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arts + humanities
file

-- (ATTACHED) 1/7/97 from **Cynthia P. Schneider** - Sorry she did not get to speak with you at Renaissance about ideas that have been percolating in President's Committee on the Arts and Humanities about the year 2000. A millennium celebration affords wonderful opportunities to come together as we enter the next century. In talking with Bruce Reed at Hilton Head, she learned people in the WH have been thinking of the millennium as a second chance to capture the true potential of the Bicentennial. With Inauguration plans revealed, she sees that the President's Committee's ideas dovetail with the American Journey theme. They are working closely with Melanne on the millennium project. She outlines their ideas and attaches speech ideas, which you are free to use. They envision preservation of our collective past for our future and celebration of our living culture as components of the four-year long millennium commemoration. She looks forward to discussing the ideas with you.

cc, ✓ To Melanne/Lissa/Ann/John + me for review/response/followup
Respond w/copy to _____

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Jan.7, 1996

Mrs. Hillary Rodham Clinton
The White House
Fax 202-456-6235

Dear Hillary:

I hope that you had a great time in St. Thomas. I am sorry that I did not have a chance to say good-bye at Hilton Head, but I was frantically throwing everything into suitcases. I wish Tommie and Sam had had a longer school vacation!

I am sorry also that I did not have a chance to speak with you about the ideas that have been percolating in the President's Committee on the Arts and Humanities about the year 2000. A millennium celebration affords our country wonderful opportunities to come together as we enter the next century.

Bill Ivey, head of the Country Music Hall of Fame and Museum in Nashville, has led our Committee's thinking on the millennium celebration. Bill sees the next four years as a second chance to realize the national renewal and celebration that should have marked the Bicentennial, but which was diminished by the low national morale in 1976. When I spoke with Bruce Reed at in Hilton Head, I was interested to learn that he and others in the White House also had been thinking of the millennium as a second chance to capture the true potential of the Bicentennial.

Now that the plans for the Inauguration have been revealed, I see that the President's Committee's ideas for the millenium dovetail perfectly with the American Journey theme. Because these ideas are so timely I wanted to share them with you now, in the hope that they might be useful over the next two weeks. We are working closely with Melanne on the millennium project, and look forward to developing these further with her and with you.

I will briefly outline our ideas on the millennium commemoration and then I will attach a sheet with speech ideas. Bill Ivey is responsible for the first quotation, which I find to be very eloquent. Naturally, you should feel free to use any portion or make any changes.

We envision preservation of our collective past for our future and celebration of our living culture as components of the four-year long millennium commemoration. The bicentennial celebration included many outstanding efforts to research and preserve our

historical past. Now is our chance to build bridge to the future (excuse me!) by preserving our collective heritage -- everything from our national documents to local archives and letters -- and making it accessible by putting it on line. This initiative would be a grass roots effort, but would require national coordination, and, of course, private contributions --in kind or otherwise. With your leadership and that of the President, the twin goals of preserving and opening up our heritage could be realized. You would leave a powerful legacy for all time and for all people.

The second major component of the Millennium commemoration would be a celebration of our cultural life at the turn of the century, using the White House to highlight our greatest accomplishments. This could include anything from concerts, dances, and performances, to fireside chats between the President, yourself, and our nation's great thinkers (remember Craig Ventner!), to historical programs in which the you and/or the President lead us on journeys through our cultural and historical past. You could help build the bridge to the next century by bringing together different generations of performers in the White House to show how traditions, whether indigenous American or foreign, evolve as they are incorporated into the American melting pot.

These are just a few of the possibilities the millennium celebration affords. The four years leading up the millennium could be an unprecedented time of discovery and re-discovery of our collective heritage and accomplishments, all leading towards a deeper understanding of what it means to be an American at this amazing time in history. I attach a few speech suggestions, which present these concepts in more inspirational language!

I look forward to discussing these ideas with you soon. In the meantime, I hope I will have a chance to see you Thursday night at the National Medal of Arts/Frankl Prize entertainment. Thank you so much for finding time to host the Awards and the festivities following. This strong sign of support means so much to the cultural community.

Very best regards,

Cynthia P. Schneider

Bill Ivey
Cynthia P. Schneider

Millennium and Inauguration Speech Ideas

"It is finally time for us to honor what has truly been the American century. During the next four years, we will together explore the cultural heritage that defines us as Americans; we will make sure that this precious living heritage will be preserved for future generations; we will ensure that every young American has access to the ideas and artistic expression that have made our nation the envy of the world. This will be a voyage of discovery and, at the end of our journey, we will understand...perhaps for the first time....what it truly means to be an American: to be a proud citizen of our unique American experience."

Revision that links millennium to Inauguration's "American Journey"

BEFORE INAUGURATION:

"In a short time, we will embark together on an 'American Journey' as part of the Inauguration festivities. At a series of events at the Mall -- open to everyone -- we will explore and celebrate our cultural life, past and present, through a breathtaking array of performances. We will also learn from listening to great Americans whose accomplishments have helped to shape our world. But I (the President and I) do not want this American Journey to end with the Inauguration.

"It is finally time for us to honor what has truly been the American century. During the next four years, we will continue with you on this Journey, exploring together the cultural heritage that defines us as Americans. We will make sure that this precious living heritage will be preserved for future generations; we will ensure that every young American has access to the ideas and artistic expression that have made our nation the envy of the world. This will be a voyage of discovery and, at the end of our journey, we will understand...perhaps for the first time....what it truly means to be an American: to be a proud citizen of our unique American experience."

AFTER INAUGURATION:

"At the Inauguration, we shared an extraordinary "American Journey" in which we explored and celebrated our cultural life, and we learned from the accomplishments of outstanding Americans who have helped to shape today's world.

"But I (the President and I) do not want this American Journey to end with the Inauguration.

"It is finally time for us to honor what has truly been the American century. During the next four years, we will continue with you on this Journey, exploring together..." (same as above)

~~CONFIDENTIAL~~

Creative America
Report to the President

DETERMINED TO BE AN ADMINISTRATIVE

MARKING INITIALS: VB DATE: 9/6/97

RECOMMENDATIONS

ASSERTING LEADERSHIP FOR THE NEXT MILLENNIUM**FINDINGS:**

At the convergence of a new century and a new millennium, America will reflect on its past and celebrate the future. What better way to understand the lessons of history and to imagine the future than through the humanities and the arts? The 20th century has witnessed a burst of American creativity in many fields. The coming millennium will be an opportunity to ensure the continued greatness of our national cultural life. We in the United States should seize this moment to take stock of what our country has achieved in the arts and the humanities and summon our best artists and scholars to envisage our future.

The United States should observe the millennium by a national initiative, led by the White House, which celebrates American ideas and artistic creation, culminating in a magnificent series of events spanning the year from 2000 to 2001. As we approach the millennium, the President can provide special leadership for the American people to rejoice in their creativity and appreciate our collective heritage.

Historical precedents -- such as the Columbian Exposition of 1893 in Chicago which commissioned new work by America's leading artists and architects and convened an international congress of scholars and scientists, or the centennial celebration of American independence in Philadelphia in 1876 -- suggest that anniversaries can leave lasting marks on the nation's cultural landscape. Great Britain and other countries are already preparing their own impressive national undertakings, providing funds for new museums, performing arts centers and educational programs that will enrich their cultural life for years to come.

As we shall demonstrate, cultural life in the United States faces serious problems today. There are financial and other threats on the horizon that could undermine our artistic and educational institutions and their accomplishments.

After outlining our vision for a special Millennium Initiative, we offer five sets of recommendations we believe will enable us to sustain our rich cultural heritage -- five steps to the future we can take together as Americans:

- * Investing in Cultural Capital
- * Educating Our Youth for the Future
- * Renewing American Philanthropy
- * Affirming the Public Role
- * Expanding International Cultural Relations

LAUNCHING THE MILLENNIUM INITIATIVE: ACTIONS RECOMMENDED

The President's Committee proposes that the United States observe the millennium with a national initiative in the year 2000 to celebrate American ideas and American artistic creation.

- We recommend that the President lead this Millennium Initiative by asking all Americans for their ideas about how the nation can best reflect on and celebrate our rich cultural heritage and by calling upon communities, states, private sector partners, and federal agencies - especially those with cultural programs - to devise projects.

- We recommend that over the next four years, the White House showcase outstanding examples of American art and scholarship.

The Millennium Celebration also should be an occasion to:

- Encourage grassroots participation by all Americans, particularly in identifying folk and local creations, traditions and history that should be preserved as our legacy to the 21st century. The Millennium Initiative should use the new interactive technologies of the Internet and World Wide Web to invite Americans in every part of the country to shape and participate in these projects.

- Launch public-private partnerships to make our cultural resources available electronically by digitizing historical records and artistic creations.

- Commission new artistic work and call upon the nation's leading thinkers and writers to reflect on the state of our culture and to envisage our future.

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National Medal of Arts/ Charles Frankel
Prize Awards

THE PRESIDENT & MRS. CLINTON

welcome you on the occasion

of the presentation of the

NATIONAL MEDAL OF ARTS

AND

THE CHARLES FRANKEL PRIZE AWARDS



THE MELLON AUDITORIUM

Thursday, January 9, 1997

Arts and Humanities Meeting
Talking Points
January 9, 1997

Opening Statement:(ON CAMERA)

- Thank you all for joining me to talk about the challenges and opportunities faced by the arts and humanities in our country. We all recognize the importance of our cultural life, and I know that we are committed to preserving and celebrating it and making our cultural institutions and their programs more accessible to all our
- I think you agree that our nation has the most vital and diverse culture in the world; one of the reasons for that is that we have created a unique system to support it. Throughout history and around the world, art has been and continues to be the domain of either the public or the private sector. But in our country, there is a proud and unique tradition of both private and public support. That includes the foundation community, the business community, state and local governments, and the federal government. They are all interdependent and each plays an important role in supporting the arts and humanities.
- The government is certainly not the predominant funder, but the role it has played is crucial. So this afternoon, I would like to talk to you about what we can do to strengthen our public and private commitments to sustaining our cultural life..

Introduction (OFF CAMERA):

- I asked you to meet with me today because I really want to have an open and candid conversation about the future of our cultural support system. Our discussion today is so important to what we will be doing together for the next four years.

Discussion Topics:

1 - The Challenge in Congress to the Endowments

- I am really concerned about what that national endowments in particular might face in the next Congress; how do we assure their future?
- (Ask Jane, Sheldon and John what is their assessment of the situation)
- (Note to Diane Frankel that the museum and library communities succeeded in merging programs in the last Congress; how can we bring the libraries in to advocate for the other cultural agencies?)

- (Ask Alberta Arthurs, Penny McPhee and Marian Godfrey and Carter Brown for their observations from the private foundation perspective. How have federal cuts affected private philanthropy? How can we motivate the powerful boards of cultural organizations and foundations? Can more be done to bring in the business community?)

2 - The Millennium and our Celebration of the Arts and Humanities

- How can we use this term, at the threshold of the twenty-first century, to stimulate appreciation and new activity in the arts and humanities? The millennium provides an opportunity to reflect and to celebrate; I would like to hear your ideas on how we can use it to support culture in America and in particular what special role the White House might play.

3 - International Activities

- I know that other countries have Millennium Commissions and have already launched millennium programs, like Great Britain for example. All that we have been talking about today also has international dimensions. Yet our international educational and cultural exchange programs are being cut.
- (Ask Joe Duffy: How can we underscore the contributions of American arts and scholarship in our programs abroad? What programs do we have in place today?)

4 - Private Giving

- America has a unique tradition of philanthropic giving. I know that while giving started to increase again last year, the arts and humanities did not share in that largesse. Also, as our society's needs increase and governments continue to cut back, the competition for private dollars is getting more intense.
- (What are your ideas for ways to increase private giving to the arts and the humanities?)
- (Ask John: The President's Committee has just completed its study -- what are you recommending on philanthropy?)

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EDITORIALS

Hillary Clinton's village

It includes grandparents, teachers, ministers

I AM here to tell you, it does not take a village to raise a child. It takes a family to raise a child.

— Bob Dole, in a reference to Hillary Rodham Clinton's book.

The line, spoken at the Republican National Convention, was a guaranteed crowd pleaser. Not only did it poke fun at the controversial first lady and her book, named after an African proverb, but it gave attention to the notion, popular among conservatives, that Mrs. Clinton is a tireless advocate of a big government, collective approach to family problems.

There was one problem, however. Mrs. Clinton said what almost everybody has known for a very long time: that children are influenced by many people, both inside and outside of the immediate family.

It's true that the village might be a government-supported program, such as Head Start, or Midnight Basketball. So what? The village also includes all kinds of people who reach out to children and help them on their journey to becoming productive adults, without the prodding or finances of the government.

The village includes teachers, ministers, and professionals who volunteer to help students after school. It includes local soup kitchens and homeless shelters.

It includes free health clinics, even the Red Cross, for goodness sake — an organization headed by Mr. Dole's wife, Elizabeth — that aids families who lose their homes in natural disasters.

Are these people and these groups not

a legitimate part of the American social fabric — our form of a village?

Shouldn't Americans be proud of them?

And what about the grandmothers, grandfathers, aunts, uncles, cousins, and friends who take care of other people's children — adopt them, love them, and raise them as their own. These people are part of the American village, too. They step in where others fear to tread.

They stay up nights, raising half-raised children, abandoned children, the children of drug addicts, or the mentally ill. They do it because they want to, because they understand that our society and these children need them to. They do it because they would rather these children stay in a home, as close to their family roots as possible, instead of being deposited into an orphanage filled with strangers, as another member of the GOP suggests.

At a political convention, at the official start of a political campaign, Americans have long known to expect the worst. They know that it's customary, and a proven vote-getter, for one party to demonize another, to misstate the opposition's record and its intentions. But for the good of all children, and the Americans who support them through their personal and financial deeds, the record must be set straight on the village.

The village is a concept as pure and simple as community. The village is a reality that this nation and its children will need to survive.

Bergen County
NJ

8/20/96

1996 NATIONAL MEDAL OF ARTS HONOREE

EDWARD ALBEE

Playwright

Since Edward Albee wrote his first play, *The Zoo Story*, in 1960, his star has continued to brighten. A playwright for more than 40 years, he is still probably best known for his play, *Who's Afraid of Virginia Woolf?* His numerous other works include: *The Death of Bessie Smith*, *The Sandbox*, *The American Dream*, and stage adaptations of *The Ballad of the Sad Cafe* and *Breakfast at Tiffany's*. Other works include *The Man Who Had Three Arms* and the *Marriage Play*. He has been the recipient of many awards -- an Obie in 1960; and in 1964, both the New York Drama Critics Circle Award and a Tony Award. In 1966 he won his first Pulitzer Prize for *A Delicate Balance*, and a second in 1975 for *Seascape*. His third Pulitzer came in 1994 for *Three Tall Women*. An earlier retrospective at The Signature Theater in Manhattan devoted an entire season to his work. A Washington, D.C. native, Albee enjoyed a triumphant homecoming when, in December 1996, he accepted the prestigious Kennedy Center Honors award, one of only four playwrights to receive this distinction. He was also the Founder of the William Flanagan Center for Creative Persons and was a United States cultural exchange visitor to the former USSR.

1996 NATIONAL MEDAL OF ARTS HONORE

HARRY CALLAHAN **Photographer, Teacher**

In a career spanning five decades, Harry Callahan emerged as one of America's most influential and expressive photographers. His lifelong dedication to photography began in 1938 in an era dominated by documentary and fashion photography, and the socially relevant focus of the Farm Security Administration's Photography Project. Callahan's work, however, explored a more personal vision, depicting topics including nature, the city, and his wife. He was inspired by Ansel Adams, who Callahan said 'freed me.' Also known for his innovations, he has experimented with movement, printing techniques, and varying exposures. A Detroit native, he joined the staff of the Institute of Design in Chicago in 1946 and had his first major exhibition at the Art Institute of Chicago in 1951. This was the beginning of many photography exhibitions held at national and international sites including the Museum of Modern Art and at the XXVII Venice Biennale in 1978, where he was the first photographer chosen to represent the United States.

Callahan's awards are numerous. In 1953, he received The Graham Foundation Award for Advanced Studies in Fine Arts, and in 1972 was honored with both a Guggenheim Fellowship and a National Association of Schools award for distinguished contributions to teaching and photography. In 1978, the Friends of Photography honored him with their first "Distinguished Career in Photography" award. In 1985, he received the Brandeis Creative Arts Medal, and in 1993, the prestigious Edward MacDowell Medal for "outstanding contributions to the nation's culture." As a teacher, his ideas and methods have influenced many American universities. Starting in 1961, he served as head of the Department of Photography at the Rhode Island School of Design, where he was awarded an honorary Doctor of Fine Arts degree in 1979. His work as an artist and a teacher continues to inspire.

1996 NATIONAL MEDAL OF ARTS HONOREE

SARAH CALDWELL

Opera and Orchestra Conductor, Producer, Director

Hailed as "Opera's First Lady" by *Newsweek*, Sarah Caldwell is famed for her commitment to opera, but known for her willingness to tackle challenges and break new artistic ground staging demanding scores, reviving difficult works, or introducing opera to the world. Caldwell played the violin before turning to opera. Although she had opportunities to excel as a professional violinist with the Minneapolis Symphony and other orchestras, her passion for music and theater took center stage. Her opera conducting career began at Tanglewood in 1947 with Vaughan William's *Riders to the Sea*. In 1952, she was named head of the Opera Department at Boston University, and in 1957, became founder and artistic director for the Boston Opera -- later renamed The Opera Company of Boston. With determination and hard work, Caldwell succeeded in purchasing Boston's Savoy Theater for the Company's new home. In 1976, Caldwell became the first woman to conduct the New York Metropolitan Opera. In 1982, in an effort to promote opera, she establish a counterpart opera company in the Philippines. She continued initiating international artistic exchange by organizing festivals with Soviet music in Boston and American music in the former Soviet Union. In 1993, she was named Principal Guest Conductor for the Sverdlovsk Philahrmonic Orchestra in Russia. In addition to her operatic work, she maintains an extensive orchestral conducting schedule and has appeared on the podium of the New York Philharmonic Orchestra, the Philadelphia Orchestra, the Montreal Symphony, and the National Symphony Orchestra in Washington, D.C.

1996 NATIONAL MEDAL OF ARTS HONOREE

ZELDA FICHANDLER

Theater Director, Teacher

Zelda Fichandler founded the acclaimed Arena Stage in Washington, D.C. and remained at its helm as Artistic Director for four decades. She directed many of Arena's plays including *Inherit the Wind* which toured to Moscow and Leningrad in 1973, and *After the Fall* which her company performed in Hong Kong in 1980. In 1987, she directed *The Crucible* which was part of the Israel Festival in Jerusalem. In 1985, she was awarded The Acting Company's John Houseman Award for commitment and dedication to the development of young American actors, and the Commonwealth Award for Distinguished Service in Dramatic Arts. In 1976, the New York commercial theater world awarded her and Arena Stage its highest honor, the Antoinette Perry (TONY) Award, the first to be given to a company outside of New York. After her work at Arena, she became Artistic Director of The Acting Company where she directed *A Doll's House*, and is also past president of the Theatre Communications Group. Currently, Fichandler is Chair and Master Teacher of Acting at the Tisch School of the Arts' Theatre Program at New York University.

1996 NATIONAL MEDAL OF ARTS HONOREE

EDUARDO "LALO" GUERRERO

Composer, Guitarist, Singer, Bandleader

Eduardo "Lalo" Guerrero is a consummate musician, composer and bandleader, who perhaps more than anyone, expresses the mix of Mexican and Anglo-American cultures that define both him and a growing segment of American society. A native of Barrio Libre in Tucson, Arizona, Guerrero's accomplishments as a cultural advocate stem from more than 60 years of continued creativity. In the late 1930s, while still in his teens, he composed the classic *Cancion Mexicana*, the unofficial anthem of Mexico. Recorded by Lucha Reyes, Lola Beltran and other giants of the Mexican song world, this was the first of hundreds of songs Guerrero recorded on a variety of labels including RCA Victor, Capitol, and Colonial. With groups such as the Trio Imperial, Guerrero generated hits on both sides of the border including "Pecadora" in 1949. His songs also formed the spine of Luiz Valdez's play and film *Zoot Suit*. His music ranges in style from mariachis to orchestra pieces, commenting on a variety of social and political issues. In addition, Guerrero has recorded more than 20 albums of children's music which have delighted decades of young listeners.

Guerrero was named a "National Folk Treasure" in 1980 by the Smithsonian Institution, and he received a National Endowment for the Arts' National Heritage Fellowship in 1991. In forging the musical expression of his Mexican-American heritage, Guerrero has persevered with a dedication evident in virtually everything he has composed and performed.

1996 NATIONAL MEDAL OF ARTS HONOREE

LIONEL HAMPTON **Musician, Bandleader**

Lionel Hampton is one of the great jazz musicians and bandleaders of the swing era. Born in 1908 in Louisville, Kentucky, Hampton began his early studies of music in Kenosha, Wisconsin. In 1930, he met Louis Armstrong who invited him to play the vibraphone during a recording session. In 1936, he began performing with the Benny Goodman Trio (later Quartet) which was the first racially integrated jazz group in the nation. Hampton later formed his own band, performing with musicians including Quincy Jones, Dinah Washington, and Aretha Franklin. His composition "Midnight Sun" became a jazz classic and his two major symphonic works, "The King David Suite," and "Blues Suite," have been performed by major orchestras throughout the world. Still touring the globe with his 17-piece big band, Hampton has received many honors during his long career. He has been a frequent guest and performer at the White House -- former President Ronald Reagan once conducted a jazz salute to him. In 1992, Hampton received the Kennedy Center Honors award, and in 1995, was the focus of a Kennedy Center all-star gala. In 1996, Hampton's original 1942 recording of "Flying Home" was entered into the Grammy Hall of Fame, and the University of Idaho named its music school after him. He holds more than 15 honorary doctorate degrees. Overall, Hampton's contributions to the excellence, growth and availability of jazz have been extraordinary and equalled by few.

