO & JULIET - Salzburg, Uruguay, America (Sarah Lawrence), PHAEDRE - Argentina, THE MONK & THE HANGMAN'S DAUGHTER - Baltimore, Florida, Italy, PRECIPIO VIVENTE - Italy, GERUSALEMME LIBERATA (The Liberation of Jerusalem) - Rome, YUNUS EMRE - Istanbul, Turkey, La MaMa, GIACINTA - Italy, JERUSALEM LIBERATA - Bazzano, Italy, CORDILERA - Phillipines, A NIGHT OF SACRED MUSIC - Paris, France

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FOLDER TITLE:

National Medal of Arts, 1994 [Binder 2] [2]

2013-0534-S

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RESTRICTION CODES

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

- P1 National Security Classified Information [(a)(1) of the PRA]
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A brief history and description of the Rockefeller Foundation and the Arts

For the entire eighty years of its existence, the Rockefeller Foundation has sustained work in the arts: sometimes with a large and deliberately-designed presence; sometimes in a more informal, or less professionally constructed set of commitments. But whether the efforts have been large or small, widely announced or more incidental, the Foundation has always acknowledged the importance of the arts in its overall programming. This fact is all the more notable since the Foundation's primary dedication has been to work in science, particularly to science-based development through medicine and agriculture, for all of its eighty years. The original arguments for the inclusion of the arts in the Foundation's mandate were phrased by Rockefeller advisors early in the 1920's in this way: "some emphasis on the arts and humanities might be a good balance for other features of our program... What was the good to keep people alive and healthy if their lives are not touched increasingly with something of beauty?" Trustee Anson Phelps Stokes made a much stronger statement, arguing that the sciences might not be dangerous to society as long as the humanities were cultivated as well.

Over the course of time, with all of its changes in guidelines, in personnel and leadership, in geographical and philosophical mandates, the Foundation has continued to maintain its course: to support the "well-being of mankind" through the support of science and the arts and humanities. There have been three primary areas of concentration, over time, in support of the arts: research and development, strengthening American art forms, and -- most recently -- intercultural and international activities in the arts.

I. Research and Development in the Arts

While the arts and sciences are perceived in the Foundation as in the world at large as balancing, as "two cultures" hardly converging, there is a synergy between them that becomes clear within the actual grant-making and conceptualizing that takes place at the Foundation. Both the sciences and the arts depend for their efficacy, their force and their achievements, on the continual creativity of researchers and experimenters. In both the sciences and in the arts, Foundation support has characteristically been provided for the most venturesome, fast-breaking talents, and for the most forward-looking work within institutions. As early as the 1930's, the Rockefeller Foundation supported disciplines which were radically altering the American university's understanding of the arts and humanities: modern languages, the new literary criticism, drama, American Studies, East Asian studies, Latin American studies, for instance. All of these disciplines have very much influenced the making and

The Rockefeller Foundation/2

interpretation of art in the United States and carried it past the more traditional vision which might otherwise have prevailed.

The Foundation also took an early interest in the new mass media, the "talking" film and radio, making fellowships to educational broadcasters and documentary filmmakers and establishing a film library at the Museum of Modern Art in New York. Many years later, the Foundation was a leader in funding video artists, public television, and media centers throughout the country. In these areas and in many others -- modern dance, performance art, site specific art, the compact disk, just as examples -- the Foundation has expressed its commitment to the ideas and tools, the creativities, of the future, by supporting research and development in the arts.

II. American Art

Surveying the cultural landscape in the United States in the 1930's, an Arts and Humanities officer noted that ideas of Europe had a monopoly in the arts, and made clear that there was a "present urgent need for a larger appreciation of the American cultural heritage." With this need in mind, Foundation officers initiated programming to position American art and American artists prominently in their own country and in the world. Grants were made to help build regional theater groups throughout the country, to support off-Broadway theater and young American playwrights. In the twenty five years to follow, support was extended to new programs in creative writing (writers like Bernard Malamud, James Baldwin, Flannery O'Connor, benefitted) and in music. The Louisville Orchestra, for instance, received support as one of the first to commission and record new work by American composers. The Foundation helped to establish new dance companies like the Eliot Feld Ballet, the North Carolina Dance Theater, the Agnes DeMille Dance Theater; six music conservatories, and a brace of experimental and regional theaters focused on American playwrights, including the Public Theater, the La Mama Experimental Theater Club, the American Place Theater, the Eugene O'Neill Memorial Theater, the Mark Taper Forum.

In subsequent years, support of American artists and the celebration of American artistic contributions was increasingly focused on the needs of the individual creative artist. Composers and choreographers were individually funded for their work, and structured programs were developed to place artists in creative working relationships with producing or presenting institutions. Playwrights, video artists and filmmakers, painters and sculptors were all aided through such programs.

The Rockefeller Foundation/3

Throughout this long period, the preeminence of American artists became acknowledged not only in this country, but in the world at large. Rockefeller's long and steady commitment to America's expression of her values, dilemmas and aspirations had great rewards. And while Rockefeller was assuredly not the only player in the remarkable emergence of American artists, the support of private foundations, including Rockefeller, was probably a chief factor in this cultural shift.

III. Arts in the Intercultural and International Arenas

In the last decade, the Rockefeller Foundation has begun a new set of programs which recognize the power of the arts to represent and connect cultures. Within the United States, programs support the work of ethnic artists, of alternative artists, and of the institutions and communities within which they work. International programming connects these artists with peers and audiences abroad, and helps to provide the experience and inspiration that enables new, experimenting work across national boundaries to take place. In the radically shifting world in which we live, artists can play a significant role in creating understanding, empathy and new ideas, embodying the multicultural and transcultural societies we are becoming.