1996 NATIONAL MEDAL OF ARTS HONOREE

BELLA LEWITZKY

Dancer, Choreographer, Teacher

When she was seven years old, Bella Lewitzky began creating dances for her neighborhood in Redlands, California. Later, in the same city, she saw her first performance by the famed dancer Lester Horton who had a profound influence on both her and Alvin Ailey. During the 1930s' Depression, she danced as part of the Federal Theater Project and later launched her dance career with Horton. Together, they founded the Dance Theater of Los Angeles in 1946, one of the few institutions in the United States to house both a dance school and theater under the same roof. She was an inspiration for much of his choreography. At a time when it was fashionable for a dance company to be based in New York -- and a challenge not to be -- she kept her company operating out of Los Angeles. In 1966, she formed the Lewitzky Dance Company, for whom she created many dances. Under her artistic guidance for 30 years, the Company became one of the leading international dance troupes, performing to critical acclaim in 20 countries on five continents, including 43 U.S. states. She continued to dance until she was 62, and still choreographs. Now in her 80th year, she has dedicated the current season to celebrating her career and says she plans to disband her Company to pursue other projects. Lewitzky has many honors and positions to look back on -- including the Guggenheim Memorial Foundation Fellowship, an Honorary Doctorate of Fine Arts from the Julliard School, the National Dance Association Heritage honoree, the California Alliance for Arts Education Award. She was also the founding Dean of the School of Dance, California Institute of the Arts.

1996 NATIONAL MEDAL OF ARTS HONOREE

VERA LIST

Patron of the Arts

The founder of art centers at the New School for Social Research, Massachusetts Institute of Technology, Brown University and Hamilton College, Vera List is widely hailed for the expansiveness of her support and the imaginative vigor of her philanthropy. Vera and Albert List founded their charitable foundation, the Albert A. List Foundation, in 1945 to support the arts in various forms. In 1961, when the Lists helped underwrite the construction of the Metropolitan Opera House at Lincoln Center, Mrs. List was responsible for providing an endowment for the acquisition of visual art for the Center's building. Mrs. List frequently and generously donates works to a wide variety of institutions, including New York's Metropolitan Museum of Art, the Museum of Modern Art, and many colleges and universities. Mrs. List has supported music as well, including the underwriting of the principal cellist chair of the Greenwich (CT) Symphony Orchestra, sponsorship of an opera performance for underprivileged children, and a PBS television production with music by Wynton Marsalis, choreography by Garth Fagan and sets by sculptor Martin Puryear. Mrs. List is also an avid collector of modern art, with an extensive collection of works by Arp, Calder, Segal, Dubuffet and Giacometti, among others. Since her husband's death nine years ago, she has continued her interest and dedication to the arts and is known for her vision in identifying a variety of projects worthy of support by the foundation.

1996 NATIONAL MEDAL OF ARTS HONOREE

ROBERT REDFORD

**Actor, Director, Producer, Founder
and President of the Sundance Institute**

Robert Redford is known primarily for his outstanding work as a film actor, director, and producer. His legendary acting credits include: *The Way We Were*, *The Great Gatsby*, *The Sting*, *Tell Them Willie Boy is Here*, *Barefoot in the Park*, *Butch Cassidy and the Sundance Kid*, *Three Days of the Condor*, and *All the President's Men*, a film he also produced.

As a director and producer he has gained additional accolades. He earned an Academy Award for best director for *Ordinary People*, a film he also produced. He directed *Quiz Show*, which was nominated for the Academy Award for best picture. Other work as a director includes *A River Runs Through It*, and *The Milagro Beanfield War*, which he produced and narrated. His recent film work includes *Up Close and Personal*, and *Indecent Proposal*.

As founder and president of the famed Sundance Institute in Utah, Redford has dedicated his exceptional talent to the support of independent film. Redford and the Institute have offered assistance to numerous emerging screenwriters and directors. With support for acclaimed films including *Hoop Dreams*, *The Trip to Bountiful*, *sex, lies and videotape*, and *Reservoir Dogs*, the Institute is known for helping to create some of the best cinema of the 90s. Program 'graduates' now in the public eye include Quentin Tarantino (*Pulp Fiction*) and Walter Mosley (*Devil in a Blue Dress*), as well as Alison Anders (MacArthur genius award winner, 1995; *Gas, Food, Lodging, Mi Vida Loca*); and Greg Nava (*Mi Familia, El Norte*). Redford's dedication to non-traditional cinema has helped advance the field, opening doors for bright new artists and their films. As an artist, leader and eloquent spokesman, Redford is an important advocate for the arts in America.

1996 NATIONAL MEDAL OF ARTS HONOREE

MAURICE SENDAK

Author, Illustrator, Designer

For more than 40 years, the books Maurice Sendak has written and illustrated have nurtured children and adults alike and challenged established ideas about what children's literature is and should be. *The New York Times* has recognized that Sendak's work "has brought a new dimension to the American children's book and helped change how people visualize childhood." *Parenting* recently described Sendak as "indisputably, the most revolutionary force in children's books."

Winner of the 1964 Caldecott Medal for *Where the Wild Things Are*, Sendak became the first American illustrator to receive the international Hans Christian Andersen Award in 1970, given in recognition of his entire body of work. In 1983, he received the Laura Ingalls Wilder Award from the American Library Association, also given for his body of work.

Beginning in 1952, with *A Hole Is to Dig* by Ruth Krauss, Sendak's illustrations have enhanced many texts by other writers, including the *Little Bear* books by Else Holmelund Minarik, children's books by Isaac Bashevis Singer and Randall Jarrell, and *The Juniper Tree and Other Tales from Grimm*. *Dear Mili*, Sendak's interpretation of a newly discovered tale by Wilhelm Grimm, was published to great acclaim in 1988. Sendak has also written and illustrated *The Nutshell Library* (1962), *Higglety Pigglety Pop!* (1967), *In the Night Kitchen* (1970), and *Outside Over There* (1981). His latest picture book, *We Are All in the Dumps with Jack and Guy*, was published in 1993.

Since 1980, Sendak has designed the sets and costumes for highly regarded productions of Mozart's *The Magic Flute* and *Idomeneo*, Janacek's *The Cunning Little Vixen*, Prokofiev's *The Love for Three Oranges*, and Tchaikovsky's *The Nutcracker*. In 1990, with Arthur Yorinks, Sendak founded The Night Kitchen, a national theater company devoted to the development of quality productions for children. *The Miami Giant*, a picture book written by Yorinks and illustrated by Sendak, was published in 1995. Maurice Sendak was born in Brooklyn in 1928. He now lives in Connecticut.

1996 NATIONAL MEDAL OF ARTS HONOREE

STEPHEN J. SONDHEIM**Composer, Lyricist**

Stephen Sondheim's music and lyrics form the timeless hits which mirror America's history. From Sondheim came the treasured lyrics of *West Side Story* and *Gypsy*; and the music and lyrics for *A Funny Thing Happened on the Way to the Forum* (1962). His musical excellence has garnered some of the nation's most prestigious accolades: Sondheim earned Tony Awards for *Follies* in 1971, for *Sweeney Todd* in 1979, *A Little Night Music* in 1971, *Into the Woods* in 1988 and for *Passion* 1994. In addition to numerous Grammy awards, he received the 1985 Pulitzer prize for *Sunday in the Park with George*; and an Academy Award for his songs for the film *Dick Tracy*. He also has received the 1993 Kennedy Center Honor for Lifetime Achievement, and the Recipient Poses Creative Arts medal from Brandeis University. He was born in the 1930s in New York City and attended Williams College. He is also a member of the Memorial American Academy and the Institute of Arts and Letters.

1996 NATIONAL MEDAL OF ARTS HONOREE

THE BOYS CHOIR OF HARLEM

Choir and Educational Institution, New York City

The Boys Choir of Harlem was founded in 1968 as the Ephesus Church Choir. Originally comprised of 20 boys, today it is a world-renowned performing arts and educational institution with an enrollment of 550 boys and girls, aged 8-18. With music as the catalyst, the program addresses the total needs of students -- building character, instilling basic values, and stressing discipline, hard work, cooperation and goal-oriented behavior. Over 150,000 people see The Boys Choir of Harlem in 100 concerts annually, and millions more enjoy their performances through media broadcasts. The Choir has appeared at the White House, the United Nations, conducted eight European and three Asian tours, and performed with leading artists and orchestras. The Choir Academy of Harlem is the on-site school, serving grades 4-12, operated in partnership with the New York City Board of Education and the local school district. Of the first high school graduating class in 1996, 100% of the students will go to college -- maintaining a proud Boys Choir of Harlem tradition.

RITA DOVE

When Rita Dove was named poet laureate of the United States and consultant in poetry to the Library of Congress for the years 1993 to 1995, she became the youngest person (at age 41) and the first African American ever named to the position since it was established by Congress in 1985. She also became the best-known activist for poetry in the United States. As poet laureate, she transformed what had been a somewhat honorary title into a national bully pulpit for poetry. She is considered one of the best poets in the nation today.

Ms. Dove, who since 1989 has taught at the University of Virginia at Charlottesville, where she is Commonwealth Professor of English, has written six collections of poetry, a collection of short stories, a novel and a play.

The poetry collections are "The Yellow House on the Corner" (1980), "Museum" (1983), "Thomas and Beulah" (1986), "Grace Notes" (1989), "Selected Poems" (1993) and "Mother Love" (1995), the collection of short stories is "Fifth Sunday" (1985), the novel is "Through the Ivory Gate" (1992) and the play is "The Darker Face of the Earth" (1994).

She won the 1987 Pulitzer Prize in poetry for "Thomas and Beulah," the collection for which she is best known. The poems are loosely based on the lives of Dove's maternal grandparents and are infused with a powerful sense of the importance of community in everyday life.

In 1993 Ms. Dove received the NAACP Award and was chosen by Glamour magazine as one of the ten Women of the Year for 1993. The New York Public Library named her a "Literary Lion" in 1991, and in 1988 she received the Ohio governor's Award in the Arts. A Mellon fellow at the National Humanities Center in North Carolina in 1988-89, she has received literary fellowships from the National Endowment for the Arts, the Academy of American Poets, the Guggenheim Foundation and the General Electric Foundation. She has also received several honorary doctorates.

Born in 1952 in Akron, Ohio, Ms. Dove was a 1970 Presidential scholar, an honor recognizing her as one of the best high school graduates that year. She graduated summa cum laude from Miami University at Oxford, Ohio, in 1973, attended Germany's University of Tübingen as a Fulbright fellow in 1974-75, and received the master of fine arts degree at the University of Iowa in 1977.

Ms. Dove lives with her husband, the German writer Fred Viebahn, and their daughter in Charlottesville, Va.

###

DORIS KEARNS GOODWIN

Pulitzer Prize-winning historian and biographer Doris Kearns Goodwin is one of the nation's leading scholars of the American presidency. Nationally acclaimed for her best-selling studies of three American presidents, she has reached millions of Americans both through her books and through her insightful, authoritative political commentary on programs such as the "Newshour with Jim Lehrer," "Nightline," "Today," "Good Morning America" and "CBS Morning News." She is also widely known for the historical perspective she provided as a commentator on two recent PBS documentaries, Ken Burns' "Baseball" and David Grubin's "FDR."

A 1964 graduate of Colby College in Maine, Doris Goodwin took her Ph.D. in political science at Harvard University, came to Washington as a White House fellow in 1967 and served as a special assistant to President Lyndon Johnson in 1968. While teaching at Harvard from 1969 to 1971, she served as a special consultant to Mr. Johnson, in which capacity she gathered the material that became her first best-selling book, "Lyndon Johnson and the American Dream," published in 1976.

For the next 10 years, Ms. Goodwin researched the Kennedy family, America's so-called "royal family," which produced a president and three senators, and in 1987 published another best-seller, "The Fitzgeralds and the Kennedys," which was later made into a television miniseries.

Ms. Goodwin's greatest scholarly success to date is her 1994 book "No Ordinary Time: Franklin and Eleanor Roosevelt—The Homefront in World War II," an account of the Roosevelts during wartime that won the 1995 Pulitzer Prize in history.

In August of 1996, on the Newshour with Jim Lehrer, Ms. Goodwin served on a panel of four distinguished presidential experts and observers who provided nightly commentary during both the Republican and Democratic presidential nomination conventions. She is currently a member of the Council on Foreign Relations.

Born in Rockville Centre on Long Island in 1943, Ms. Goodwin lives with her husband, Richard, in Concord, Mass. They have three children.

####

DANIEL KEMMIS

Political philosopher Daniel Kemmis is director of the Center for the Rocky Mountain West, a research center at the University of Montana at Missoula that focuses on the West's economic, social and cultural conditions. A nationally recognized authority on the West's special challenges of growth and development, Kemmis became director of the center in September 1996 after a distinguished career in local Montana politics during which he wrote two important books on citizenship and community building. He has also published many articles on topics including city design, regional economies and public service.

An advocate of strong local leadership that helps reconnect citizens to the institutions of American life, Mr. Kemmis is an attorney who served as mayor of Missoula from 1990 to 1996, as a member, minority leader and speaker of the Montana House of Representatives, and as an adjunct professor at the University of Montana, where he taught courses on ethics and public policy in the West. He is widely sought after as a speaker at conferences throughout the West and is known as a public humanist whose presentations abound with discussions of American history and political philosophy, the sense of place, and the fundamental democratic value of community involvement.

Ever concerned with the moral characteristics of the good citizen and the good politician, Kemmis brings the humanities to bear on today's public and political affairs in his books, articles and speaking engagements. His first book, "Community and the Politics of Place" (1990), explores the origins of democracy and argues that community leadership means enabling citizens to form an idea of the common good that can guide the community in working out balanced solutions to public problems.

In his second book, "The Good City and the Good Life: Renewing the Sense of Community" (1995), Kemmis further articulates his vision, underscoring the values of public-spiritedness and community participation as the roots of democratic citizenship and as the antidote to cynicism and social divisiveness.

Mr. Kemmis serves on the boards of the Charles F. Kettering Foundation, the National Civic League and the Pew Partnership for Civic Change. He is a fellow of the Dallas Institute of Humanities and Culture.

Born in 1945 in rural eastern Montana, Kemmis is a graduate of Harvard University and the University of Montana Law School. He and his wife, Jeanne, live in Missoula. He has four children.

###

ARTURO MADRID

Arturo Madrid, the Noreen and Frank Murchison Distinguished Professor of Humanities at Trinity University in San Antonio, Texas, has played a major role in developing and institutionalizing the field of Latino studies in the United States. A professor of modern Spanish and Latin American literature, he founded the Tomás Rivera Center in 1984. The center, which is affiliated with both the Claremont Graduate School in California and Trinity University, is a national institute for policy studies on Latino issues. Professor Madrid served as its founding president until 1993. Under his leadership the center has become the nation's leading think tank on Latino issues.

Professor Madrid's pioneering essays on Latino history and culture, published in the first academic journal for Latino studies, *Aztlan*, helped lay the foundation for Latino literary and cultural studies. As director of the Ford Foundation's graduate fellowship program and the National Chicano Council for Higher Education's postdoctoral fellowship program, he helped form the first significant generation of Latino academics to obtain tenure at the nation's research institutions. He also helped create the College Board's National Hispanic Scholar Achievement Program, the nation's top academic recognition program of Latinos.

Professor Madrid's public service includes a stint in 1980-81 as director of the U.S. Department of Education's Fund for the Improvement of Postsecondary Education. His academic service includes teaching posts at Dartmouth College (1965-70), the University of California at San Diego (1970-73), the University of Minnesota (1973-86; chair of the Department of Spanish and Portuguese, 1976-78) and Trinity University (1993-present).

Professor Madrid has served on the boards of the College Board, the Association for the Advancement of Higher Education, the Council for Basic Education and the National Board for Professional Teaching Standards. He is currently on the boards of the A.H. Belo Corporation, the San Antonio Museum of Art, the National Civic League and the Intercultural Development Research Association.

He is a fellow of the Council on Foreign Relations and of the National Academy of Public Administration. In 1991 he received the National Association of Chicano Studies' Distinguished Scholar Award, the highest award bestowed for excellence in Latino scholarship, and in 1990 the *Hispanic Business Journal* listed him among the nation's 100 most influential Latinos.

Born in New Mexico in 1938, Arturo Madrid has a B.A. from the University of New Mexico and an M.A. and Ph.D. from UCLA. He resides in San Antonio, Texas.

####

BILL MOYERS

During 25 years of television broadcasting, journalist Bill Moyers has reached millions of Americans with his many thoughtful documentary explorations of ideas and issues in contemporary American life. A public intellectual noted for the immense scope of his interests and his nonpartisan style, he has made an outstanding contribution to public understanding of humanistic thought and learning. He has received every major award for broadcasting excellence that the nation has to offer.

Since establishing Public Affairs Television as an independent production company in 1986, Mr. Moyers has produced more than 200 programming hours, including such nationally acclaimed series as "Genesis: A Living Conversation" (1996), "The Language of Life: A Festival of Poets" (1995), "Healing and the Mind" (1992), "A Gathering of Men" (1990), "The Power of the Word" (1989), "A World of Ideas" (1989), "Joseph Campbell and the Power of Myth" (1988), "The Secret Government...The Constitution in Crisis" (1988) and "In Search of the Constitution" (1987). The reach of Mr. Moyers' work has been extended by companion books to several of the series.

His other broadcasting credits include executive editor of the public television series "Bill Moyers' Journal," senior news analyst for the "CBS Evening News" and chief correspondent for the documentary series "CBS Reports."

The National Academy of Television Arts and Sciences ranks Mr. Moyers among the 10 journalists who have had the most significant influence on television news. His broadcasting honors include more than 30 Emmy Awards for excellence, two Alfred I. Dupont-Columbia University Awards for excellence in broadcast journalism, two George Foster Peabody Awards for political reporting and international coverage and the National Broadcasting Editorial Association's James Madison Award for outstanding service in defense of the first amendment.

Before beginning his career in broadcast journalism with the creation of "Bill Moyers' Journal" in 1971, Mr. Moyers served in government as associate director and deputy director of the Peace Corps under President Kennedy (1961-63) and as special assistant and press secretary to President Johnson (1963-67). He was publisher of the Long Island daily, Newsday, from 1967 to 1970.

Mr. Moyers is president of the Florence and John Schumann Foundation, a philanthropy devoted to environmental issues, international affairs and governance. He is a fellow of the American Academy of Arts and Sciences and has been a trustee of the Rockefeller Foundation, a director of the Council on Foreign Relations, a director of the Harte-Hanks newspaper group and an advisor to Cox Communications.

Born in Hugo, Okla., in 1934, Mr. Moyers is a graduate of the University of Texas and of the Southwestern Baptist Theological Seminary. He and his wife, Judith Davidson, reside in New Jersey. They have three grown children.

####

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EDWARD ALBEE

for his searing dramas that portray the complexities of human relationships
against the backdrop of turbulent social change. His gift for illuminating
universal truths through vivid contemporary language will be a lasting
legacy to the American theater.

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for her pioneering work in spreading the joy of opera to audiences everywhere. *let's go*

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ZELDA FICHANDLER

for her enterprise and innovation in helping quality theatrical productions reach ever widening audiences. From founding the Arena Stage in Washington, D.C., to directing plays, managing theater groups, and teaching the craft of acting, she has contributed immensely to the success of ~~contemporary~~^{the} American theater.

EDUARDO "LALO" GUERRERO

for a distinguished musical career that spans 60 years, two cultures, and a wealth of different musical styles. With humor, passion, and profound insight, he has entertained and enlightened generations of audiences, giving powerful voice to the joys and sorrows of the Mexican American experience.

LIONEL HAMPTON

for a lifetime of contributions to music. An incomparable master of vibes and a gifted composer, he has dedicated his extraordinary talent to the growth and evolution of jazz. Lionel Hampton has made a lasting imprint on this truly original American art form.

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BELLA LEWITZKY

for her imaginative work in the field of modern dance, ~~for~~ ^{for} more than 50 years.]

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~~Consistently breaking new ground~~, she has broadened the art and appeal of choreography. Through the Dance Theater of Los Angeles and the Lewitzky Dance Company, she has inspired new generations of dancers and choreographers to challenge themselves by pushing the limits of their art.

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such as the Metropolitan Museum of Art, the Museum of Modern Art, and
the Metropolitan Opera.

*She has matched her dedication
to the arts with financial rigor*

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ROBERT REDFORD

for a distinguished career in film as actor, director, and producer and for his

thoughtful advocacy of the arts. His creative work has delighted millions
of filmgoers, and his founding and guidance of the Sundance Institute has
helped revitalize contemporary film as an art form.

MAURICE SENDAK

for creating books and shows that enrapture children while freeing adults to
remember and rediscover their own childhood. His illustrations, like his
characters, are so striking and mysterious, yet so familiar that we
recognize ourselves in them.

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STEPHEN SONDHEIM

for his extraordinary contributions to American musical theater and film. With distinctive melodies and a mastery of language, he has put contemporary American life to music, eloquently expressing the hopes and heartaches of modern human experience.

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Newsmakers 1994

1994; Issue 4

LENGTH: 2707 words

NAME: Rita Dove

PERSONAL:

Born Rita Frances Dove, August 28, 1952, in Akron, OH; daughter of Ray (a chemist) and Elvira (Hord) Dove; married Fred Viebahn (a German-born novelist); children: Aviva Chantal Tamu Dove-Viebahn.

OCCUPATION: Poet, writer, educator

EDUCATION: Miami University, Oxford, Ohio, B.A. (summa cum laude), 1973; attended Tübingen University, West Germany, 1974-75; University of Iowa, M.F.A., 1977. Addresses: Office---University of Virginia, Department of English, Wilson Hall, Charlottesville, VA 22903.

CAREER:

Poet, writer, educator. Arizona State University, Tempe, assistant professor, 1981-84, associate professor, 1984-87, professor of English, 1987-89; Tuskegee Institute, writer in residence, 1982; University of Virginia, professor of English, 1989---, Commonwealth Professor of English, beginning 1993; named U.S. poet laureate, 1993. National Endowment for the Arts literature panel member, 1984-86; commissioner, Schomburg Center, NYC; past judge/panel member for several awards in poetry.

MEMBERSHIPS:

National Endowment for the Arts, Academy of American Poets, Poetry Society of America, Phi Kappa Phi, PEN American Center.