A working example of such a program is the Fund for U.S. Artists in International Festivals and Exhibitions, a partnership of Rockefeller, the Pew Trusts, the U.S.I.A., and the National Endowment for the Arts. The forming of this partnership has made possible over the last six years the movement of thousands of American artists to countries all over the globe: showing their work, featuring their diversity, and learning new ways of thinking about the world.

In summary, the Rockefeller Foundation over eighty years has succeeded in demonstrating, in its guidelines and in its grants, the centrality of the arts in modern life. By supporting experiment, by supporting indigenous work, and -- more recently -- by funding the intercultural movement of ideas and interpretation through the arts, the Foundation attests to the force of cultural life and the power of artists. The ability of private foundations to do this, with continuity, with flexibility, and to build partnerships with both the corporate and government sectors on behalf of the arts, provides a mighty support to culture, probably unique to the United States.

For all these reasons, and for its unflagging belief in artists, the Rockefeller Foundation is a strong candidate for a National Medal of Arts.

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NATIONAL MEDAL OF ARTS RECIPIENTS

1993

Walter and Leonore Annenberg - Arts patrons
 Cabell "Cab" Calloway - Singer, bandleader
 Ray Charles - Singer, musician
 Bess Lomax Hawes - Folklorist
 Stanley Kunitz - Poet, educator
 Robert Merrill - Baritone
 Arthur Miller - Playwright
 Robert Rauschenberg - Artist
 Lloyd Richards - Theatrical director
 William Styron - Author
 Paul Taylor - Dancer, choreographer
 Billy Wilder - Movie director, writer, producer

1992

Marilyn Horne - Opera Singer
 James Earl Jones - Actor
 Allan Houser - Sculptor
 Minnie Pearl - Grand Ole Opry Performer
 Robert Saudek - Television Producer/Museum of Broadcasting
 ing Director
 Earl Scruggs - Banjo player
 Robert Shaw - Orchestra Conductor/Choral Director
 Billy Taylor - Jazz pianist
 Robert Venturi and Denise Scott Brown - Architects
 Robert Wise - Film producer, director
 AT&T - Corporate Patron
 Lila Wallace-Reader's Digest Fund - Foundation Patron

1991

Maurice Abravanel - Music director, conductor
 Roy Acuff - Country singer, bandleader
 Pietro Belluschi - Architect
 J. Carter Brown - Museum director
 Charles "Honi" Coles - Tap dancer
 John O. Crosby - Opera director, conductor, administrator
 Richard Diebenkorn - Painter
 R. Philip Hanes, Jr. - Arts patron
 Kitty Carlisle Hart - Actress, singer, arts administrator
 Pearl Primus - Choreographer, anthropologist
 Isaac Stern - Violinist
 Texaco Inc. - Arts patron

1990

George Francis Abbott - Actor, playwright, producer,
 director
 Hume Cronyn - Actor, director
 Merce Cunningham - Choreographer, dance company
 director
 Jasper Johns - Painter, sculptor
 Riley "B.B." King - Blues musician, singer
 David Lloyd Kreeger - Arts patron
 Jacob Lawrence - Painter
 Harris & Carroll Sterling Masterson - Arts patrons
 Ian McHarg - Landscape architect
 Beverly Sills - Opera singer, director
 Jessica Tandy - Actress
 Southwestern Bell Corporation - Corporate arts patron

1989

Leopold Adler - Preservationist, civic leader
 Katherine Dunham - Dancer, choreographer
 Alfred Eisenstaedt - Photographer
 Martin Friedman - Museum Director
 Leigh Gerdine - Arts patron, civic leader
 John Birks "Dizzy" Gillespie - Jazz trumpeter
 Walker Kirtland Hancock - Sculptor
 Vladimir Horowitz (Posthumous award) - Pianist
 Czeslaw Milosz - Writer
 Robert Motherwell - Painter
 John Updike - Writer
 Dayton Hudson Corporation - Corporate arts patron

1988

Saul Bellow - Writer
 Helen Hayes - Actress
 Gordon Parks - Photographer, film director
 I.M. Pei - Architect
 Jerome Robbins - Dancer, choreographer
 Rudolf Serkin - Pianist
 Virgil Thomson - Composer, music critic
 Sydney J. Freedberg - Art historian, curator
 Roger L. Stevens - Arts administrator
 (Mrs. Vincent) Brooke Astor - Arts patron
 Francis Goelet - Music patron
 Obert C. Tanner - Arts patron

1987

Romare Bearden - Painter
Ella Fitzgerald - Singer
Howard Nemerov - Writer, Scholar
Alwin Nikolais - Dancer, choreographer
Isamu Noguchi - Sculptor
William Schuman - Composer
Robert Penn Warren - Poet
J. W. Fisher - Arts patron
Dr. Armand Hammer - Arts patron
Mr. and Mrs. Sydney Lewis - Arts patrons

1986

Marian Anderson - Opera singer
Frank Capra - Film director
Aaron Copland - Composer
Willem de Kooning - Painter
Agnes de Mille - Choreographer
Eva Le Gallienne - Actress/author
Alan Lomax - Folklorist, scholar
Lewis Mumford - Philosopher, literary critic
Eudora Welty - Writer
Dominique de Menil - Arts patron
Exxon Corporation - Corporate arts patron
Seymour H. Knox - Arts patron

1985

Elliott Carter - Composer
Ralph (Waldo) Ellison - Writer
Jose Ferrer - Actor
Martha Graham - Dancer, choreographer
Louise Nevelson - Sculptress
Georgia O'Keeffe - Painter
Leontyne Price - Soprano
Dorothy Buffum Chandler - Arts patron
Lincoln Kirstein - Arts patron
Paul Mellon - Arts patron
Alice Tully - Arts patron
Hallmark Cards, Inc. - Corporate arts patron