AWARDS:

Fulbright scholar, 1974-75; National Endowment for the Arts literature grant, 1978 and 1989; Guggenheim fellow, 1983-84; Lavan Younger Poet Award, Academy of American Poets, 1986; Pulitzer Prize for poetry, 1987, for Thomas and Beulah; General Electric Foundation Award for Younger Writers, 1987; Ohio Governor's Award, 1988; Bellagio residency, Rockefeller Foundation, 1988; Andrew W. Mellon senior fellowship, National Humanities Center, 1988-89; fellow of the Center for Advanced Studies, University of Virginia, 1989-92; honorary degrees from Knox College and Miami University.

WRITINGS:

Poetry

Ten Poems (chapbook), Penumbra, 1977.
The Only Dark Spot in the Sky (chapbook), Porch Publications, 1980.
The Yellow House on the Corner, Carnegie-Mellon University Press, 1980.
Mandolin (chapbook), Ohio Review, 1982.
Museum, Carnegie-Mellon University Press, 1983.
Thomas and Beulah, Carnegie-Mellon University Press, 1986.
The Other Side of the House, photographs by Tamarra Kaida,

Pyracantha Press, 1988.
 Grace Notes, Norton, 1989.
 Selected Poems, Vintage Books, 1993.
 The Darker Face of the Earth (verse drama), Story Line Press, 1994.

Fiction

Fifth Sunday (short stories), Callaloo Fiction Series, University Press of Kentucky, 1985.
 Through the Ivory Gate (novel), Pantheon Books, 1992, Vintage Contemporaries (paperback), 1993.

Associate editor, Callaloo Journal of Afro-American Arts & Letters, 1986; advisory editor, Gettysburg Review, 1987, TriQuarterly, 1988---. Work published in anthologies and magazines, including Agni Review, Antaeus, Georgia Review, Nation, and Poetry.

Selected poetry from Dove's first three collections, read by the author, were released on audiocassette by Random House AudioBooks in 1993.

SIDELITES:

U.S. poet laureate Rita Dove is the third African American---and the youngest poet ever---to hold the post of distinction in her field at the U.S. Library of Congress. From 1937 to 1985, the position was called consultant in poetry at the Library of Congress; in 1986, the name of the consultancy was changed to that of poet laureate. Preceded in the position by black poets Robert Hayden (1976-78) and Gwendolyn Brooks (1985), Dove has infused her role with an unprecedented measure of freshness, resolve, and vitality: she is committed to bringing poetry to the masses throughout the nation. "I think people should be shaken up a bit when they walk through life," she commented in Time. "They should stop for a moment and really look at ordinary things and catch their breath....When a poem moves you, it moves you in a way that leaves you speechless."

Dove is generally held to be one of America's best contemporary verse writers and was awarded the Pulitzer Prize for poetry in 1987. Celebrated for sensitively revealing personal epiphanies and black American collective experiences, she has published several critically acclaimed books of verse since her late twenties, beginning with her first volume, The Yellow House on the Corner (1980), followed by Museum (1983), Thomas and Beulah (1986), and Grace Notes (1989). Her work has also appeared in chapbooks, magazines, and anthologies. A collection of selected poems from her first three books was published late in 1993, while a verse-drama is scheduled to come out in 1994.

In keeping with her interest in African American history, poems in the third part of The Yellow House on the Corner are written from the vantage point of American slaves. In the 1986 volume Thomas and Beulah, the black experience from the early 1900s on is revealed through the lives of Dove's maternal grandparents. Though Dove often writes about herself, her family, and black history in America, her works reflect a broad social awareness and deal with a variety of subjects. While she acknowledges her role as an African American poet, she does not like being restricted to that role. Her poems, she has said, are about people, and sometimes these people are black. However, she told the Washington Post, "I cannot run from, I won't run from any kind of truth."

Dove has handled fiction successfully as well, receiving praise for her collection of short stories, *Fifth Sunday* (1985), and novel, *Through the Ivory Gate* (1992). Both of these works established her versatility as a writer. Aside from writing for publication, Dove has taught creative writing for many years. She is currently an English professor at the University of Virginia and lives in Charlottesville.

Dove has always felt the need to excel in academic endeavors, perhaps as much because of her family's and peers' high standards as her own. She was born in Akron, Ohio, on August 28, 1952, to Ray Dove, the first African American chemist to enter the tire-and-rubber industry, and Elvira Hord, a high school honors student who passed on her love of learning to Dove and her three siblings. In her pursuit of scholarly excellence, Dove scored among the top one hundred high school seniors in the country and visited the White House as a "Presidential Scholar" in 1970. She went on to study at Miami University in Oxford, Ohio, as a National Achievement Scholar, and graduated with honors in 1973. The year after that she attended Tübingen University in West Germany on a Fulbright scholarship. Later, Dove returned to the United States and pursued graduate studies in creative writing at the University of Iowa Writers' Workshop.

Though she changed her focus several times in college, Dove wound up majoring in English and writing poetry. While her parents supported her decision, her peers questioned it. "As a young black person in college I was expected to be a professional," she told the *Chicago Tribune*. "Writing poetry was unthinkable then. I was writing but not showing it to anyone yet because I couldn't see myself as a writer." But her parents and professors recognized her talent and encouraged her to keep writing.

After graduating from the University of Iowa with her M.F.A. in 1977, Dove began publishing poems and short stories, first in periodicals, later in chapbooks, and then in book form. She wrote for six to eight hours each day, every day of the week, for nine years, and supported herself with teaching fellowships at Arizona State University in Tempe, Arizona, and Alabama's Tuskegee University. In the late 1970s, she met and married German-born novelist Fred Viebahn, with whom she had a daughter, Aviva.

Dove's first full-length poetry book, *The Yellow House*, appeared in 1980. While some critics called the autobiographical quality of the book unoriginal and self-serving, others praised Dove for her melodious voice, the universal quality of her characters, and her allusions to the Old Testament. About one poem, "A Suite for Augustus," essayist Arnold Rampersad wrote in the African American journal *Callaloo*, "With deft wordplay, an excellent dramatic sense, and a sure ability to choose just the right fragment of experience and expose it to precisely the correct amount of light, Dove takes us---within the space of relatively few lines---on a historical tour of a sensibility." The suite's opening, "1963," refers to the death of President John F. Kennedy: "That winter I stopped loving the President / And loved his dying. He smiled / From his frame on the chifferobe / And watched as I reined in each day / Using buttons for rosary beads."

Museum, published in 1983, was Dove's most critically praised book before the appearance of *Thomas and Beulah*. In *Museum*, she writes about her own experiences and those of legendary historical and mythic figures in poems titled "Nestor's Bathtub," "Catherine of Alexandria," "Shakespeare Say," "Agosta the Winged Man and Rasha the Black Dove," and "Parsley." Reviewers noted the work's maturity,

Dove's skilled use of imagery and color, and the thoughtful, foreknowing quality of her voice.

In Callaloo, Rampersad described "Parsley" as "a chilling evocation of the madness that led General Trujillo allegedly to order the massacre of thousands of Haitian blacks in the Dominican Republic apparently because they could not pronounce the letter 'r' in perejil, the Spanish word for 'parsley.'" The first part of the poem, spoken by Haitians, reads: "There is a parrot imitating spring / in the palace, its feathers parsley green. / Out of the swamp the cane appears / To haunt us, and we cut it down. El General / searches for a word: he is all the world / there is. Like a parrot imitating spring, / we lie down screaming as rain punches through / and we come up green. We cannot speak an R---..."

Dove's award-winning collection, *Thomas and Beulah*, enhanced her reputation as a top lyric poet of her generation. Half of the book is told from the point of view of Thomas, born in 1900 in Wartrace, Tennessee, and the other half is from the perspective of Beulah, born in 1904 in Rockmart, Georgia. The book sprang from Dove's curiosity about her grandfather's move from the "Tennessee Ridge" to the North in 1919 with just a prayer and a mandolin. "I was after the essence of my grandparents' existence and their survival, not necessarily the facts of their survival," she told interviewer Steven Schneider in the *Iowa Review*.

Poet Emily Grosholz wrote in the *Hudson Review*, "In her wise and affectionate portrait *Thomas and Beulah*, Dove emphasizes their separateness by arranging the book in two halves, Thomas' story (vignettes from about 1920 to his death in 1963) followed by Beulah's in similar sequence. The ordering reveals how differently each perceived their union....But the book is arresting not only as a study of character, but for the brilliance of Dove's style.... Dove can turn her poetic sights on just about anything and make the language shimmer." Similarly, Jack E. White commented in *Time* that "the effortless economy and exactness of the language she employs to distill the essence of life's small happenings etches gemlike verbal images that detonate a gentle shock of recognition" in her readers.

Having taken part in the black migration from the rural, southern United States to the industrial North, the poet's grandparents embody the spirit of their era. Dove told the *Washington Post*, "The poems are about industrialization, discrimination sometimes ---and sometimes not---love and babies---everything. It's not a dramatic story---nothing absolutely tragic happened in my grandparents' livesBut I think these are the people who often are ignored and lost." As Peter Stitt put it in the *Georgia Review*, "The very absence of high drama may be what makes the poems so touching---these are ordinary people with ordinary struggles, successes, and failures."

In her fourth book of poems, *Grace Notes*, Dove again writes about personal things, such as nursing her daughter and recollecting her own childhood. The poems also deal with living in the moment, the mystery of life, and the relinquishing of facts for larger truths. In "Ars Poetica," Dove wrote, "What I want is this poem to be small, / a ghost town / on the larger map of wills. / Then you can pencil me in as a hawk: / a traveling x-marks-the-spot." About *Grace Notes*, S. Keith Graham wrote in the *Atlanta Journal and Constitution*, "Dove's tone is sensitive, her style accessible and her imagery chiseled with spare power....'Grace Notes' presents the small but precious moments of illumination that can come to any of us in ordinary life." While A. L. Nielsen

commented in the Washington Post, "The poems of Grace Notes are largely autobiographical and abound in the unforgettable details of family character.... Rita Dove's Grace Notes are her turnings of the tunes we all hum, the tunes that pluck at our memories."

Dove's debut novel, *Through the Ivory Gate* (1992), centers on a gifted black woman named Virginia King, who returns home to Akron, Ohio, to serve as an artist-in-residence at a grammar school. While teaching puppetry, she relives memories of family life, a restrictive community, and her participation in a communal puppet theater. Reviewers praised Dove for her understanding of human character, her heartfelt emotions, and her effective discussion of the topic of race. Some, however, were disappointed with her failure to bring fresh insights into ordinary moments, something she does so well in her verse. Novelist Francine Prose wrote in the Washington Post Book World, "Too often, Dove's novel recreates moments we feel we've experienced before...and fails to take that extra step that might transform them into art." But Prose also observed, "Dove skillfully evokes the mood of a decade when social change seemed not only possible but imminent.... She has great affection for her characters and never patronizes or trivializes their hopes and fears and desires. There are no villains here, exactly, just the fallout from human frailty, human error, human misunderstanding. The daily tensions inherent in ordinary family life and magnified over time...are touchingly and convincingly rendered."

Though primarily a poet, in the coming years Dove intends to write fiction and poetry. She does not believe one genre excludes the other. Through her post as poet laureate, to which she will devote herself exclusively until her term ends in late 1994, Dove plans to be "a force" for poetry. "I'm hoping that by the end of my tenure people will think of a poet laureate as someone who's out there with her sleeves rolled up, not sitting in an ivory tower looking out at the Potomac," she told Newsday. Her aim is to keep poetry in the public eye. "People are hungry for poetry," she said. "What makes poetry spiritually nourishing in a way only poetry can be is that it can stop a moment, and by capturing one moment makes us take a break and look around and feel really alive."

SOURCES: Books

Contemporary Literary Criticism, Volume 50, 1987, Gale, 1988, pp. 152-58.

Contemporary Poets, St. James Press, 1991, pp. 237-238.

Dictionary of Literary Biography, Volume 120: American Poets Since World War II, Gale, 1992, pp. 47-51.

Poetry Criticism, Volume 6, Gale, 1993, pp. 103-124.

Periodicals

Atlanta Journal and Constitution, November 19, 1989.

Atlantic Monthly, July 1989.

Booklist, September 15, 1992.

Boston Globe, November 13, 1992.

Callaloo, Winter 1986.

Chicago Tribune, June 28, 1992.

Christian Science Monitor, October 27, 1992.

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Essence, October 1993.

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April 15, 1996

SECTION: THE ARTS/PHOTOGRAPHY; Pg. 94

LENGTH: 1196 words

HEADLINE: PICTURES FROM AN INTUITION;
HARRY CALLAHAN HELPED REFOCUS POSTWAR PHOTOGRAPHY, AND YET HE REMAINS ODDLY
INDISTINCT

BYLINE: RICHARD LACAYO

BODY:

NO ONE WOULD DISPUTE THAT Harry Callahan has a reputation. He's a venerated name in postwar photography. What he lacks is a legend, the personal drama that turns a mere photographer into a cultural celebrity. Diane Arbus had her demons. Robert Frank has his melancholy. Richard Avedon has his glamour, so much of it that Hollywood turned his life into Funny Face. Callahan taught art school in Chicago and Providence, Rhode Island. Not much of a role there for Fred Astaire.

It is his fate that, at 83, Callahan is known almost entirely by his work. But it is work of sufficient power and mystery to have opened up some new lines of feeling in 20th century photography, above all a kind of dry-eyed romanticism, subdued but haunting. In his matter-of-fact pictures of his naked wife or in his radiant seascapes, the world is both plain and pregnant with hidden meaning. Everything is seen through the filter of his yearning for understandings that are always just out of reach. The Callahan retrospective that continues through May 19 at the National Gallery of Art in Washington, then moves to Philadelphia, Atlanta, Detroit and Chicago, makes one thing plain: if he ever develops a legend, it will be the story of a man who brought a unique intensity to the discovery that what the camera might give him was a glimpse of his own internal life.

Callahan started to take pictures regularly in 1938, when he was a shipping clerk at Chrysler in Detroit with an amateur's interest in cameras. A brief workshop with Ansel Adams, who passed through town in 1941, confirmed photography not just as his profession but in some sense as his calling. Callahan decided he was an artist, and it turned out he was right. Within seven years he had made some of his most enduring pictures, held the first of a long line of exhibitions and saw his work on the walls of the Museum of Modern Art in New York City.

By that time he was also teaching photography at the Institute of Design in Chicago, a transplanted version of the Bauhaus, the great German laboratory of art and design that was shuttered by the Nazis. But the original Bauhaus aim of placing art in the service of socialist ideals didn't survive the trip to Chicago, because after 15 years of Depression and war, American artists were wary of politics. What they wanted was the luxury of a private moment and the refuge of a private space where they could lock out the sinister noise of history. Among photographers, that meant that the subjects of what used to be called concerned photography--the migrant workers of Dorothea Lange, for example, or the G.I.s of Robert Capa--lost some of their claim on the

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imagination. The icons of the 1950s would be personal and a bit inscrutable, like the quasi-mystical nature studies of Minor White and the abstract close-ups of torn posters by Aaron Siskind.

And also the contemplative, hard-to-characterize pictures of Callahan, who picked up the line of hard-focus lyricism from an earlier generation of photographers, including Alfred Stieglitz and Edward Weston. The lesson of their work was that clear, sharp pictures could still have something unearthly about them--when considered in high detail (and in the proper frame of mind) even a patch of moss can look like a message from God, or a projection of the unconscious, or an emblem of the soul. With Callahan, it's not always clear just which of those directions he's pointed in. He hasn't been much inclined to publish long statements of philosophical intent. But he manages all the same to imply that there's more at stake in his pictures than meets the eye.

That may help explain why so many of his early prints are not much larger than a playing card. At that palm-size scale the solid world starts to dematerialize. Trees in the mist become twigs. Grasses reflected in water, as in his early picture *Detroit*, look like not fully legible scribbles of some force behind creation. Callahan shared with the Abstract Expressionist painters a penchant for the sublime, but he worked toward it from a different direction. They preferred wall-size canvases, a match for the presumed immensities of the spiritual realm; he made pictures the size of an intuition.

His metaphysical impulses notwithstanding, what engaged Callahan most was matters of the here and now, things like the unyielding mystery of other people and the intricacies of the visual world. For a time he repeatedly photographed his wife Eleanor, often in the nude. As muses go, she's nearly as familiar now as Rembrandt's wife Saskia or Picasso's serial wives and mistresses. But it would be a mistake to suppose that we know much about her from these pictures, where her impregnability is the plainest thing about her. For Callahan she's the human conundrum at the heart of the world. Lounging naked in a bower, she's the Eve in his Garden. Emerging from water with her eyes shut, her hair dripping and her breasts just visible beneath the surface, she's everything that's inward looking, tantalizing and self-contained.

Even when he practiced a kind of documentary photography, Callahan made personal and social realities indistinguishable. In 1950 he started taking candid close-ups of pedestrians, mostly women, in downtown Chicago. He would approach them without letting his camera show, then suddenly point their way and snap. What he found each time was a look of troubled introspection, the face as an anatomy of melancholy. Their eyes are veiled. Bits of jewelry bristle around their necks and ears in defensive perimeters. Yet while all background detail has been excluded from these pictures--the head fills almost the entire frame--they still hint at something about the larger world. What they tell you is that every crowd is the sum of its brooding enclosures, that city life is a jam session of personal discontents.

At the heart of Callahan's best pictures, like the one called *Eleanor*, Chicago, is a romantic disposition satisfying itself through a bare minimum of means. Eleanor, a bed, a window full of light--he could get what he was after with no more than that. Like a kid playing with the surf, he would run up to the edge of a cliché, then scurry back. You see it best in an actual beach picture like *Cape Cod*. The immensity of the sea and sky, art's oldest shorthand for the ineffable, is kept in perspective, visually and psychologically, by the

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volleyball net at the water's edge. In this particular corner of the sublime, what's human is still the measure of all things.

What you learn from Callahan's work is subtle but not complicated. One lesson is that the things of the world are strangely beckoning, and the simplest of them can have a powerful claim on our feelings, though sometimes for reasons we don't quite get. Another is that the camera's inability to penetrate surfaces is in some ways an advantage. It's an equivalent to our frustrated yearning to comprehend the incomprehensible. Still another is that the picture goes on developing in the viewer's mind. It would be fair to say that these are some truths of photography generally. So what made Callahan an artist? Maybe just that he understood them.

GRAPHIC: B/W PHOTO: COLLECTION OF PACE WILDENSTEIN MACGILL GALLERY,, NEW YORK, CAPE COD, 1972, [Photo by Harry Callahan]; B/W PHOTO: (C)1996 CHIP SIMONE, CALLAHAN: Not much training, just a calling [Harry Callahan]; B/W PHOTO: NATIONAL GALLERY OF ART, GIFT OF ROBERT, AND JOYCE MENSCHER, ELEANOR, CHICAGO, 1948, [Photo by Harry Callahan]; B/W PHOTO: THE NEUBERGER AND BERMAN COLLECTION, CHICAGO, 1950, [Photo by Harry Callahan]

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Contemporary Musicians

1991; Issue Six

LENGTH: 1482 words

NAME: Lionel Hampton

PERSONAL:

Born Lionel Leo Hampton, April 20, 1909 (some sources say April 12, 1908, or 1913, or 1914), in Birmingham, AL, raised in Chicago, IL; son of Charles (a pianist and singer) and Gertrude (Whitfield) Hampton; married Gladys Riddle (a seamstress who became his business manager), November 11, 1936 (deceased, 1971). Education: Attended the University of Southern California, 1934. Politics: Republican. Religion: Christian Scientist.

Drummer in Chicago Defender newsboys jazz band during high school; drummer and vibraphonist in Les Hite's band, Los Angeles, 1928-32; performed in own jazz group, Los Angeles, 1933-35; vibraphonist with the Benny Goodman Quartet and occasional performer in Goodman's full band, 1936-40; bandleader, vibraphonist, drummer, pianist, and singer for the Lionel Hampton Orchestra, 1940-65; leader and performer in jazz combo The Inner Circle, 1965--. Has appeared in motion pictures, including The Benny Goodman Story, 1955; has appeared on radio and television; musical director of television station WOOK, Washington, D.C., 1962; founder of recording labels Glad-Hamp and Who's Who in Jazz, 1978.

Professor of music at Howard University, Washington, D.C., 1981--. Has made numerous international goodwill tours; human rights commissioner of New York City, 1984-86; creator of Lionel Hampton Jazz Endowment Fund, 1984; United Nations ambassador of music, 1985.

OCCUPATION: Bandleader, percussionist, singer

ADDRESSES: Record company-- Glad-Hamp, 1995 Broadway, New York, NY 10023.

WRITINGS:

(With James Haskins) Hamp: An Autobiography, Warner Books, 1989.

DISCOGRAPHY:

Singles:

"Drum Stomp," RCA Victor, 1937.

"Down Home Jump," Victor, 1938.

"Hot Mallets," Victor, 1939.

"Central Avenue Breakdown"/"Jack the Bellboy," Victor, 1940.

"Flying Home," Decca, 1942.

"Hamp's Boogie Woogie," Decca, 1944.

"Hey Ba-ba-rebop," Decca, 1945.

"Air Mail Special," Decca, 1946.

"Midnight Sun," Decca, 1947.

"Real Crazy"/"I Only Have Eyes for You," Vogue, 1953.

Albums:

Play Love Songs, Verve.

Travelin' Band, Verve.
Gene Krupa-Lionel Hampton-Teddy Wilson with Red Callender,
Verve.
The Hampton-Tatum-Rich Trio, Verve.
King of the Vibes, Verve.
Airmail Special, Verve.
Flying Home, Verve.
Swinging With Hamp, Verve.
Hamp, Verve.
Hamp's Big Four, Verve.
Hamp and Getz, Verve.
Lionel Hampton and His Giants, Verve.
Here Come the Swingin' Bands, Verve.
The Genius of Lionel Hampton, Verve.
Lionel Hampton '58, Verve.
Halleluja Hamp, Verve.
The High and the Mighty, Verve.
All-American Award Concert, Decca.
Crazy Rhythm, EmArcy.
Golden Vibes, Columbia.
Wailin' at the Trianon, Columbia.
Lionel Hampton Swings in Paris, Contemporary.
Hamp in Paris, EmArcy.
Lional Hampton Swings, Perfect.
Open House, Camden.
Moonglow, Decca.
Jazz Flamenco, Victor.
Just Jazz All Stars, GNP.
Just Jazz, Decca.
Jivin' the Vibes, Camden.
Jam Session in Paris, EmArcy/Harmony.
Apollo Hall Concert, 1954, Epic.
Newport Uproar, RCA.
At Newport '78, Timeless.
Ambassador at Large, Glad-Hamp.
Big Band Live, Glad-Hamp.
Chameleon, Glad-Hamp.
Made in Japan, Glad-Hamp.
Outrageous, Glad-Hamp.
Rarities, Glad-Hamp.
Sweatin' with Hamp, MCA.
Midnight Blues, Glad-Hamp.
Composed King David Suite (a four-part jazz composition for
symphony), 1953.

SIDELITES:

For more than 50 years jazz musician and bandleader Lionel Hampton has captivated world audiences with his rhythmic drive and exuberant showmanship. A pioneering jazz vibraphonist with the Les Hite and Benny Goodman orchestras in the 1930s, Hampton went on to form his own big band, one of the most popular and enduring large jazz ensembles of all time. Specializing in stirring his musicians and fans into a rhythmic frenzy, the bandleader is notorious for letting numbers go on and on until every soloist has improvised into exhaustion; once, in Harlem's Apollo theater, his audience's enthusiastic stomping and jumping cracked the balcony and forced an evacuation.

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The temporary base of jazz greats Quincy Jones, Charlie Parker, Fats Novarro, and Dinah Washington over the years, the Hampton band has played an important part in the history of jazz. It was one of the first jazz ensembles to use the electric bass guitar and organ. Yet, for all Hampton's significant contributions to music, the performer wants--according to George T. Simon in *The Best of the Music Makers*--"to be remembered most for spreading happiness and good will." "Hampton cavorts about the stage like a neophyte trouper trying to impress his first paying customers," wrote Arnold Jay Smith in *Down Beat*, describing the showman in his fiftieth year of performing, at age sixty-nine. "He is always smiling, enjoying his playing and that of others, expressing that pleasure by 'yeah-ing' whenever the spirit moves him."

Hampton displayed his musical leanings as a child, forever thumping on the rungs of chairs or on his grandmother's pots and pans. Christmas gifts were usually a set of children's drums, which seldom survived his enthusiasm for very long. Wanting to play real drums, Hampton got a job during high school as a newsboy for the *Chicago Defender*, and within a week realized his wish in the newsboys' jazz band. After graduating from high school in 1928 he headed for Los Angeles to play in the orchestra of family friend Les Hite and remained there for the next four years, developing his skills and acquiring local celebrity as a jazz drummer.

Once, when jazz great Louis Armstrong fronted for Hite's band in a recording session, Hampton discovered an unused vibraphone in the studio and mastered it within the hour; Armstrong's 1930 recording, "Memories of You," features Hampton in the first jazz vibraphone solo ever recorded. The young musician was absolutely smitten with the versatility of his new percussion instrument--its ability to be both animated and lyrical. Other jazz performers had used the vibraphone before, but none had approached Hampton's invention and rhythmic mastery on an instrument used--until that time--decoratively, like chimes. "That watery deposit-bottle sound, redolent of vaudeville, somehow makes his rhythmic force more impressive," judged Kevin Whitehead, discussing Hampton's "Hot Mallets" recordings in *Down Beat*.

In 1936 "the King of Swing," clarinetist Benny Goodman, heard Hampton performing on vibes and persuaded the percussionist to tour with him, pianist Teddy Wilson, and drummer Gene Krupa as the Benny Goodman Quartet. Much admired, the group became enormously successful with hits like "Dinah" and "Moonglow." Hampton occasionally played drums and sang in Goodman's full band as well. Also recording with pickup bands of celebrated sidemen from other jazz ensembles--the Victor recordings are now coveted collectors' items--Hampton became one of the swing era's premiere figures, prompting him to form his own big band in 1940. Initially comprised of young, unknown, promising musicians from around the country, the Hampton orchestra reflected its leader's ebullient nature, with an emphasis on showmanship, energy, and excitement. Conducting, singing, and playing the vibes and the drums, Hampton also took to entertaining audiences on the piano with his unique "trigger-finger" style: forefingers only, like vibraphone mallets, ripping through single-note passages.

Starting with the 1941 hit "Flying Home," Hampton and his orchestra dominated the big band field for the next two decades. When it became evident--during the early sixties--that the days of the big bands were over, he pared down to The Inner Circle, a jazz combo of eight or so musicians, still assembling the big band for reunions and special occasions. Engaging in a number of goodwill tours since the 1950s, Hampton has brought the excitement of jazz to people around

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the globe; at home, he has worked hard to have America's black musical heritage taught at colleges and universities, and for other social and political concerns.

While observers have noted a tendency in Hampton's groups to emphasize audience-pleasing and past achievements over invention and musicianship, most share the sentiments of Down Beat contributor John McDonough. "He presides over an outstanding all-star band which is never called upon to do much more than huff and puff familiar riffs," allowed McDonough, reviewing a recording of the entertainer's fiftieth anniversary concert at Carnegie Hall. "But that's all Hampton's bands have ever had to do." And that, apparently, has been more than enough.

SOURCES: Books:

Feather, Leonard, The New Edition of the Encyclopedia of Jazz, Horizon Press, 1960.

The New Grove Dictionary of Jazz, edited by Barry Kernfeld, Macmillan, 1988.

Simon, George T., and others, The Best of the Music Makers, Doubleday, 1979.

Periodicals:

Down Beat, August 10, 1978; April 1982; July 1985; April 1988; May 1990.

New York Times Book Review, December 3, 1989.

--Nancy Pear

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LENGTH: 2587 words

NAME: Bill Moyers

PERSONAL:

Given name legally changed from Billy Don; born June 5, 1934, in Hugo, OK; son of John Henry (a laborer) and Ruby (Johnson) Moyers; married Judith Suzanne Davidson, December 18, 1954; children: William Cope, Alice Suzanne, John Davidson.

OCCUPATION: Television journalist

ADDRESSES: Home---76 Fourth Street, Garden City, Long Island, NY 11530.

EDUCATION: Attended North Texas State University, 1952-54, and University of Edinburgh, 1956-57; University of Texas, Austin, B.J. (with honors), 1956; Southwestern Baptist Theological Seminary, B.D., 1959.

CAREER:

News Messenger, Marshall, TX, reporter and sports editor, 1949-54; KTBC Radio and Television, Austin, TX, assistant news editor, 1954-56; served as student minister at two churches in Austin, 1954-56, and at a rural Oklahoma church, 1957-59; special assistant to Senator Lyndon B. Johnson, 1959-60, executive assistant during vice-presidential campaign, 1960, and early 1961; associate director in charge of public affairs for the Peace Corps, 1961, deputy director, 1962-63; special assistant to President Lyndon B. Johnson, 1963-65, press secretary to the president, 1965-67; Newsday, Garden City, NY, publisher, 1967-70; host of This Week, a public affairs broadcast, for National Educational Television, 1970; Educational Broadcasting Corp., New York City, editor-in-chief of Bill Moyers' Journal, 1971-76, 1978-81; editor and chief reporter for CBS Reports, for Columbia Broadcasting System, 1976-79, senior news analyst for CBS Evening News, 1981-86, also did Our Times and Crossroads series for CBS during the 1980s; returned to public television to do several series of documentaries, 1986---. Contributing editor for Newsweek magazine.

AWARDS:

Rotary International Fellowship, 1956; numerous Emmy Awards, including one for outstanding broadcaster of 1974; ABA Gavel Award for distinguished service to the American system of law, 1974; Lowell Medal, 1975; ABA Certificate of Merit, 1975; Peabody Award, 1977, 1981, 1986, and 1987; Monte Carlo TV Festival Grand Prize, Jurors Prize, and Nymph Award, all 1977, all for documentary The Fire Next Door; Robert F. Kennedy Journalism Grand Prize, 1978; Christopher Award, 1978; Sidney Hillman Prize for Distinguished Service, 1978, 1981, 1987; Distinguished Urban Journalism Award from the National Urban Coalition, 1978; George Polk Award, 1981, 1987; Columbia-DuPont Award, 1981, 1987; Overseas Press Award, 1986.

WRITINGS:

Listening to America: A Traveler Rediscovered His Country,

Harper Magazine Press, 1971.
Report from Philadelphia, 1987.
The Secret Government, 1988.
Joseph Campbell and the Power of Myth, 1988.

SIDELITES:

Bill Moyers has been lauded as "perhaps the most insightful broadcast journalist of our day," in the words of People magazine's Jane Hall. Critics almost universally hold similar opinions of him, and constantly compare him to broadcasting legend Edward R. Murrow. Publications as ideologically diverse as the liberal Village Voice and the ultra-conservative Christian Alert have praised his impartiality. After such varied career choices as Baptist minister and press secretary to President Lyndon Johnson, Moyers began his stint as a television journalist in the early 1970s, and has since been responsible for such acclaimed documentaries as The Vanishing Family: Crisis in Black America, The Secret Government, A World of Ideas, In Search of the Constitution, and Joseph Campbell and the Power of Myth. As Tony Schwartz concluded in the New York Times: "In a medium more effective at communicating images and impressions than ideas and insights, Mr. Moyers has emerged as the broadcast journalist who consistently wrestles with ideas, in areas such as history, literature, philosophy and politics."

Moyers was born in 1934 in Hugo, Oklahoma, but shortly afterwards his parents relocated to the small town of Marshall, Texas, where the future journalist spent the remainder of his youth. From his parents Moyers gained his qualities of objectivity and fairness; he recalled for Lisa E. Smith in another People article that "my father never knew the difference between black and white except in color, and to this day I cannot remember his saying an ugly thing about anybody." He was also deeply influenced as a child by the broadcasts of Murrow, whom he described to Smith as "this stout voice coming across the ocean night after night, describing the horrors of [World War II]. He brought history alive for me." By the time he was a teenager, Moyers had a job as a beginning reporter for the local paper, the Marshall News Messenger. At roughly the same point in his life, he also had the pivotal experience of seeing future employer Lyndon Johnson for the first time. Moyers reminisced for David Zurawik of Esquire: "It was 1948. Johnson was speaking on the courthouse square in Marshall, Texas. No microphone. No loudspeaker. Took his coat off. His tie was pulled back. His white shirt was glinting in the sun. And he was literally forcing himself physically on that audience of three thousand to four thousand people there on the east side of the square. I couldn't really hear him. I was in the back row. Fourteen years old. But I remember the sheer presence of the man. And I thought, 'That's what power is. And this man is reaching this audience. And he's got this audience. And he's telling this audience something that's very important.'" After graduating fifth in his high school class, Moyers entered North Texas State University to study journalism. While there, he worked on the student newspaper and was active in student government and in the Baptist Student Union. Moyers continued to work for the Marshall News Messenger during the summers. He also managed to find time to seek a job in Washington, DC, on then Senator Johnson's staff. He started out merely addressing envelopes, but rose to the job of handling all of the senator's mail. Johnson took an interest in Moyers, too, and persuaded him to transfer to the University of Texas at Austin, where he was able to work as assistant news editor for KTBC Radio and Television, which was owned by Mrs. Johnson.

Though Moyers continued his interest in both politics and journalism, he began to feel a call toward the Baptist ministry---or, as he later admitted to Zurawik: "I thought it was a call to the ministry. But actually it was a wrong number." Nevertheless, at the time he was convinced, and preached part time at two local Austin churches as he worked toward his degree. After completing his bachelor's in journalism, Moyers studied both at the University of Edinburgh in Scotland and at the Southwestern Baptist Theological Seminary to earn his degree in divinity. He then accepted a lectureship in Christian ethics at Baylor University. But at about the same time "Moyers found that his Baptist faith was insufficiently orthodox" to continue in this course, in Smith's words, Johnson asked Moyers to rejoin his staff for his upcoming bid for the vice-presidency as John F. Kennedy's running mate. Moyers did so, and served as Johnson's executive assistant during the campaign of 1960.

By 1961, however, Moyers had become so enthusiastic about President Kennedy's proposed Peace Corps that he left Johnson's staff to serve as the new organization's associate director in charge of public affairs. After he helped drum up support for the Peace Corps from both the U.S. Congress and the American public, Kennedy nominated Moyers for the post of Peace Corps deputy director. While in this post Moyers happened to be in Texas on the day Kennedy was assassinated, and rushed to Johnson's side to offer his support to the new president. Thus Moyers left the Peace Corps to return to Johnson's service as his special assistant.

In this capacity Moyers helped organize Johnson's 1964 campaign to retain the presidency. He was responsible for the Johnson camp's aggressive stance toward the Republican nominee Barry Goldwater, and influenced the development of the infamous campaign commercial that implied Goldwater would, if elected, start a nuclear war---it featured a little girl plucking petals from a flower while a countdown to an atomic explosion went on in the background. Moyers also supervised the task forces which produced Johnson's Great Society legislation, and, when Johnson's press secretary George E. Reedy, Jr., resigned in 1965, Moyers filled the vacancy.

But as Johnson escalated the war in Vietnam, Moyers grew disillusioned with his work, and despite the president's displeasure, resigned from his staff in 1966. Since then, many publishers have asked Moyers to write memoirs of his years under Johnson, but he told Smith that he has always refused, saying: "That would make me a thief of his confidence. Johnson spent hours and hours with me in unguarded moments. He could not have done so had he ever thought I would write what he was saying."

After leaving Johnson's staff Moyers became the publisher of Newsday, a large daily newspaper. Moyers recruited the best writers for the paper and added more features, analysis, and investigative reporting. Under his leadership Newsday abandoned its traditional conservative stance and came out in support of the peace demonstrators of the late 1960s. The paper took on a more sophisticated tone, and, by the time Moyers had been in command for three years, it had won several journalism awards, including two Pulitzer Prizes. But Newsday's owner, Harry F. Guggenheim, was offended by what he saw as Moyers' liberal views and, despite Moyers and associates' offer to buy the paper, sold it to a publishing conglomerate for less money than Moyers offered.

Moyers promptly resigned from Newsday and went on a cross-country tour of the United States. He wrote about what he found on the trip in his first book,

Listening to America: A Traveler Rediscovered His Country, which was published in 1971 to much critical acclaim. From this success, Moyers went on to host a show for New York City's public television channel, WNET. The program eventually evolved into the nationwide public television success Bill Moyers' Journal. On his Journal Moyers interviewed famous writers, historians, economists, and other public figures; or devoted shows to issues and ideas, including the Watergate scandal of 1973. In 1974 Moyers took a hiatus from television and wrote a weekly column for Newsweek magazine. When he returned to public television the following year, his program became known as Bill Moyers' Journal: International Report, and, as might be expected, it took on a more international focus. Moyers interviewed world leaders and journalists from many different countries to gain perspectives on international issues such as the earth's environment and worldwide human rights.

Frustrated by the lack of funding for projects available in the realm of public television, Moyers moved to CBS in 1976. For three years he served the commercial network as editor and chief reporter of CBS Reports. For this show Moyers made many well-received documentaries, including *The Fire Next Door*, a hard-hitting look at arson and crime in the Bronx region of New York City that won him several awards, including the Monte Carlo TV Festival Grand Prize, the Jurors Prize, and the Nymph Award in 1977. He also did a feature on the problems of selling baby formula to third world countries which was particularly devastating to corporations who encouraged this practice, and which CBS felt was too harsh to attract advertisers. Moyers was ordered to tone it down, and, according to Smith, he complained to the network executives: "Congratulations. You've just turned Jaws into Gums." Nevertheless, Moyers' scathing tone came through. In another tangle with CBS's executives, Moyers won a clearer victory. In the course of filming *The Vanishing Family: Crisis in Black America*, Zurawik reported, "Some of the teenage mothers in Newark" that Moyers was interviewing for the program, "started really opening up. Moyers put the word in the CBS News management pipeline that he was going to need ninety minutes instead of one hour of airtime for the show." When he was told they could not give it to him, Moyers threatened to quit. He got his ninety minutes, and the result, according to Ken Burns in the New York Times, was "perhaps Mr. Moyers's single best work."

Complaining of lack of freedom and perhaps recognizing the early warning signs of the death of the documentary on commercial television, Moyers went back to PBS in 1979, only to return to CBS again in 1981. During this stint with the commercial network, Moyers served as a commentator on the CBS Evening News, in addition to being featured in the unsuccessful magazine shows *Our Times* and *Crossroads*. Under his contract with CBS, Moyers also retained the freedom to do independent documentaries and series for PBS, notably the *Creativity* series, which featured interviews with such diverse talents as poet Maya Angelou and entrepreneur Fred Smith, the founder of the Federal Express messenger service. But when Moyers broke with CBS in 1986, he cited the commercial network's news department's shift in emphasis to entertainment rather than hard news in order to maintain ratings as his reason for leaving. He lamented to a Newsweek reporter: "Pretty soon, tax policy had to compete with stories about three-legged sheep, and the three-legged sheep won. There were periods when I thought the British royal family had signed on as correspondents, so frequent were their appearances. And now we're trapped. Once you decide to titillate instead of illuminate, you're on a slippery slope, you create a climate of expectation that requires a higher and higher level of intensity all the time until you become a video version of the drug culture, and your viewers become junkies."

Since Moyers's second return to public television, he has been able to concentrate on the idea-filled, thought-provoking kind of documentary he prefers. Examples include The Secret Government, an expose of the Iran-Contra scandal of President Ronald Reagan's administration; the 41-part series A World of Ideas with Bill Moyers, in which the journalist interviews thinkers and philosophers such as Carlos Fuentes, Barbara Tuchman, Noam Chomsky, Joseph Heller, and Leon Kass; and, what Burns described as "the most improbable series of all, the sleeper of all sleepers, what no one wanted to show, 'Joseph Campbell and the Power of Myth,' six one-hour conversations with the late student of religions and mythologies." The last series proved extremely popular, attracting an audience of 30 million. Burns explained further: "Viewers saw a strange and wonderful sight: There, in prime time, was a mesmerizing look at the question of the soul's survival." The series represents precisely the sort of programming that the spiritual Moyers wishes to present to people, for Moyers explained to Zurawik that he offers viewers "companionship on a pilgrimage. I think I am looked to by viewers as a sojourner, a reporter who takes them with me on assignment....It's all connected: journalist, journal, journey."

SOURCES: Christian Century, December 23, 1987.
Esquire, October 1989.
Mirabella, June 1990.
National Review, March 10, 1989.
Newsweek, July 4, 1983; September 15, 1986.
New York Times, February 4, 1979; January 3, 1982; April 26, 1984;
September 20, 1984; August 14, 1985; September 9, 1986; May 14,
1989; September 13, 1989.
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Time, May 3, 1982.
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LENGTH: 3485 words

NAME: Stephen Sondheim

PERSONAL:

Born Stephen Joshua Sondheim, March 22, 1930, in New York, NY; son of Herbert (a dress manufacturer) and Janet (a fashion designer and interior decorator; maiden name, Fox) Sondheim.

OCCUPATION: Composer and lyricist

ADDRESSES: Agent---Flora Roberts, 157 West 57th St., New York, NY 10019.

EDUCATION: Williams College, B.A., 1950; graduate study in music composition and theory with Milton Babbitt.

CAREER:

Composer and lyricist for the stage, 1956---; first work was composing incidental music for *Girls of Summer*; first gained Broadway fame as lyricist for *West Side Story*, 1957; went on to write lyrics for *Gypsy*, 1959, and incidental music for *Invitation to a March*, 1960; first show as composer of both music and lyrics was *A Funny Thing Happened on the Way to the Forum*, 1962; subsequent efforts include music and lyrics for *Anyone Can Whistle*, 1964; lyrics for *Do I Hear a Waltz?*, 1965; music and lyrics for *Company*, 1970; music and lyrics for *Follies*, 1971; incidental music for *Twigs*, 1971; music and lyrics for *A Little Night Music*, 1973; appeared in *Sondheim: A Musical Tribute*, 1973; incidental music for *The Enclave*, 1973; music and lyrics for *The Frogs*, Yale Repertory, 1974; co-lyricist for a revival of *Candide*, 1974; music and lyrics for *Pacific Overtures*, 1976; music and lyrics for *Sweeney Todd*, 1979; music and lyrics for *Merrily We Roll Along*, 1981; music and lyrics for *Sunday in the Park with George*, 1984; music and lyrics for *Into the Woods*, 1987; music and lyrics for *Assassins*, 1991; and music and lyrics for *Passion*, 1994. Anthologies of his work include *Side by Side by Sondheim*, 1976; *Marry Me a Little*, 1981; *You're Gonna Love Tomorrow*, 1983; and *Putting It Together*, 1992. Television work includes some scriptwriting for the series *Topper* (NBC), 1953; wrote music and lyrics for *Evening Primrose* (ABC), 1966. Film work includes collaboration with Anthony Perkins on screenplay for *The Last of Sheila*, 1973; composed scores for films *Stavisky*, 1974, and *Reds*, 1981; wrote songs for the movie *Dick Tracy*, 1990.

MEMBERSHIPS:

Council, Dramatists Guild, 1963 (president, 1973-81); American Academy of Arts and Letters, 1983.

AWARDS:

Tony awards, 1970, for *Company*; 1971, for *Follies*; 1973, for *A Little Night Music*; 1979, for *Sweeney Todd*; 1987, for *Into the Woods*; and 1994, for *Passion*; New York Drama Critics Circle awards, 1970, for *Company*; 1971, for *Follies*; 1973, for *A Little Night Music*; 1976, for *Pacific Overtures*; 1979, for *Sweeney Todd*; 1984, for *Sunday in the Park with George*; and 1987, for *Into the Woods*;

Grammy Award for best song of the year, 1976, for "Send in the Clowns"; Pulitzer Prize for drama, 1985, for Sunday in the Park with George; appointed the first visiting professor of contemporary Theater at Oxford University, 1990; recipient of the Kennedy Center Honors, 1993.

SIDELITES:

Stephen Sondheim is widely regarded as one of the best Broadway composer-lyricists of all time, as well as one of the most controversial. He has earned high praise from many critics and peers, and has garnered numerous awards, including a Pulitzer Prize. But Sondheim has never taken the easy course. His shows are just as likely to be critically panned as praised, just as likely to be commercial failures as successes. His goal has always been to advance the Broadway musical and not just follow convention. James Kaplan of New York wrote that Sondheim is "fabled...for the mordant, magisterial precision he has brought to the Broadway show tune. He reinvented the form, daring to bring high art to the Great White Way, challenging the audience that stayed with him and scattering the rest quite mercilessly in his wake." Stephen Schiff of the New Yorker noted that "his shows tend to be distanced, acerbic, uncomfortable; his melodies are regularly taken to task for being 'unhummable.'" But as William A. Henry III of Time wrote, "Watching and hearing a Sondheim show is not always easy, not always comforting, but always memorable."

Sondheim was born in 1930 in New York City. His father, Herbert, was a dress manufacturer. His mother, Janet, was a fashion designer and interior decorator. Sondheim started playing the piano when he was four years old. At the age of ten his parents divorced and his mother, who retained custody, moved herself and her son to a farm in Pennsylvania. Their farm was just down the road from the home of noted lyricist Oscar Hammerstein II and the two families became friends. When Sondheim was 15, he submitted for Hammerstein's evaluation a musical that he had written. Hammerstein told him, "It's the worst thing I've ever read," reported Miriam Horn of U.S. News & World Report. But Hammerstein saw promise in young Sondheim and took him under his wing, guiding and instructing him. Together they went over Sondheim's initial musical line by line. "I learned more in that afternoon than most writers do in a lifetime, and all the principles he talked about I use to this day," Sondheim told Schiff.

After his informal education with Hammerstein, Sondheim studied formally at Williams College where he graduated magna cum laude with a B.A. in 1950. He received the Hutchinson Prize for musical composition from Williams, then pursued graduate studies in musical composition and theory with Milton Babbitt.

When he was 25, Sondheim wrote music and lyrics for a musical called Saturday Night. It never reached the Broadway stage, however, due to the death of its producer. But Sondheim still used the work as his portfolio. In 1956 he composed incidental music for Girls of Summer. He got his big break on Broadway when Leonard Bernstein listened to his score for the unproduced Saturday Night and hired him to write the lyrics for West Side Story. Produced in 1957, the musical was a popular hit but Sondheim received scant critical notice. Those critics who did mention him were impressed. John Chapman of the Daily News wrote, "The lyrics, by Stephen Sondheim, have simple grace, and there is a lovely tribute by the sidewalk Romeo to his dusky girl, Maria."

The success of West Side Story led to Sondheim being hired as a lyricist for Gypsy, produced in 1959. Originally, Sondheim was to write the music as well as the lyrics, but lead actress Ethel Merman was uneasy working with a relative

unknown. Veteran composer Jule Styne was then brought in, with Sondheim writing just the lyrics. Again Sondheim was part of a popular musical, only to receive limited critical notice. Among the reviewers who did offer praise was Kenneth Tynan of the New Yorker, who stated that Sondheim brought to Gypsy "an exemplary mixture of gaiety, warmth, and critical intelligence." And commenting on both of Sondheim's first two productions, William K. Zinsser of Horizon noted, "It is because his lyrics so surely fit not only the moment but the total mood and character of the story that West Side Story and Gypsy have an extra unity, maturity, and dramatic strength."

Sondheim finally got his chance to write both music and lyrics for a production in 1962. The musical A Funny Thing Happened on the Way to the Forum was a spoof of traditional musical comedy and turned out to be a big hit. In a Variety review, Hobe Morrison remarked, "The title of A Funny Thing Happened on the Way to the Forum is misleading. The musical...isn't funny---it's uproarious. Moreover, the show isn't about any single thing that happens, but includes just about every preposterous incident imaginable." He added, "The gags are packed into the dialog, bits of visual business and song lyrics and even the tone of some of the numbers is good for laughs." By now established as a composer-lyricist, Sondheim's next show was Anyone Can Whistle, produced in 1964. Chapman described it as "an unusual, far-out musical with a briskly syncopated score, educated lyrics, original and frisky dances, waltzing scenery and an imaginative story which the cast and I had to cope with rather strenuously." Other critics, however, could not cope and were not so generous. Richard Watts, Jr. of the New York Post called the show "ponderously heavy-handed" and stated that "Sondheim's score suffered from the determination to escape any accusation of giving the audience a good, lively tune." Howard Taubman of the New York Times wrote, "In an attempt to be meaningful, Anyone Can Whistle forgets to offer much entertainment." Morrison called the musical "a large, pretentious, numbing shambles. There's not a genuinely memorable song in the show." Anyone Can Whistle closed after only nine performances.

Sondheim next wrote the lyrics to Richard Rodgers's music for Do I Hear a Waltz? The 1965 musical was not well received; the New Yorker called it "dispiriting." Sondheim then went through a "lazy period." As he told Schiff, "I just didn't turn out much work. I don't know the reason for it. It's just that no one was pushing me, and I need to be pushed."

In 1970 Sondheim emerged with music and lyrics for a new musical called Company. Reviewers reacted very favorably. Douglas Watt noted in the Daily News that "Sondheim's songs...shine through time and again with a welcome and essential warmth. They make the evening." Clive Barnes of the New York Times stated that Sondheim's lyrics have a "suppleness, sparse, elegant wit, and range from the virtuosity of a patter song to a kind of sweetly laconic cynicism in a modern love song." Martin Gottfried of Women's Wear Daily called it "a tremendous piece of work...filled with brilliant music." The show landed Sondheim a Tony Award.

Sondheim quickly followed up Company with Follies in 1971. This musical also met with critical praise. T. E. Kalem of Time wrote, "Sondheim's entire score is an incredible display of musical virtuosity. It is a one-man course in the theatrical modes of the '20s, '30s, and '40s musicals, done not as parody or mimicry, but as a passionately informed tribute." Gottfried proclaimed, "Follies is in a class of its own. It is safe to say that no Broadway musical has ever attempted its grandeur of vision, the size of its presence." Henry Hewes of

Newsmakers, 1994

Saturday Review called it "the most important musical of the Broadway season." Follies captured another Tony Award for Sondheim.

A Little Night Music was Sondheim's next show, produced in 1973. It was an adaptation of Ingmar Bergman's movie Smiles of a Summer Night. Some critics hailed the musical. Charles Michener of Newsweek wrote that "the warm, beating heart of this tender, witty musical for lovers...is Steve Sondheim's music and words." Others, however, knocked the show while praising the music. Gottfried called the production "a deep disappointment.... Nevertheless, Mr. Sondheim's score is enchanting, without question his finest yet." Kalem opined that A Little Night Music "is a jeweled music box of a show: lovely to look at, delightful to listen to, and perhaps too exquisite, fragile and muted ever to be quite humanly affecting." But Sondheim's score, he continued, "is a beauty, his best yet in an exceedingly distinguished career." This musical garnered yet another Tony Award for Sondheim.

After serving as co-lyricist for a revival of Candide in 1974, Sondheim wrote his next musical, called Pacific Overtures. The 1976 production was, as Barnes noted, "very, very different." Louis Snyder of Variety wrote, "In one of his most intriguing and inventive scores to date, Sondheim has made use of Japanese instruments, tonal colors and rhythms to produce viable, native authenticity, without alienating the hungry show-tune ear." Gottfried exclaimed, "The score places him at the very pinnacle of American stage composers and entirely apart from conventional theater songwriters." A New Yorker reviewer, however, commented that the show "has long passages of tedium." Jack Kroll of Newsweek remarked that the "didactic bathos" of the second act brings the show "to a stumbling close." Pacific Overtures was only marginally successful at the box office. Also in 1976, an anthology of Sondheim's work was produced called Side by Side by Sondheim.

Sondheim presented his next musical, Sweeney Todd, in 1979. The show, a macabre Victorian tale of a murderous barber, generated much press and mixed reviews. Edwin Wilson of the Wall Street Journal noted, "No matter how divided audiences are on the new musical Sweeney Todd---and they are likely to be sharply divided---few will be able to deny its enormous impact. It comes across as forcefully as any musical in recent memory." Howard Kissel of Women's Wear Daily stated, "Sweeney Todd is not just a musical---it is total theater, a brilliant conception and a shattering experience." John Beaufort of Christian Science Monitor remarked, "The lurid make-believe of Sweeney Todd is certainly not for all playgoers. And some may complain that this musical version overreaches itself. Yet by any Broadway standard, this is a triumph of audacious theatricalism." Richard Eder of the New York Times saw the musical as a noble effort that fell short. "What keeps all its brilliance from coming together is a kind of confusion of purpose." Kroll concurred, suggesting that "the problem is one of concept and unity: Sweeney Todd wants to make the same fusion of popular and high culture that Brecht and Weill made in The Threepenny Opera. But the fusion is never really made." Despite the variety of views on its merits, Sweeney Todd had a healthy Broadway run and added to Sondheim's collection of Tony Awards.

In 1981 another anthology of Sondheim music was produced, titled Marry Me a Little. That year also saw Sondheim's next musical, Merrily We Roll Along, reach the stage. The show was both a critical and financial failure. Wilson wrote, "The story of success corrupting a young idealist is all too familiar and the creators have been able to do very little to make it seem new or to make us

care about the characters involved." Brendan Gill of the New Yorker asserted that Merrily We Roll Along "was a blunder....Mr. Sondheim was unable to turn into memorable song those feelings of alienation and abortive affection he has so often given melodious utterance to." Walter Kerr of the New York Times stated that Sondheim and producer-director Harold Prince need to "stop parroting themselves and take fresh stock of their imaginative energies. They are much too innovative to allow themselves to become so predictable." Merrily We Roll Along closed after just 16 performances.

Sondheim took the failure of this musical hard and considered giving up his Broadway career. "I was discouraged mainly by what I felt was the hostility that was directed against...me, both by the critics and by the theater buffs," Sondheim told Schiff. "It was very cruel. I think it always drove people crazy that I did these---in their eyes---experimental shows and I wasn't starving. Drove them crazy. I don't think they minded at all when Rodgers and Hammerstein had hit after hit after hit, because those were the same show over and over again."

The year 1983 saw another Sondheim anthology called You're Gonna Love Tomorrow. Then in 1984 Sondheim came back with his next musical, Sunday in the Park with George. Critics were sharply divided on this musical about nineteenth-century French painter Georges Seurat. Robert Brustein of the New Republic remarked that if the show "had been a short musical piece...it would have been a masterpiece. In its present inflated form, it is merely a handsome, pleasing, if occasionally meretricious entertainment." Watt stated that the musical "doesn't bear looking at or listening to for very long." Barnes, writing in the New York Post, averred that "Sunday in the Park never really takes off. It just lies there like an expensive ornamental paperweight, or a cuckoo clock that has lost its cuckoo." Kissel wrote, "Sunday is a thin and lifeless evening." Other critics, however, saw it quite differently. Frank Rich of the New York Times called the musical "an audacious, haunting and, in its own intensely personal way, touching work." Kroll wrote, "That harmless-sounding title masks more daring and surprise than the American musical stage has seen in a long time....To say that this show breaks new ground is not enough; it also breaks new sky, new water, new flesh and new spirit." Sunday in the Park with George had a healthy run on Broadway and in 1985 it won the Pulitzer Prize for Drama.

Into the Woods was Sondheim's next production. The 1987 musical gave a modern twist to old fairy tales. Playing to packed houses, the show was an "audience pleaser," wrote Horn. "In fact, some of Sondheim's admirers now complain that he has gone soft and is serving up conventional and more-palatable fare. By being overly explicit and didactic, critics say, he has forfeited the dramatic tension in his work." Despite the criticism, Into the Woods gave Sondheim another Tony Award-winning show.

In 1991 Sondheim brought to the stage a startling new musical called Assassins. In this production, Sondheim proved to be anything but conventional. The musical was about people who killed or tried to kill U.S. presidents. Critics did not take kindly to this dark and unusual theme. The New Republic called the show "a singularly bizarre performanceScorsese's Taxi Driver provided much more insight into the motives of political assassins, and Altman's Nashville accompanied such insights with better music." Kroll wrote that Sondheim's Assassins is "the most audacious, far out and grotesque work in his career....You can swallow the savage comedy, but not the show's moral

fuzziness." Henry noted, "As satire, Assassins is pointless: it attacks people who have no defenders." The show was the first Sondheim musical to open off-Broadway---and it never did make it to Broadway.

One more Sondheim anthology, Putting It Together, was produced in 1992. His next musical, Passion, was brought to Broadway in 1994. It was another powerful show that generated wide-ranging reviews. Kroll stated, "Mixed reactions after its opening suggest that it will be the most argued-about work of Sondheim's career." John Simon of New York wrote that Passion displays "a singularly passionless score....All the songs sound the same." John Lahr of the New Yorker remarked, "Passion feels like a rushed and unfinished portrait." It is filled "with fascinating intellectual freight---a burden that, finally, it can't carry." On the other hand, Vincent Canby of the New York Times called Passion "the boldest, most modern musical work to arrive on Broadway in years." The show was honored with Tony Awards for both best musical and best score of a musical for 1994.

Sondheim believes strongly in passing on his theatrical legacy. He had the opportunity to be the first visiting professor of contemporary theater at Oxford University in 1990. "The value of education is, in fact, one of Sondheim's motivating precepts," noted Schiff. "He has said he would have been a teacher if he hadn't been a composer, and he is the chief architect of the Young Playwrights Festival, which offers writers under the age of nineteen professional help and productions of their plays."

Despite caring deeply about the posterity of the theater, Sondheim cares little for his own posterity. "I don't understand it. Once you're dead, you can't enjoy the audience enjoying it. So where's the pleasure?" he told Schiff. "If you told me that the day I died nobody would ever play another note of mine, it really wouldn't bother me a lot. What you want is a response from an audience that's audible, or feelable, or tangible. I want that audience. I want them to come while I'm alive."

SOURCES: Christian Science Monitor, March 7, 1979.
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New Yorker, May 30, 1959; March 23, 1981; December 7, 1981; March 8, 1993; May 31, 1993; May 23, 1994.
New York Post, April 6, 1964; March 19, 1965; January 12, 1976; April 19, 1977; May 3, 1984.
New York Times, April 6, 1964; April 27, 1970; January 12, 1976; March 2, 1979; December 13, 1981; April 1, 1984; May 3, 1984.
New York Times Magazine, March 20, 1994.
Saturday Review, May 1, 1971.
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U.S. News & World Report, February 1, 1988.

Variety, May 16, 1962; April 8, 1964; November 19, 1975.
Wall Street Journal, March 6, 1979; November 19, 1981; August 2,
1994.
Women's Wear Daily, April 27, 1970; April 5, 1971; February 26,
1973; March 2, 1979; May 3, 1984.
---Greg Mazurkiewicz

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HEADLINE: Dramatist's fame, career as exotic as his plays;
Mercurial Edward Albee enjoys 'revival'

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NEW YORK - Hot playwright; slumping playwright. Major American playwright; neglected American playwright. Acclaimed, prize-winning, masterful, insightful, savagely witty playwright; esoteric, cryptic, cynical avant-garde playwright.

All of this, and much more, has been said and written about Edward Franklin Albee, a man whose theatrical career - in terms of the nature of his plays and the nature of their reception - has seldom occupied the middle ground.

Since he won a third Pulitzer Prize for drama in 1994, for "Three Tall Women," the angle on the standard-issue Albee story has been "revival." It's inescapable: Here is a playwright who boldly announced himself with the one-act "The Zoo Story" in 1959 and who was on the cover of Newsweek four years later as the author of the controversial "Who's Afraid of Virginia Woolf?" By 1966, he had his first Pulitzer Prize, for "A Delicate Balance."

Then the Albee clamor stopped almost dead in its tracks.

"There was really a, shall we say, a serious turn against him, beginning probably with 'Tiny Alice,' " says Mel Gussow, longtime New York Times drama critic. "When I say turn, I mean not so much on the part of audiences as on the part of many New York critics who just were not interested in what he was writing about. And I think it was the critics' fault. They were not looking closely at what the plays were."

"Tiny Alice" debuted on Broadway in 1964. "A Delicate Balance" was a modest success two years later; that play was more enthusiastically received when it was revived on Broadway earlier this year. The re-emergence of "A Delicate Balance" marked the first time an Albee play had been on Broadway since "The Man Who Had Three Arms" closed after 16 performances in 1983.

Yet Mr. Albee, who will be feted as one of the Kennedy Center's honorees next weekend, never stopped writing plays or tending to new productions and revivals of his works in America's regional theaters and in theaters overseas.

Which is why, when the "Albee revival" angle inevitably comes up, he inevitably cuts it off.

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"I didn't know I was dead," he says. It is something he has said often.

* * *

Mr. Albee has a knack for quick, sharp answers. This is a man who once said, "If a play can be explained in a sentence, that should be its length," and he tends to dispose of journalists' questions with the same sort of brisk dispatch. His crinkly eyes and dapper mustache - trimmed back from the rather bohemian length Mr. Albee sported in younger days - jibe nicely with a tone of voice that is calibrated to deflate the venalities and inanities of the world.

He could easily be mistaken for a smug artist, but he is actually quite open and gracious. That's a side of him that actress Marian Seldes, who played Julia in the original Broadway production of "A Delicate Balance" and B in the New York staging of "Three Tall Women," tried to reveal in a recent piece she wrote for American Theatre magazine.

"It had that theme of Edward as a man and as a friend, because people think he's inaccessible," Miss Seldes says from Chicago, where she is filming "Home Alone 3."

"And one learns over the years that he's not. He's just kind of restrained, and his beautiful manners and innate elegance are rare in American society. He's a gentleman, is what I'm hunting for."

* * *

Mr. Albee was born in 1928 in the District and was adopted at the age of 2 weeks by Reed and Frances Albee. Reed Albee's father was Edward Franklin Albee, of the Albee-Keith chain of vaudeville theaters. Young Edward grew up in Larchmont, a small town 20 miles northeast of New York City, and Palm Beach, Fla. The atmosphere of those places, Mr. Albee says, reeked of privilege and prejudice.

"I walked out on all that," he says, sitting as placidly as a sunning cat in his airy, tastefully furnished fifth-floor loft in TriBeCa, a few blocks north of the World Trade Towers and 1 1/2 blocks from the Hudson River. "I just couldn't take it."

The trouble between Mr. Albee and his mother has been much discussed in the wake of "Three Tall Women," in which a silent young man (called only "The Boy") appears at his mother's deathbed as she explains, among many other things, her inability to forgive her son for his homosexuality.

Mr. Albee coyly suggests that "Three Tall Women" is not autobiographical and that the silent son is certainly not him, for Mr. Albee has never been silent in his life. His eyes twinkle just a bit as he says this; he is being sly.

The familial rift had to do with more than just his homosexuality. "We had not gotten along, ever," Mr. Albee says.

He was expected to fit into a lifestyle that he did not care for, and he says he felt he had to choose between himself and his parents. So at age 18, he walked out.

The Washington Times, December 1, 1996

With the success of "The Zoo Story" more than a decade away, Mr. Albee spent 1 1/2 years at Trinity College in Hartford, Conn., before he was thrown out.

"I didn't want to take all the required stuff, freshman and sophomore mathematics and science and all that junk," he explains.

He went to New York and continued to write, as he had been doing since childhood. He wrote poetry, tried novels and wrote several plays before "Zoo Story."

"Nothing came into proper aesthetic focus until I was about 28," he says. "I had learned enough, I guess. Or it was time for me to be able to be a writer."

* * *

Although he has spent many years teaching playwriting during spring semesters at the University of Houston and providing fledgling writers and other young artists with a workplace at the Edward Albee Foundation in Montauk, Long Island, Mr. Albee has no theories about what turns writers into playwrights. He likes to argue that novelists are novelists, poets are poets, playwrights are playwrights, and that's just the way the muses deal the cards.

He will only add that finding his calling had something to do "with my own self coming into focus." He pauses. "Whatever that means."

"Zoo Story," in which a lonely outsider badgers a nondescript work-and-family man on a park bench into having a conversation, debuted in Berlin and appeared off-Broadway on a bill with Samuel Beckett's "Krapp's Last Tape." Mr. Albee followed "Zoo Story" with "The Death of Bessie Smith," "The Sandbox," "Fam and Yam," the absurdist "The American Dream" and then "Who's Afraid of Virginia Woolf?"

"Virginia Woolf" muscled its way into the American mainstream, and though it remains there, it has never been wholly welcome. It was a Tony Award winner as best play in 1963, but the Pulitzer Prize judges ignored the recommendation of its three-man jury and refused to hand the award to a drama that was viewed in some circles as rather nasty.

It's possible to view the popular success of "Virginia Woolf" as a lucky and unlucky accident for its playwright. The play was hardly composed of the sort of raw material that usually leads to smash hits. Here was a married couple - named George and Martha, no less, in a not-so-subtle allusion to America's first first couple - having at one another like deadly, sharp-tongued lizards, playing perverse games designed to hurt and humiliate, and playing God with the life of an imaginary child who seems to have as much of an emotional claim on them as a real one would have. The play was - and remains - vastly entertaining, and vastly disturbing.

* * *

After "Virginia Woolf," the usual expectations were thrust upon Mr. Albee: He would become the next great American playwright; he would have a life's worth of Broadway successes.

The Washington Times, December 1, 1996

Two things got in the way.

The first was the history of mid- to late-century Broadway, which pretty much slammed the door shut on playwrights after the 1960s. Since the rapid rise and fall of William Inge in the 1950s, no playwright other than Neil Simon has had much of a Broadway career. Not Sam Shepard, not David Mamet, not John Guare, not Terrence McNally, not Lanford Wilson - none of the steady, talented hands who have defined the art and have earned their reputations and livings primarily from off-Broadway and regional theater productions.

The second obstacle was the very nature of Mr. Albee's plays. His sensibility seems to owe something to Chekhov's sense of musical construction, Eugene O'Neill's willingness to confront the everyday horrors that can wreck families and Eugene Ionesco's sense of comedy and magic. The relationships he depicts are often horrifyingly icy, and his imagination embraces richly symbolic absurdities, which range from a man who once had a third arm to a married couple (human form) encountering another married couple (sea-creature form) on the beach.

This is not the stuff of Broadway.

Mr. Gussow says, "It's possible that if in those middle years, some of those plays, like 'All Over,' had been off-Broadway in a small production rather than with major stars on Broadway, perhaps people might have listened more closely to it. Hard to know."

He adds, "One of the things about 'Virginia Woolf' was that it looked, in its time, as if it might begin a transformation of Broadway - that Broadway would suddenly be welcoming to new and adventurous work. Turned out it wasn't, that that was only the beginning, and the end."

* * *

Like O'Neill, Tennessee Williams and Mr. Shepard, Mr. Albee seems to work from a deep interior landscape (unlike such grittier, social-minded realists as Clifford Odets, Arthur Miller, Lillian Hellman and Mr. Mamet).

"Wherever he chooses to set his plays, I always feel you're in Edward's head," Miss Seldes says.

Interestingly, Miss Seldes segues to Mr. Albee's TriBeCa loft, a former warehouse that is now an artists' co-op. Mr. Albee's home there is spacious and carefully furnished with leather chairs and couches. Sunlight floods through four tall windows that look south toward the Trade Towers. Modern and African art adorns the walls; sculptures occupy an entire edge of the plentiful floor space. (A wee hint of pride in his eye for art escapes when he mentions that while he hasn't the time to read all the plays read by young writers trying to get into his foundation retreat, he picks out all the visual artists himself.)

That setting, Miss Seldes says, is not unlike the world of his plays: very contained, quite perfect.

"You go up in that funny little cage," she says of the freight elevator that carries one up to Mr. Albee's loft, "and you think, 'My God, what will be

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here?' "

* * *

"Virginia Woolf" may well be more vibrant, aggressive and accessible than plays such as "Seascape" - the 1975 Pulitzer winner that ran for 63 performances - or the 1968 combination of "Box" and "Quotations From Chairman Mao Tse-Tung."

Still, the themes of "Virginia Woolf" (need, estrangement, deeply intimate warfare) and the tone (bright, acid) are typical, and it's hard to argue that plays such as "The Lady From Dubuque" and "All Over" - which, like "Three Tall Women," deal with hard truths at death's door - deserve their obscurity.

That was the premise of artistic director James Houghton and his Signature Theatre Company in Manhattan, which has built each season since its founding in 1991 around the work of a single playwright. Since "The Lady From Dubuque" closed after 12 performances in 1980, followed by the quick sinkings of "The Man Who Had Three Arms" and an adaptation of "Lolita" that still gets the playwright's dander up, Mr. Albee's plays had been almost entirely ignored in New York. Mr. Houghton figured Mr. Albee's canon was worth as much of the spotlight as a season at Signature could provide, and so seven Albee works were scheduled during 1993-94. Five of them were New York premieres.

At the same time, "Three Tall Women" was finishing its slow trek to New York. It opened at the English Theatre in Vienna, Austria, in 1991, and appeared in Woodstock, N.Y., before opening off-off-Broadway at the Vineyard Theater in 1994. A season's worth of Albee was at hand, and the elegant production and dominating performances by Myra Carter, Miss Seldes and Jordan Baker in "Three Tall Women" made Mr. Albee "hot" again.

* * *

How has he dealt with the temperature change? Very evenly, to hear him tell it.

The playwright expresses no more than quiet pleasure in such awards as the Kennedy Center Honors. He has been connected to the Honors as one of its artistic advisers for several years and happily notes, "Some of the people I've pushed have actually gotten it."

It's a mild surprise to find that the man who had a Pulitzer ripped out of his hands at a tender age figures it's better for the artistic world to have awards than not to have them.

"He's very durable," says Mr. Gussow, who is working on a biography of Mr. Albee. "He has a real sense of himself and of his own worth."

He also has no illusions about the nature of his business: "All theater is commercial," he states flatly. And while he has certainly argued with critics (see "The Man Who Had Three Arms" or the comments he has made in interviews and play prefaces over the years) and with producers who have lost faith in him, he also knows better than to invest much time or emotion in his public standing. He has always known better.

The Washington Times, December 1, 1996

"Careers are funny things," he wrote in the 1960 preface to "The Zoo Story." "They begin mysteriously, and just as mysteriously, they can end; and I am just at the beginning of what I hope will be a long and satisfying life in the theatre."

It has been long; its satisfactions have no doubt been variable. But it can't be unpleasant to be back in the limelight, with a body of work that has earned him a deserved reputation as one of the most original and influential voices the American theater has known.

****BOX

EDWARD ALBEE

Playwright

BORN: March 12, 1928, in Washington. Adopted by Reed and Frances Albee, heirs to the Keith-Albee vaudeville chain, and named Edward Franklin Albee.

RESIDENCE: New York City; Montauk, Long Island; Coconut Grove, Fla.

EDUCATION: Prepped at the Lawrenceville School, Valley Forge Military Academy and the Choate School. Attended Trinity College in Hartford, Conn., for 1 1/2 years.

FAMILY: Unmarried.

CAREER HIGHLIGHTS: Author of "Zoo Story" (1958), "The American Dream" (1960), "Who's Afraid of Virginia Woolf?" (1962), "Tiny Alice" (1964), "A Delicate Balance" (1966), "Box" and "Quotations From Chairman Mao Tse-Tung" (1968), "All Over" (1971), "Seascape" (1975), "The Lady From Dubuque" (1980), "The Man Who Had Three Arms" (1983), "Three Tall Women" (1991) and other plays.

LOW POINTS: Adaptation of Vladimir Nabokov's "Lolita," 1981: "That was a disgrace. That wasn't my play. It was parts of my play atrociously misused."

AWARDS: Pulitzer Prize for drama in 1966 ("A Delicate Balance"), 1975 ("Seascape"), 1994 ("Three Tall Women"). Tony Award and New York Critics Circle Award for "Who's Afraid of Virginia Woolf?" Gold Medal Award from American Academy of Arts and Letters, 1980. Member of the Theater Hall of Fame. President of the International Theater Institute USA and the Edward F. Albee Foundation.

CREDO: "Never assume that praise has anything to do with value."

GRAPHIC: Photos, A&B) Playwright Edward Albee displays both somber (above) and warmer (right) moods during an interview. "Nothing came into proper aesthetic focus until I was about 28," he says. "I had learned enough, I guess. Or it was time for me to be able to be a writer.", Both By Glenn Stubbe/The Washington Times; Photos, C-E) Left: Elaine Stritch and George Grizzard in the Lincoln Center's "A Delicate Balance." Right: Marty Lodge and Nancy Robinette in Round House Theatre's "Who's Afraid of Virginia Woolf?" Far right: Michael Learned (standing), Marian Seldes and Christina Rouner in the national touring production of "Three Tall Women.", C-E) NO CREDIT; Box, EDWARD ALBEE, By The Washington Times

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Newsmakers 1993

1993; Issue 2

LENGTH: 3269 words

NAME: Robert Redford

PERSONAL:

Full name, Charles Robert Redford, Jr.; born August 18, 1937, in Santa Monica, CA; son of Charles (an accountant) and Martha (Hart) Redford; married Lola Jean Van Wagenen, September 12, 1958; children: Shauna, David James, Amy.

OCCUPATION: Actor and director

ADDRESSES: Office---c/o Wildwood Enterprises, 100 Universal City Plaza, Universal City, CA 91608. Agent---Roger & Cowan, 122 East 42nd St., New York, NY 10168.

EDUCATION: Attended University of Colorado and Pratt Institute, NY; studied at the American Academy of Dramatic Arts, NY.

CAREER:

Actor, 1959---; film director, 1980---. Principal stage appearances include Tall Story, 1959, The Highest Tree, 1960, Sunday in New York, 1961, and Barefoot in the Park, 1963; principal film appearances include Warhunt, 1962, Inside Daisy Clover, 1966, Barefoot in the Park, 1967, Downhill Racer, 1969, Butch Cassidy and the Sundance Kid, 1969, Tell Them Willie Boy Is Here, 1969, Big Fauss and Little Halsey, 1970, Jeremiah Johnson, 1972, The Candidate, 1972, The Way We Were, 1973, The Sting, 1973, The Great Gatsby, 1974, The Great Waldo Pepper, 1975, Three Days of the Condor, 1975, All The President's Men, 1976, A Bridge Too Far, 1977, The Electric Horseman, 1979, Brubaker, 1980, The Natural, 1984, Out of Africa, 1985, Legal Eagles, 1986, Havana, 1991, and Sneakers, 1992. Director of films, including Ordinary People, 1980, The Milagro Beanfield War, 1988, Incident at Oglala, 1992, and A River Runs Through It, 1992. Founder of the Sundance Institute. *h2 Selected awards: Academy Award, 1981, for Ordinary People; Audubon Medal, 1989.

WRITINGS:

The Outlaw Trail, Grosset, 1978.

SIDELITES:

Robert Redford is one of America's favorite film stars, a leading man with movie credits spanning three and a half decades. Instantly recognizable for his all-American blond good looks, Redford has never felt comfortable as a matinee idol and has refused to settle into preconceived notions of how a movie star should look, act, or conduct a career. Indeed, Redford's most important achievements in recent years have come behind the camera: as director of films such as A River Runs Through It and The Milagro Beanfield War and as founder of the prestigious Sundance Institute in Utah. "Robert Redford has been famous for nearly thirty years, the equivalent, in an age of kindergarten attention spans, of a geologic epoch," wrote Philip Caputo in Esquire. "But if fame's horrors confirm the blessings of anonymity, then Robert Redford has provided precious

little tabloid pleasure over the years. It is a testament to the power of Redford's home-on-the-range aura that he seems to have slipped out of Hollywood without paying the requisite celebrity check that is normally handed to matinee idols. He retains a reputation for not making compromises, for maintaining his integrity, for not bowing to the craven demands of the Industry." This self-imposed independence from Hollywood has given Redford an unprecedented degree of control over his work both on- and off-screen, as well as a standard of privacy unknown to most superstars.

Esquire correspondent Mike Barnicle noted: "Redford...is a lock, a guarantee, a walk to the teller's window. He is larger than life and more bankable than any bond, stock, or piece of beachfront property that all the people in his business, all those smarmy, well-tanned and worked-out people, pressing iron and doing wrist curls with one-hundred-dollar bills, could ever dream of purchasing. Robert Redford is a star. A huge star. He is a guy who can change your life just by returning your phone calls." Fame has never sat easily on Redford's shoulders, however. He has always been uncomfortable with his celebrity, feeling that it creates a stumbling block in his championship of important political and environmental causes. "People have been so busy relating to how I look, it's a miracle I didn't become a self-conscious blob of protoplasm," he told New York magazine. "It's not easy being 'Robert Redford.' Sometimes it even makes people angry. They think you're getting paid a lot of money for just sort of floating through something. But it's never been that. Ever. It's always agony."

In New York magazine, Neal Gabler observed that Redford might have been just another Hollywood star with a winning smile, except for the fact that he deployed his looks as a metaphor. "In character after character," Gabler wrote, "Redford explored the idea that we are all trapped as he is, that we can never quite bring into phase who we are with what we represent to others." Redford agreed that what he calls the "handsome thing" might have ruined his life if he had been conscious of it at an earlier age. "As a kid, I was anything but handsome," he said in New York. "Freckles. Totally unruly hair. Barbers used to put a CLOSED sign on the door when I walked up. This 'handsome thing' kind of came later on. I don't think I would have had the perceptions I have about life, the feelings I have about life, had I honestly believed that I was handsome all my life."

Redford's was an ordinary childhood in a stable, if struggling, California family. He was born in 1937, the oldest of two sons of Charles and Martha Redford. In his early youth, the family lived in a mostly Hispanic, working-class neighborhood in Santa Monica. His father, a mail carrier and later an accountant, was a rigid disciplinarian who tried to discourage high-blown ambitions in his children. "It was schizophrenic," Redford remembered in Esquire of his childhood. "Here I was, being told to toe the mark, take it on the chin, accept things, but I was in America, where you could dream and fulfill your dreams." The idea of being a movie star never entered young Robert Redford's head, even though he lived close to the seat of the movie industry. Instead, he read books and played sports, especially baseball. He also got in trouble.

Sometimes with a gang and sometimes alone, the teenaged Redford engaged in petty crimes of vandalism, trespassing, and theft. At 15 he vowed to climb every tower and belfry in town, and once he and a friend broke into a convent school just to prove they could do it. They were caught and reprimanded by the police. "I had so many restraints on me as a kid, being told, 'Don't do this, don't do that.' I'd just go out and do it to show it ain't so," Redford told Esquire.

"And I was aware of the fear you could generate in others through your behavior. You know, going out to the edge."

Never an honor student, Redford still managed to earn sufficient grades to land a baseball scholarship to the University of Colorado in Boulder. He began classes there in 1955 but found himself challenged more by the ski slopes and painting than by the college curriculum. Eventually he lost his scholarship when he skipped baseball practice and engaged in excessive drinking. The stay at the university was not fruitless, however; Redford discovered there that he wanted to be an artist, and a friend suggested he move to Paris to study painting. He worked in the Los Angeles oil fields until he had earned enough to fly to Europe. He wandered from country to country before settling in art school in Florence, Italy.

By late 1957 he was back in California looking for a job. In his Los Angeles apartment building he met a young Mormon woman, Lola Van Wagenen, who encouraged him to try again as an artist. The couple married in 1958 and moved to New York City, where Redford studied painting at the Pratt Institute in Brooklyn. Redford thought he might like to try theatrical set design, so he enrolled at the American Academy of Dramatic Arts in hopes of gaining contacts in the New York theater world. "I'd never been in a play in my life," he told the New York Times. "Acting seemed ludicrous to me, but people kept telling me I could do it." Redford's professors at the Academy were impressed with his budding ability. One of them recommended him as a replacement actor for an ongoing Broadway show, Tall Story, and in 1959 Redford became a full-time performer.

After short stints in Tall Story and another Broadway play, The Highest Tree, Redford quickly found lucrative work in television dramas. In the early 1960s he appeared on such important programs as Playhouse 90, Route 66, Alfred Hitchcock Presents, Bus Stop, and Twilight Zone. He also continued to earn significant roles on Broadway, including the lead in a romantic comedy called Sunday in New York. His movie debut came in 1962, with a low-budget anti-war film called Warhunt.

In 1963 Redford was cast in a new Neil Simon comedy, Barefoot in the Park. He took the role of Paul Brattner, a proper attorney married to a free-spirited young woman with radical ideas about propriety. The show was an immediate hit on Broadway, but Redford remained with it only six months. "My perversity came out," he explained in Newsday. "I created accidents and problems to break the monotony....If you came on with one shoe off one night, at least it made life happen on stage. Otherwise, it got pretty plastic after a while."

His experience with theater convinced Redford that he would rather do movies and television. He moved back to Hollywood and shopped his talents around. A series of lackluster movies such as Inside Daisy Clover and This Property Is Condemned did little to boost his career, and he considered leaving acting. Then, in 1967, he was asked to reprise his Barefoot in the Park role on film, with Jane Fonda in the female lead. The movie was a hit, and the "handsome thing" brought Redford the attention of prestigious producers and directors.

The film that established Redford as a superstar, however, was Butch Cassidy and the Sundance Kid, released in 1969. A comedy/drama about a pair of gunslingers in the waning Wild West, Butch Cassidy and the Sundance Kid earned six Academy Award nominations and was one of the top-grossing movies of the year. The film paired Redford with Paul Newman, and the duo showed an uncanny

screen chemistry that would be repeated in 1973 in the Oscar-winning *The Sting*. The success of *Butch Cassidy* brought Redford numerous offers, but he decided to choose subsequent film work carefully to avoid being swept into meaningless "good guy" roles. Late 1969 brought *Downhill Racer*, a cynical look at an Olympic hopeful, and *Tell Them Willie Boy Is Here*, a western anti-hero vehicle.

Redford deserves credit for defying attempts to pigeonhole him as one year's matinee idol. Still, his fame---dictated though it was by his high standards---caused him problems. "A funny thing happened," he told *Newsweek*. "Somewhere along the line I ran into this fellow out there. This other me. He seemed to be somebody who just got his Eagle Scout badge. It's not someone I can relate to real well. In the beginning I was sort of amused by it. And then it began to be a slightly panicky feeling. And I began to be more obsessive about privacy." Redford bought land in rural Utah for a family retreat and then began buying huge tracts around it to ensure that it would not become overdeveloped. The land now hosts his Sundance Institute, a training facility for independent filmmakers and other artists, as well as a few environmentally sensitive homes.

Ironically, superstardom brought a certain relief from the rigors of Hollywood. Redford felt free to deny interviews about his private life. He also used his muscle to bring projects he liked into production. Two of these, *Jeremiah Johnson* (1972) and *The Candidate* (1972), did slow box-office business initially but have since reaped substantial profits. Other films from that period---*The Way We Were* (1973), *The Sting* (1973), and *Three Days of the Condor* (1975)---were profitable from their release and have become popular classics. New York's *Gabler*, suggesting that Redford filled a superstar niche created specifically by the times, wrote, "Redford was a different star for a different America. There was no saber rattling his soul, no fuse snaking to some internal bomb. Like John F. Kennedy, he was cool and ironic. There was a detachment that perfectly matched the spirit of national complacency....And yet it was not just Redford's good looks that staked a claim on his audience but a suspicion that his characters were always resisting the burden of those looks."

Politics, especially environmental issues, began to consume Redford. In 1976 he convinced Warner Bros. to produce *All the President's Men*, a drama about the two reporters who covered the Watergate scandal for the *Washington Post*. The material did not necessarily lend itself to high drama, but the film was a critical and commercial success, winning best picture of the year honors from the National Board of Review and the New York Film Critics Circle. Another Redford-initiated production, *The Electric Horseman* (1979), offered a similarly jaundiced view of politics and its press coverage as empty posturing. "What Redford has always captured best is the flawed American hero," *Newsweek's* David Ansen observed. "These are characters ripe for packaging and corruption, exploited American Fausts who put their souls on the auction block....The rebounding irony is that no matter how marred the characters he plays, it is Redford's 'perfection' the audience carries home. He is a comfort who would rather be a thorn."

As early as 1970, Redford told the *Toronto Globe & Mail* that he would not spend his entire career as an actor. "I'll stay in acting until I get bored with myself or until I no longer enjoy it," he said. "Then I'll get into something else." Truth to tell, Redford has never become bored by acting, but he has found challenges as a film director that fulfill his artistic nature. In 1980 he directed his first feature-length film, *Ordinary People*, a bitter tale about a dysfunctional upper-class family. Redford won an Academy Award as best

director for his debut work, but the implications of his achievement were more lasting for him. He told Esquire that film direction brought him back to his first love---painting. "Bang! It was a big flash," he said. "I haven't lost it as an artist. Designing a scene, the two, acting and painting, came together."

At the very pinnacle of his career, Redford became even more guarded about his personal life---and even more particular about the films in which he would appear. Esquire's Caputo claimed that the reclusive Redford "began to earn a reputation as a loner and a maverick." That reputation did little to erode the star's popularity, however. After a hiatus of almost four years, he returned to the screen as baseball player Roy Hobbs in *The Natural* (1984). Ansen explained that the film "casts Redford as a secretive athlete with a magical prowess at bat. It's a combination of player and part that can only brighten the golden image Redford disowns." The critic added that in *The Natural* Redford "grounds the movie's bolts of fancy like a lightning rod." In 1985 Redford took the role of hunter Denys Finch Hatton in *Out of Africa*, yet another film that earned multiple Academy Award nominations, including best picture of the year. Redford told New York that his work in *Out of Africa* ranks among the least satisfying of his career. He called Finch Hatton "the most purely symbolic character I've ever played....The toughest. He isn't given any purpose, really, any professional purpose, other than to exist like a bird would."

Perhaps in response to his casting in the shallow role of Finch Hatton, Redford appeared in two subsequent films that offered completely different characters. In *Legal Eagles* (1986) he appeared as a lighthearted attorney, and in *Havana* (1991) he played an aging gambler in the last days before the Cuban Revolution. *Havana* frankly exposed Redford as a man in mid-life, and the actor relished the chance to move away from typecasting. "It wasn't a question of whether I'm now going to play 'age,'" he told New York. "It was a fact of not trying to do anything about what I am....That's one of the things that drew me to the character. Something in him that he can't articulate knows he's gone as far as he's going to go with this life."

Redford's words may have been prophetic. *Havana* did not perform well at the box office, and its star retreated behind the camera to direct again. One of his most notable projects as a director has been the adaptation of Norman Maclean's novella *A River Runs Through It*. Filmed in the gorgeous wilds of Montana, *A River Runs Through It* follows the fortunes of a pair of brothers and their minister father, who communicate best while fly-fishing. "Robert Redford obviously fell in love with Maclean's craggy, lyrical American voice, and you can feel his affection in his voice-over reading of big chunks of the text," wrote Ansen in *Newsweek*. "Redford puts Maclean's story into straightforward chronological form (spanning 1910-1935) and does an honorable job emulating the author's unsentimental, laconically witty style." Caputo praised Redford's daring for overseeing "such an aggressively thoughtful movie," adding that the film is "a slap back at Hollywood's delight in telling its stars that they can't have everything their way."

Hollywood has never been able to crush or even bruise Redford. If, as Gabler noted, some film critics have found him "wooden and passive," he has never languished long without a chance to shine. If the machinations of the industry are distasteful to the star, he simply turns to his own Sundance Institute, where premiums are placed on creativity and innovation. One constant in either arena is Redford's enduring need for privacy, his reluctance to talk about his family or his most personal feelings. McCall's correspondent Natalie Gittelsohn

contended that Redford "has stubbornly refused to shape an image and adopt an attitude, with all the artifice that implies, to present to a world hungry for Redford himself the man behind the star. As does every true artist, he prefers that we know him through his work. And if his often astounding artistry as an actor is sometimes overwhelmed by his equally astounding good looks (which grow only more so as he mellows and matures with time), it just increases his determination to be respected for his talents rather than adored for his physical beauty."

As for the future, Redford has indicated that he will probably appear in fewer movies and direct more. Much of his time is consumed by involvement in environmental causes---he is a strong supporter of the Natural Resources Defense Council, the Environmental Defense Fund, and the National Wildlife Federation, and in 1989 he was awarded a medal by the Audubon Society. "I'm into middle age, and I'm more mature in many ways," he told McCall's. "My kids are grown up now, and I care what they think; before, they were children, and it didn't matter that their father wore makeup and cavorted on the screen with actresses in designer outfits, but now I have a need for more personal commitment and personal dignity." He added: "The world has grown up fast, it's become a very serious place, and I think I want to spend my time more wisely."

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---Anne Janette Johnson

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Major Authors and Illustrators for Children and Young Adults

1992; First Edition

LENGTH: 6942 words

NAME: Maurice Bernard Sendak

VARIANT: Maurice Sendak

PERSONAL:

Born June 10, 1928, in Brooklyn, NY; son of Philip (a dressmaker) and Sarah (Schindler) Sendak.

ADDRESSES: Home--200 Chestnut Hill Rd., Ridgefield, CT 06877.

EDUCATION: Attended Art Students' League, New York, NY, 1949-51.

CAREER:

Writer and illustrator of children's books, 1951--. Worked for comic book syndicate All American Comics part time during high school, adapting newspaper strips for comic books; Timely Service (window display house), New York City, window display artist, 1946; F.A.O. Schwartz, New York City, display artist, 1948-51. Co-founder and artistic director of national children's theater, The Night Kitchen, 1990--. Parsons School of Design, Yale University, former instructor. Set and costume designer for numerous of opera productions in the United States and Great Britain, including Mozart's "The Magic Flute," for Houston Grand Opera, 1980; Leos Janacek's "The Cunning Little Vixen," for New York City Opera, 1981; Serge Prokofiev's "Love for Three Oranges," for Glyndebourne Opera, 1982; Mozart's "The Goose of Cairo," for New York City Opera, c. 1984, and "Idomeneo," for the Los Angeles Opera, 1988; and Maurice Ravel's "L'Enfant et les Sortilèges" and "L'Heure Espagnol," both for New York City Opera, both 1989; also designer for the film The Nutcracker: The Motion Picture, 1986. Has appeared in the films The Lively Art of Picture Books, c. 1965, and Maurice Sendak, Weston Woods, 1986; appeared in "Mon Cher Papa" episode of American Master Series, PBS-TV, 1987. Exhibitions: Sendak's illustrations have been displayed in one-man shows at the School of Visual Arts, New York City, 1964, Rosenbach Foundation, Philadelphia, PA, 1970 and 1975, Trinity College, 1972, Galerie Daniel Keel, Zurich, Switzerland, 1974, Ashmolean Museum, Oxford University, 1975, American Cultural Center, Paris, France, 1978, and Pierpont Morgan Library, New York City, 1981.

MEMBERSHIPS:

Authors Guild, Authors League of America.

AWARDS:

New York Times Best Illustrated Book award, 1952, for A Hole Is to Dig, 1954, for I'll Be You and You Be Me, 1956, for I Want to Paint My Bathroom Blue, 1957, for The Birthday Party, 1958, for What Do You Say, Dear?, 1959, for Father Bear Comes Home, 1960, for Open House for Butterflies, 1962, for The Singing Hill, 1963, for Where the Wild Things Are, 1964, for The Bat-Poet, 1965, for The Animal Family, 1966, for Zlateh the Goat and Other Stories, 1968, for A Kiss for Little Bear, 1969, for The Light Princess, 1970, for In the Night Kitchen,

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1973, for *The Juniper Tree and Other Tales from Grimm* and *King Grisly-Beard*, 1976, for *Fly by Night*, 1981, for *Outside Over There*, and 1984, for *The Nutcracker*; Caldecott Medal runner-up, American Library Association, 1954, for *A Very Special House*, 1959, for *What Do You Say, Dear?*, 1960, for *The Moon Jumpers*, 1962, for *Little Bear's Visit*, 1963, for *Mr. Rabbit and the Lovely Present*, 1971, for *In the Night Kitchen*, and 1982, for *Outside Over There*; Spring Book Festival honor book, 1956, for *Kenny's Window*; Caldecott Medal, 1964, Lewis Carol Shelf award, 1964, International Board on Books for Young People award, 1966, Art Books for Children award, 1973, 1974, 1975, Best Young Picture Books Paperback Award from Redbook, 1984, and Children's Choice award, 1985, all for *Where the Wild Things Are*; Chandler Book Talk Reward of Merit, 1967; Hans Christian Andersen International Medal (first American to receive this award), 1970, for body of his illustration work; Art Books for Children award, 1973, 1974, 1975, and Redbook award, 1985, for *In the Night Kitchen*; American Book Award nomination, 1980, for *Higglety Pigglety Pop!; or, There Must Be More to Life*; Boston Globe/Horn Book award, 1981, New York Times Outstanding Book, 1981, and American Book Award, 1982, all for *Outside Over There*; Laura Ingalls Wilder Award, Association for Library Service to Children, 1983, for "a substantial and lasting contribution to children's literature." L.H.D., Boston University, 1977; honorary degrees from University of Southern Mississippi, 1981, and Keene State College, 1986.

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Also contributor of illustrations to McCall's and Ladies' Home Journal, 1964. Many of Sendak's books have been translated into foreign languages; Where the Wild Things Are has been translated into sixteen languages. Collections of Sendak's manuscripts are kept at the Museum of the Philip H. and A. S. W. Rosenbach Foundation in Philadelphia, PA, and in the Kerlan Collection at the University of Minnesota, Minneapolis.

WORKS: Working on set and costume designs for stage adaptations of "Peter Pan" and "Hansel and Gretel" for his Night Kitchen children's theater.

ADAPTATIONS: Film strips with cassettes have been produced by Weston Woods of Where the Wild Things Are, 1968, Pierre, Chicken Soup with Rice, Alligators All Around, and One Was Johnny, all 1976; Where the Wild Things Are has also been made into a cassette by Caedmon, 1988; a film of In the Night Kitchen has also been produced by Weston Woods, 1988; Higglety Pigglety Pop! has been adapted as a Braille book and a record by Caedmon Records; a talking book version of In the Night Kitchen is available; toy "Wild Thing" dolls have been created by Harper.

SIDELITES:

The first American to win a Hans Christian Andersen International Medal, Maurice Sendak has been a major figure in the evolution of children's literature since the 1960s. With books like his Caldecott-winning Where the Wild Things Are, Sendak has led the way in trying to create more realistic child characters who are not the nostalgic models of innocence and sweetness that many authors portrayed in books before the 1960s. By creating drawings inspired by everything from nineteenth-century illustrators to twentieth-century cartoon artists, Sendak has also demonstrated an artistic adaptability that is nonconventional. Because of these deviations from what was once considered acceptable forms of writing and illustrating for children, Sendak has been the object of much controversy. But Jill P. May observes in the Journal of Popular Culture that "although Sendak's works seem disgusting to some U.S. educators, librarians, and parents, his books are found in most public libraries and elementary school libraries." And authorities such as writer and critic John Rowe Townsend, author of Written for Children: An Outline of English Language Children's Literature, consider Sendak "the greatest creator of picture books in the hundred-odd years' history of the form."

Critics of Sendak's work often argue that youngsters are not ready for the themes and images he presents. "Sendak has forthrightly confronted such sensitive subject matters as childhood anger, sexuality, or the occasionally murderous impulses of raw sibling rivalry," writes Selma G. Lanes in her *The Art of Maurice Sendak*. This "honesty has troubled or frightened many who would wish to sentimentalize childhood--to shelter children from their own psychological complexity or to deny that this complexity exists," comments *Dictionary of Literary Biography* contributor John Cotham. For the artist this exploration of children's feelings has been more of a personal quest than a desire to break new ground in juvenile literature. Many of his books refer--to a greater or lesser degree-- to his own past experiences. "Primarily," Sendak reveals in Steven Heller's *Innovators of American Illustration*, "my work was an act of exorcism, an act of finding solutions so that I could have peace of mind and be an artist and function in the world as a human being and a man. My mind doesn't stray beyond my own need to survive."

The son of Jewish immigrants from Poland, Sendak grew up in a poor Brooklyn neighborhood with his older brother, Jack, and sister, Natalie. A number of factors in the artist's early life prevented him from having a normal, stable childhood. One problem was that his family never stayed in one neighborhood for very long, moving from apartment to apartment every time their landlords painted because Sendak's mother could not stand the smell of fresh paint. Sendak had a hard time making friends not only because of this, but also because he was very sickly--he suffered from measles, double pneumonia, and scarlet fever between the ages of two and four. His parents were very reluctant to let their son go outside and play for fear he would become sick and die. So the young Sendak spent much of his time in bed, looking out his bedroom window at the other children playing and becoming obsessed with the idea that he might not have long to live. "I was a miserable kid," he confesses to Lanes.

But Sendak found some escape through drawing, books, movies, music, and his own imagination. Contrary to what one might think a future writer and artist would read as a child, Sendak mostly read comic books--especially those featuring Mickey Mouse and other Disney characters--and some of his later illustrations clearly reflect this early influence. He also loved to go to the local theater and watch musicals and comedies like the Stan Laurel and Oliver Hardy films. One area where Sendak did deviate in his tastes for popular American culture was in his love of classical music, especially the music of Mozart. He often listened to classical music on the radio, and he would have taken piano lessons except that his parents could only afford lessons for his older brother Jack.

Sendak found a cheaper way to express his creativity by drawing and writing stories. During his many long days spent sick in bed, the young artist would sketch the people and houses in his neighborhood, dreaming up fantasies for them to be in. "There is not a book I have written or picture I have drawn that does not, in some way, owe those neighborhood children its existence," the artist reveals in Lanes's *Down the Rabbit Hole: Adventures and Misadventures in the Realm of Children's Literature*. He learned to make up stories from his father, who would amuse his children with fantastic tales that he would improvise. "Sendak feels that his father's stories were the first important source from which his work developed," according to Cotham. When he was about seven years old, Sendak and his brother, Jack, started writing down stories on cardboard discarded from shirt wrappings. Later, Jack also became a children's author, and two of his books have been illustrated by Sendak.

Sendak's first step toward becoming a professional illustrator came in high school when he worked on backgrounds for the comic strips "Mutt and Jeff," "Tippy," and "Captain Stubbs"; he also wrote his own comic strip for his school newspaper and illustrated a physics book, *Atomics for the Millions*, for one of his teachers. After he graduated, Sendak did not go to college as his father wished because he hated school and was eager to leave the strictures of the classroom as soon as possible. Instead, he worked for about two years in a warehouse in Manhattan. Leaving that job in 1948, Sendak designed mechanical wooden toys with Jack, and they tried to sell them to the famous New York toy company, F.A.O. Schwartz. Their plan did not succeed, but Sendak was hired to work on the store's window displays. One of his displays was seen by noted illustrator Leonard Weisgard, who offered Sendak a commission to illustrate *Good Shabbos, Everybody*.

At the same time Sendak was working for Schwartz he attended the Art Student's League, where he received encouragement from one of his instructors, John Groth, who told him that his time would be better spent if he left school and actively practiced his art in the real world. This idea appealed to Sendak. He left the art school and tried submitting his drawings to publishing houses. He was rejected many times, though, by editors who felt his work was old-fashioned. Indeed, Sendak had been influenced very early by such nineteenth-century illustrators as George Cruikshank, John Tenniel, Wilhelm Busch, and Louis Maurice Boutet de Monvel, whose intricate, cross-hatching style was nothing like the simpler style preferred by book editors in the 1940s and 1950s.

Then F.A.O. Schwartz's children's book department head Frances Christie introduced Sendak to Harper and Brothers editor Ursula Nordstrom. It was Nordstrom who gave Sendak his education in the business of book publishing, and she also carefully selected books for the artist to illustrate that would help him develop his craft and reputation. "I loved her on first meeting," Sendak remembers in *The Art of Maurice Sendak*. "My happiest memories, in fact, are of my earliest career, when Ursula was my confidante and best friend. She really became my home and the person I trusted most." Nordstrom arranged for Sendak to be the illustrator for Ruth Krauss's *A Hole Is to Dig*, the book that first established Sendak as an important illustrator. *A Hole Is to Dig* was such a popular and critical success that Sendak was able to quit his job at F.A.O. Schwartz and work as a free-lancer.

During the 1950s Sendak learned how to be flexible and adapt his drawings to the texts they accompanied. Many illustrators of that time period were not able to do so, the artist tells Heller: "That's what doomed a lot of the illustrators working then. And that was the one thing Ursula was absolutely not going to let happen to me.... I was going to learn how to draw in a variety of styles. I think my books are identifiable, but they all look different because illustrators are secondary to the text. If you insist on being primary to the text, then you're a bad illustrator." Sendak's illustrations have thus varied from the line drawings of *Kenny's Window* and *Where the Wild Things Are* to the cartoonish style of *In the Night Kitchen* to the highly-detailed, cross-hatching style found in *Outside Over There* and his drawings for the books by the Brothers Grimm.

To make ends meet, the artist illustrated as many books as he could, so at first he did not have much time to do any of his own writing. Nordstrom, who had done so much for his illustrating, also later encouraged Sendak to write his own children's books. His first two efforts, *Kenny's Window* and *Very Far Away*, did

not satisfy the artist completely. He calls Kenny's Window "overwritten" and "not well illustrated"; and although Sendak liked the story in *Very Far Away*, he has considered reillustrating the book. With *The Sign on Rosie's Door*, however, the artist created his first memorable character. Rosie is based on a real girl that Sendak remembers from his Brooklyn childhood. The book draws from the sketches he once made of Rosie and her friends in 1948 and 1949, and the story line uses some actual events and quotes the real Rosie directly in some cases. The fictional Rosie became the model for the typical Sendak character: strong-willed, honest, and--above all--imaginative.

"Rosie personifies Sendak's ability to empathize with the triumphs and terrors of childhood," observes John Lahr in the *New York Times*. *The Sign on Rosie's Door* is a simple story about a group of children with nothing to do on a long summer day in the city. Rosie, a somewhat bossy, but friendly and highly imaginative ten-year-old girl, shows her friends how to use fantasy to chase away their boredom. Later, Rosie became a television star when Sendak wrote, directed, and composed lyrics for a half-hour animated special that aired in 1975; and this led in turn to the artist's first venture into live theater when he designed the sets and wrote lyrics for a stage version produced in 1980.

Sendak's next work, *The Nutshell Library*, also features some of the characters from *The Sign on Rosie's Door*. Comprised of an alphabet book, a counting book, a book about the seasons, and a cautionary tale--all measuring only two-and-one-half by four inches--*The Nutshell Library* books have been highly praised for Sendak's skill "at integrating text, design, and illustrations," according to Cotham. Today, they are still considered by many critics to form one of the artist's most successful efforts.

After illustrating several picture books for other authors, Sendak decided to write some picture books himself as a way of controlling the wordiness he felt prevented him from expressing what he wanted to say in his illustrated books. "I finally came to grips with what my theme was and found the form most suitable to me as a writer and illustrator," he says in Heller's book. Picture books differ from illustrated books in that they consist mostly of illustrations accompanied by only short passages of text, while illustrated books are mostly text with only a few illustrations. During the following years, Sendak composed three picture books that he considers to form a loose trilogy: *Where the Wild Things Are*, *In the Night Kitchen*, and *Outside Over There*. Although the three stories seem unrelated, the artist says in *The Art of Maurice Sendak* that they "are all variations on the same theme: how children master various feelings-- anger, boredom, fear, frustration, jealousy--and manage to come to grips with the realities of their lives."

One common aspect of these books is that they all involve the main character's voyaging into some type of fantasy world. In *Where the Wild Things Are* Max has an argument with his mother and is sent to his room without supper. He deals with his anger by imagining himself sailing to an island ruled by enormous, frightening monsters and becoming their king. However, Max soon becomes lonesome for his family and decides to return home. The fantasy world of *In the Night Kitchen* is a place that looks like a New York City skyline except that the buildings are made up of 1930s-era food boxes, bottles, and kitchen utensils. Here, bakers who all resemble the comedian Oliver Hardy work all night making goodies. When Mickey--who is named after Mickey Mouse--finds himself in the Night Kitchen he saves the day by finding milk for the bakers' cake. *Outside Over There*, which was marketed as both a children's and adult book, has a much

more serious tone than *In the Night Kitchen*. It tells how Ida, who is very jealous of her baby brother, neglects him, until one day goblins kidnap the baby and take him to another world "outside over there." By traveling to this other world Ida reaffirms her love for her brother and manages to rescue him from the goblins.

Just as Sendak's characters resolve any crises they might have by traveling to a world of imagination, Sendak himself uses his imagination in some of these books as a means of releasing some of his own private conflicts. Depending on the book, this is true to a greater or lesser extent. For example, the monsters in *Where the Wild Things Are* were inspired by the artist's hated Brooklyn relatives. "I wanted the wild things to be frightening," Sendak remarks in *The Art of Maurice Sendak*. "But why? It was probably at this point that I remembered how I detested my Brooklyn relatives as a small child.... They'd lean way over with their bad teeth and hairy noses, and say something threatening like 'You're so cute I could eat you up.' And I knew if my mother didn't hurry up with the cooking, they probably would."

The events that preceded the writing of *In the Night Kitchen* had an even greater role in the creation of that book. In 1967 Sendak suffered a heart attack, lost his mother and beloved Sealyham terrier, Jennie, to cancer, and, two years later, his father also died. After these tragic events, the artist left New York City and moved to Connecticut. In *In the Night Kitchen* was a way for Sendak "to do a book that would say goodbye to New York," he tells Martha Shirk in a *Chicago Tribune* article, "... and say goodbye to my parents, and tell a little bit about the narrow squeak I had just been through." In the story, Mickey's brush with death when he is nearly baked in a cake symbolizes Sendak's own close call. In *In the Night Kitchen*, the artist concludes in a *New York Times* article by Lisa Hammel, is about his "victory over death."

Although *In the Night Kitchen* is an important book to Sendak, he has called *Outside Over There* his most personal work. "The book is obviously related to my own babyhood when my sister, Natalie, Ida's age, took care of me," he reveals to Jean F. Mercier in *Publishers Weekly*. The tale has its roots in the real-life story of the kidnapping of famous American pilot Charles Lindbergh's baby in 1932. Sendak recalls in his *New York Times Book Review* article how at the time he was "4 years old, sick in bed and somehow confusing myself with this baby. I had the superstitious feeling that if he came back I'd be O.K., too. Sadly, we all know the baby didn't come back. It left a peculiar mark in my mind." *Outside Over There* "is really a homage to my sister, who is Ida," the artist later adds. Sendak has never directly revealed the deep personal turmoils that his books at times express, but whatever they are *Outside Over There* has been the most therapeutic work for him. "I think it's the best thing I've done in my life," he says to *Contemporary Authors* interviewer Jean W. Ross. "It's the book I've searched for and scratched for.... What I got was as close to the realization of vision as I've ever experienced in my creative life.... It's a personal salvation and recovery of vision," he later adds.

Because of the personal value of *Outside Over There* to Sendak the relatively smaller sales of the book have not been a great concern to him. The problems that some of his other books have caused him have been much more troubling. Sendak first became a controversial figure with the publication of *Where the Wild Things Are*. Many critics and educators complained that the monsters were too frightening for small children. Critics like Bruno Bettelheim even felt that the book could cause psychological damage to sensitive children. In the

Ladies' Home Journal he writes that Sendak "failed to understand ... the incredible fear it evokes in the child to be sent to bed without supper, and this by the first and foremost giver of food and security--his mother." Sendak responds to this criticism in Mark I. West's *Trust Your Children: Writers against Censorship in Children's Literature* by pointing out that Bettelheim had not even read the book. "He simply based his judgment on someone else's summary of it. Because of his article, all sorts of people said that the book was psychologically harmful to children. This hurt the book, and it hurt me. Since then Bettelheim has come full circle, but the damage had already been done."

A number of other books by Sendak have been criticized and even censored for various reasons. *In the Night Kitchen* was attacked by some reviewers because of its use of cartoon-style illustrations. Some people "dismiss comic books as vulgar trash," observes Sendak. But most of the objections have been aimed at the illustration in the book that shows Mickey completely nude from the front. Many librarians defaced the book by drawing diapers or underwear on Mickey to hide his genitals. "It's as if my book contains secret information that kids would be better off not knowing. This whole idea, of course, is ridiculous," says Sendak, pointing out that children are naturally open about their bodies until adults teach them to be ashamed of them. Another more recently-censored book by Sendak is *Some Swell Pup; or, Are You Sure You Want a Dog?*, a realistic guide to taking care of puppies, which was censored because of an illustration showing a dog defecating. According to Sendak in a *New York Times* article by Bernard Holland, censoring books that portray some of the facts of life to children is more for the benefit of the adult than the child: "Children are willing to expose themselves to experiences. We aren't. Grown-ups always say they protect their children, but they're really protecting themselves. Besides, you can't protect children. They know everything."

After moving to Connecticut, Sendak found peace and quiet by living in virtual isolation during much of the 1970s. Here, in a ten-room stone and clapboard house a few miles outside of Ridgefield, he worked ten to eleven hours a day in a room he converted into a studio. Many of the books he worked on at this time were picture books for other authors, as well as his own *Outside Over There*. Sendak felt that with this book he had gone about as far as he could go with picture books and he needed to move on to something else. In 1980, after "years spent on picture books, Sendak was ready to get out of his 'solitary confinement' and do his first opera project," writes Theatre Crafts contributor Ellen Levene.

Designing the sets and costumes for Mozart's *The Magic Flute*, Sendak later worked on the designs for such operas as *The Cunning Little Vixen* and *The Love of Three Oranges* and the stage and film versions of *The Nutcracker*. He also wrote the lyrics and did designs for his own *Where the Wild Things Are* and wrote a libretto for *Higglety, Pigglety, Pop!* Since becoming a classical music fan as a boy, Sendak had always wanted to get closer to the works of the masters, especially Mozart. Often, while writing and illustrating his books he would listen to Mozart for inspiration, and he has consequently memorized many of Mozart's compositions. The image of Mozart has even entered into some of Sendak's illustrations, but this was never enough for the artist. "That is why the operas are so important," Sendak tells Ross, "because by costuming and setting them I have come as close to the music as I ever have in my life. I'm now literally on the stage, and I'm coloring Mozart, illustrating him in the way I used to illustrate people's stories."

But Sendak wanted to do more with his work in the opera than repeat what others had done before him. Discussing his stage version of *Where the Wild Things Are* with Horn Book interviewer David E. White, the artist observes: "There are too many operas called children's operas. Most of them suffer for this very reason. They are written down to children, as though children could not appreciate the full weight of good musical quality. So I want *Wild Things* to be an opera which is comical and quite serious, a work that will satisfy adults as well as children." The same is true of the previously-produced operas and ballet with which Sendak has been involved. For example, when Sendak was asked to help with a new production of *The Nutcracker* he refused because he did not like the almost plotless story that had been used in earlier performances. However, he accepted the job when his own version of the stage drama was accepted. It was truer to the original book by E. T. A. Hoffman, which centers on the sexual and emotional coming-of-age of a young girl.

In order to have more freedom in the type of work he wanted to do for the theater, Sendak co-founded--with fellow writer Arthur Yorinks--a national theater for children in 1990 that he named *The Night Kitchen*. As the artistic director of the theater, he now hopes to produce new versions of such plays as *Peter Pan* and *Hansel and Gretel* that will not talk down to children. "Our work is very peculiar, idiosyncratic . . .," Sendak tells New York Times contributor Eleanor Blau. "I don't believe in things literally for children. That's a reduction." Believing that children and adults should be treated with equal respect, he later adds: "Children are more open in their hearts and heads for what you're doing.... They're the best audience in town."

Sendak has never had children of his own or been married, but he tells White that having contact with children is not necessary for him to write tales that young audiences can appreciate. What is important is what he calls the "peculiar relationship with myself that allows me to dip endlessly into feelings which are not available to most people." By maintaining contact with the child within him, Sendak can easily relate to children while also touching on subjects and feelings that can stir recognition in adults. "We've all passed the same places," says the artist. "Only I remember the geography, and most people forget it."

The connection with the imagination and fantasy of childhood has always been Sendak's primary motivation in all that he has done. "The writing and the picture-making are merely a means to an end," he says in *Down the Rabbit Hole*. He then remarks, "It has never been for me a graphic matter--or even, for that matter, a word matter! To discuss a children's book in terms of its pictorial beauty--or prose style--is not to the point. It is the particular nugget of magic it achieves-- if it achieves. It has always only been a means--a handle with which I can swing myself into--somewhere or other--the place I'd rather be."

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HEADLINE: Montanan sees changes in society, with regions holding key to power

BYLINE: Kim Murphy, Los Angeles Times

DATELINE: MISSOULA, Mont.

BODY:

MISSOULA, Mont. - It started when Chuck Kaparich, the cabinetmaker, dragged a wooden horse into the mayor's office. There were four others back at the shop, and now Mr. Kaparich had only one question: If he built a carousel - a glittering, organ-thumping carousel - would the city accept it?

Daniel Kemmis remembers looking at the woodcarver and feeling - how to put the best face on it? - annoyed. He wondered how he was going to get Mr. Kaparich, no less the horse, out of his office.

"Sit down and tell me about yourself," he said instead.

Mr. Kemmis talked to Mr. Kaparich for an hour. Then the city created a foundation and found a place to lay out a carousel. The high school opened its wood shop, and hundreds of people signed up for classes. For three years, volunteers poured into Mr. Kaparich's garage to sand and carve and paint.

Restaurants dedicated proceeds. Buttons were sold for \$ 2. Students folded laundry and washed cars. In the end, they sponsored four horses with a donation of 1 million pennies - 6,000 pounds of copper.

"You have no concept of what a million pennies is until you see it transformed into horses," says Mr. Kaparich, whose carousel opened last year. "Some people say this is the most rewarding thing they've ever done in their lives. But I don't think people know yet what's happened to them in Missoula - that they're a little more civil. . . . that you build communities by building bridges between people, and from that comes a richer place to live."

For Mr. Kemmis, it was an illustration of how living cities work, from the roots up. It was a small example of what it means when people act like citizens, instead of taxpayers.

As a mayor from a state known for its tax protesters and anti-government radicals, Mr. Kemmis has become a hot ticket on the municipal speaking circuit - a visionary to a generation of leaders seeking to rebuild the foundations of civil society in their communities and, in the process, reshape the national political discourse.

These communitarians - advocates can be found on library boards in West Virginia, redevelopment agencies in Texas and city councils across the country

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- foresee a future in which real political power is concentrated less in states and nations and more in "city-states" - regional entities that become economic powerhouses by way of a shared vision and harmonious development plan.

"It's nothing less than a reclaiming of the human capacity for cooperation," says Mr. Kemmis, a Democrat who left his mayoral job last month for a new platform as director of the University of Montana's Center for the Rocky Mountain West.

From there, he hopes to take his healing message to the debates over property rights, the environment, growth and public lands that are fracturing the American West.

The message: With globalization in the world economy, the idea of the nation must make way for more organic forms of government; in America, cities that ally themselves with suburbs and surrounding rural communities can seize a place on the world stage; governments can no longer afford to act as the brokers of uneasy compromise among divergent interest groups; decision-making must spring, like the carousel, from citizen alliances.

"We have too much of a tendency to define how we're doing politically by how we feel about the presidency or about the national government," Mr. Kemmis said in a recent interview at the Missoula coffeehouse where he has become a morning fixture.

"What's most interesting to me is that those places where strength is being nurtured within the body politic . . . tend to be at this point small and local," Mr. Kemmis says. "The key to it seems to be that strength returns when people start learning the meaning of citizenship. You start taking responsibility for making things work."

In Missoula, for the most part, things do work. The city took its share of hits with the decade's decline of the wood products industry, but has rebounded with big job growth in retail, services and a host of small new entrepreneurs. Now, Missoulians' biggest fear is that the city's idyllic lifestyle will attract floods of wealthy immigrants, driving out those who can no longer afford to live there.

Interest in renewing the foundations of community and civil society has caught fire in intellectual circles nationwide in recent years, this at a time when declining voter turnout, increasing mistrust of government, reduced ties to churches and civic organizations seem to be the order of the day.

What is unique in the stream of intellectuals calling for civic revival is that Mr. Kemmis had a city in his hands for six years.

In talks across the country, he uses his two books, *Community and the Politics of Place* and *The Good City and the Good Life*, as vehicles for inspiring urban renewal.

Yet, Mr. Kemmis does have his detractors.

He has been nicknamed "Mayor Moonbeam" and criticized for spending too much time talking and planning and not enough time doing. Not long after he announced his resignation, Mr. Kemmis recalls, he was walking downtown when a

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man on a motorcycle yelled:

"Boy, am I glad we're getting rid of you."

"Dan . . . sits back and thinks about things," said Mark Helean, a restaurant owner who ran against Mr. Kemmis in 1993, when he was seeking re-election to a four-year term. "It starts a dialogue in the community, and that's good."

But Mr. Helean argued that most communities cannot afford such visionaries because the end result divides residents along socioeconomic lines.

"The greenbelts are a wonderful thing, but it drives up the values of properties to the point where it prevents individuals from living there anymore," Mr. Helean said. "Dan's vision is to create this little utopia, and in doing so, the cost of living there becomes beyond the means of the very community that he purports to serve."

Don't get economist John Crocker started on the carousel: With everything else the city needs, he wants to know, why is it spending money on wooden horses?

"You know, I was walking by the carousel one night just last week, and here's this beautiful carousel, all lit up, and right next to it, here are these two drunks, asking for money," he said.

"Very interesting juxtaposition, don't you think?"

Mr. Kemmis concedes the point but returns to the fact the carousel was the city's idea, not his.

"I guess what I learned from that is I don't think there is any science to predicting what's really going to capture a community's imagination."

"Beyond any doubt, there are more people in Missoula who now believe themselves capable of doing more than they thought they were capable of doing, and who believe the community is capable of more than they would have thought it was capable of," Mr. Kemmis said. "I think that may be the test of the health of a democracy:

that sense of capacity to do difficult tasks."35.65

GRAPHIC: PHOTO(S): (Los Angeles Times Photo: Michael Gallacher) Former mayor Daniel Kemmis, at a coffeehouse in Missoula, Mont., says his city illustrates "nothing less than a reclaiming of the human capacity for cooperation." His success has made him a popular speaker.

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THE DALLAS MORNING NEWS

January 3, 1997, Friday, HOME FINAL EDITION

SECTION: NEWS; Pg. 35A

LENGTH: 794 words

HEADLINE: San Antonio professor wins national prize Arturo Madrid honored as scholar, educator and strong, effective voice on Hispanic issues

BYLINE: Bruce Tomaso, Staff Writer of The Dallas Morning News

BODY:

A distinguished professor at San Antonio's Trinity University has been awarded the highest prize bestowed by the National Endowment for the Humanities.

Dr. Arturo Madrid is one of five people who will receive the endowment's 1996 Charles Frankel Prize from President Clinton on Thursday.

The president announced the Frankel Prize winners, as well as 12 recipients of the National Medal of Arts, on Thursday,

"The arts and humanities are essential to our growth and renewal as a people," Mr. Clinton said. "Through these awards, we commemorate the contributions of distinguished artists and scholars whose work reflects the strength and diversity of America's cultural heritage."

The Frankel prize honors people who have made outstanding contributions to the public's understanding of history, literature, philosophy and other humanities disciplines. Past winners include Pulitzer Prize-winning novelist Eudora Welty; historian David McCullough, whose biography of Harry S. Truman also won a Pulitzer; and documentary filmmaker Ken Burns.

Other winners for 1996 are:

* Television journalist Bill Moyers, who has produced for public television numerous documentary explorations of ideas and issues in contemporary American life.

* Rita Dove, former poet laureate of the United States.

* Doris Kearns Goodwin, a prominent scholar of the American presidency.

* Political philosopher and civil activist Daniel Kemmis.

"I am thrilled, and I'm honored to be put in such distinguished company," Dr. Madrid said.

The 57-year-old professor was chosen for the prize, according to Trinity officials, "for his extraordinary contributions toward developing the intellectual resources of the Latino community and pioneering scholarship on Chicano literary and cultural expression."

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Ronald Calgaard, Trinity's president, said: "Arturo Madrid is a distinguished scholar of the humanities, a gifted teacher and an articulate national voice for the impact of Hispanic life on American culture.

"Through his numerous essays, speeches and service on boards and commissions, Dr. Madrid has given voice to the concerns of the Latino community, and in doing so he has raised the level of public discourse on those issues."

Dr. Madrid joined the Trinity faculty in 1993 as the Norine R. and T. Frank Murchison Distinguished Professor of the Humanities.

Before that, he was president of the Tomas Rivera Center, a research organization he founded in 1984 to focus on national issues related to Hispanics. The center is affiliated with Trinity and the Claremont Graduate School in Claremont, Calif.

Dr. Madrid is an honors graduate of the University of New Mexico and received a doctorate in Hispanic languages and literature from the University of California at Los Angeles. He has taught at Dartmouth College, the University of California at San Diego and the University of Minnesota, where he also held administrative positions.

He is a founder of the National Chicano Council for Higher Education, the nation's first organization dedicated to advancing the status of Chicanos in higher education. He also helped establish the National Hispanic Scholar Achievement Program of the College Board, the top U.S. program recognizing Latinos for academic excellence.

Dr. Madrid serves on the boards of directors of the San Antonio Museum of Art, Texas Public Radio and the National Center for Education and the Economy. He is an elected fellow of the Council of Foreign Relations and the National Academy for Public Administration.

He also is a member of the board of directors of the A.H. Belo Corp., which owns media properties including The Dallas Morning News and WFAA-TV (Channel 8) in Dallas, the Bryan-College Station Eagle, the Arlington Morning News and television stations KHOU in Houston and KOTV in Tulsa, Okla.

The Frankel Prize is awarded annually to a maximum of five Americans who are nominated by state humanities councils, museums and historical societies, libraries, public broadcasting stations and colleges and universities.

The prize, first presented in 1989, is named for the late Charles Frankel, a longtime professor of philosophy at Columbia University and an assistant secretary of state for educational and cultural affairs under President Lyndon B. Johnson.

Winners of the National Medal of Arts, also announced Thursday, were: playwright Edward Albee; actor and director Robert Redford; composer Stephen J. Sondheim; opera conductor Sarah Caldwell; photographer Harry Callahan; theater director Zelda Fichandler; composer and musician Eduardo "Lalo" Guerrero; jazz musician Lionel Hampton; dancer and choreographer Bella Lewitzky; arts patron Vera List; author and illustrator Maurice Sendak; and the Boys Choir of Harlem.

THE DALLAS MORNING NEWS, January 3, 1997

GRAPHIC: PHOTO(S): Arturo Madrid.

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THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

December 8, 1996

REMARKS BY THE PRESIDENT AT
KENNEDY CENTER HONORS RECEPTION

The East Room

5:48 P.M. EST

THE PRESIDENT: Thank you very much, and welcome to the White House. Every year, Hillary and I look forward to the Kennedy Center Honorees coming here, especially because this is such a great season of celebration. Tonight we pay tribute to five performing artists whose work has transformed the landscape of American art.

America is more than the land we live on. It is even more than its people. It is an ideal. Our artists express that ideal and give voice to the common experience. They are the singers of the American soul. Their art challenges us and deepens our understanding of ourselves and the world around us. It is my privilege to welcome them, along with their families and friends, to the White House.

Edward Albee's life epitomizes the rebellious spirit of art. Maybe I ought to repeat that. (Laughter.) From childhood, he challenged convention. He left college for the streets of New York where he worked by day and wrote by night. For 10 years he pursued his art with single-minded purpose, but without recognition.

Then, in only three weeks in 1958, he wrote a play that took the American theater by storm and changed it forever. "Zoo Story," a play about a young drifter and a well-to-do stranger who meet on a lonely park bench. It was the first of many plays by Edward Albee that dared us to look at ourselves in the same stark light he turned on our fears, our failings and our dreams. For over 40 years, his work has defied convention and set a standard of innovation that few can match. From "Who's Afraid of Virginia Woolf," to "Tiny Alice," to "Three Tall Women," his plays have invigorated the American theater and inspired a new generation of playwrights to do

the same.

Tonight our nation -- born in rebellion -- pays tribute to you, Edward Albee. In your rebellion, the American theater was reborn. (Applause.)

Bennett Leslie Carter was born in the tough New York neighborhood that became the site of the Lincoln Center, where eight decades later he would be cheered to the rafters. From the small clubs of the Harlem Renaissance where he began playing saxophone to world tours for the biggest of the big bands, Benny Carter redefined American jazz. From the start, his fellow musicians said the way he played the sax was amazing. They say that about me, too. (Laughter.) But I don't think they mean it in quite the same way. (Laughter.)

Benny Carter's influence on jazz is immeasurable. Whether he played with them or not, all the great bands used his arrangements. He virtually arranged the Swing era, and his rhythms have set feet tapping all over the world. Indeed, on our recent trip to Thailand when Hillary and I visited with the King and Queen, the King, as some of you may know, is one of the world's greatest jazz fans, and three minutes after I was introduced to him, he said, now, do you know Benny Carter? He was just here. (Laughter.)

His sounds have suffused American films and television, from Busby Berkley to the Marx Brothers, from "Stormy Weather," to "Hannah and Her Sisters." And he brought jazz to the Philharmonic and Carnegie Hall, ensuring its rightful place in our cultural pantheon. Benny's popularity is as strong as ever. He was named Jazz Artist of the Year in his '80s. And this year, at 89, he has performed from Bangkok to Boston. (Applause.) We are grateful that he -- we're glad he was willing to take the weekend off -- (laughter) -- to receive our nation's standing ovation. Thank you, Benny Carter. (Applause.)

Johnny Cash grew up chopping cotton in a small town in southeast Arkansas. Every Sunday in a little church, he was transported by gospel music from the hard world he knew to a far horizon. And he transformed the trouble he had known into gruff music of ache, heart and hope, even against the odds. He was still just a kid in the Army when he wrote "Folsom Prison Blues," and just out of the service when "I Walk the Line" hit the charts. Fifty million records and 27 albums later, Johnny Cash has redefined the boundaries of country music. He is the loner, the man in black. A hard edged writer with a soft heart. With his wife, the very gifted June Carter Cash, and family often by his side, he has traveled all over the world to give a voice to the feelings of farmers and workers, prisoners and lovers.

From the Heartland of America, he sung for the people who are the heart of America. Through his music, he has proved again and again the redeeming power of struggle and faith. And he has made country music not just music for our country, but for the entire world. Johnny Cash, you have our applause, our admiration and we have your records. (Laughter and applause.)

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January 3, 1997 Friday FIRST EDITION

SECTION: NEWS; Pg. 014

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HEADLINE: FRIDAY CELEBRITY: Clinton to honor Sarah Caldwell, MIT benefactor

BODY:

By MARY JO PALUMBO Boston opera impresario Sarah Caldwell and MIT benefactor Vera List were chosen by President Clinton yesterday as recipients of the national Medal of Arts.

"This is a wonderful, touching thing," Caldwell said from her home in Lincoln. "I'm very proud to be receiving this."

Caldwell and List will receive the Medal of Arts in Washington Jan. 9 along with playwright Edward Albee, actor-director Robert Redford, author-illustrator Maurice Sendak, composer Stephen Sondheim, photographer Harry Callahan, theater director Zelda Fichandler, composer Eduardo Guerrero, bandleader Lionel Hampton, choreographer Bella Lewitzky and the Boys Choir of Harlem.

Caldwell, artistic director of the Opera Company of Boston, is internationally recognized for her meticulously researched and sumptuous stagings of traditional and innovative operatic works.

In recent years, Caldwell has spent much of her time initiating international artistic exchanges with Russia. She recently returned from two weeks with the Ural Philharmonic Orchestra in Ekaterinburg, Russia, where she serves as principal guest conductor. The last opera she produced in Boston was "The Balcony" in 1990.

But Caldwell's efforts to rescue her financially strapped opera company and renovate the long-shuttered Opera House may be revived by a recent bid for the building by the Theater Management Group of Houston.

"I'm hoping we'll do good things for the Opera House," Caldwell said.

List, through the Albert A. List Foundation, named for her late husband, provided funds for the List Visual Arts Center, donated works of art to MIT and established fellowships for minority students.

"Vera List's impact on MIT can be found all over the campus," said Mary Haller of the MIT Office of the Arts. "Nearly every building here contains evidence of her imaginative generosity."

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~~Company of Boston~~. Twenty years later, she became the first woman to conduct the New York Metropolitan Opera. She has shared her talents and vision with musicians and audiences abroad, founding an opera company in the Philippines and organizing musical exchanges with the former Soviet Union. She is truly Opera's First Lady.

Harry Callahan

A photographer whose work has inspired both peers and casual viewers and a teacher whose ideas and methods have influenced many American universities, Harry Callahan is ~~truly~~ ^{an} a national treasure. More than fifty years ago, Callahan discovered the power of the camera to capture the sublime in seemingly everyday subjects -- nature, the city, ~~other~~ ^{other} people. His subtle, contemplative pictures convey an intensely personal vision of the world and have graced photography exhibitions in some of the finest museums in the world. ~~Also known for his technical innovations, Callahan has experimented with movement, printing techniques and varying exposures.~~ A Detroit native, Callahan has ~~shared his talent with and guided the visions of~~ ^{shared his talent with} students at the Institute of Design in Chicago and the Rhode Island School of Design, where he also served as head of the Department of Photography. Callahan's work reminds us that there is always much more than meets the eye.

Zelda Fichandler

I am ~~very~~ ^{am} delighted to honor a woman who spent some four decades creating, molding, and nurturing one of the Nation's Capital's greatest ~~treasures~~ ^{artistic institutions}. The Arena Stage here in Washington, D.C. is a lasting, living legacy of the vision, talent, and creative energies of Zelda Fichandler. The Arena Stage is one of our country's leading regional theaters. Under her leadership, the Arena brought great plays such as *Inherit the Wind*, *After the Fall* and *The Crucible* to audiences in Russia, Hong Kong and Israel respectively. In 1976, Fichandler and the Arena became the first company based outside New York to win a Tony. After leaving the Area, she became artistic director of The Acting Company. ~~She is past president of the Theatre Communications Group.~~ ^{She is still sharing her immense talents and training young actors as Chair and Master Teacher of Acting at the Tisch School of the Arts at New York University.} Today, she is still sharing her immense talents and training young actors as Chair and Master Teacher of Acting at the Tisch School of the Arts at New York University.

Eduardo "Lalo" Guerrero

Musician, composer, and bandleader, Eduardo "Lalo" Guerrero has spent a creative life celebrating and exploring his Mexican-American heritage in music, from mariachis to orchestral pieces. ~~The~~ ^{he} Arizona native ~~began~~ ^{began} his career while still in his teens, composing ~~Cancion Mexicana~~ ^{Cancion Mexicana} what would become the unofficial anthem of Mexico. In the sixty years since, Guerrero has been prolific and inspired, composing songs that have become hits on both sides of the border. Decades of young listeners have delighted in the more than 20 albums of his children's music. In 1980, the Smithsonian Institution named Guerrero a "National Folk Treasure." ~~What~~ ^{That might} an understatement.

Lionel Hampton

^{First, we've had LH is here safe + sound.}
Lionel Hampton is one of jazz's Greats. A legendary bandleader, singer, and the first musician

RITA DOVE

Poet, professor of poems, activist for poetry, Rita Dove helps us find the extraordinary in the the ordinary moments of our lives. She has used her gift for language, her penetrating insight, and her sensitivity to the world around her to mine the richness of the African-American experience as well as the experience of everyday living. She is considered one of America's ^{best} poets.

Dove is the author of several well-received and beloved collections of poetry, a collection of short stories, a novel, and a play. In 1987, she won the Pulitzer Prize in poetry for "Thomas and Beulah," a collection of poems based loosely on the lives of her maternal grandparents. The poems explore the recent history of our times -- from the great black migration from rural south to the industrial north -- as well as experiences that are forever timeless -- love, marriage, work, raising children.

During her recent ^{she} tenure as poet laureate of the United States and consultant in poetry to the United States, Dove worked tirelessly to help all Americans appreciate the beauty, the power, and the potential of poetry. She once told a reporter, "What makes poetry spiritually nourishing...is that it can stop a moment, and by capturing one moment makes us take a break and look around and feel really alive."

Rita Dove is a lifeforce of poetry. Her poems have nourished our spirits and made all of us feel alive.

DORIS KEARNS GOODWIN

~~Our next prize recipient is Doris Kearns Goodwin. A best-selling author, historian, and political commentator for television, Doris Kearns Goodwin has enriched our understanding of some of the men and women who have had the privilege of living in this house. She has helped us understand them not just as political figures and heads of state, but as real people.~~

^{the great gift is to put in human terms the intricate workings}
~~Doris~~ is no stranger to the White House and the workings of government, having served as a White House Fellow in 1967 and as a special assistant to President Lyndon Johnson in 1968. As a special consultant to Mr. Johnson when he left office, she gathered the material for her first bestseller, "Lyndon Johnson and the American Dream."

Hollywood brought her second bestseller, "The Fitzgeralds and the Kennedys," the product of ten years of scholarship, to TV viewers in xxx. And more recently, thousands of Americans -- Hillary and I among them -- were fascinated by her 1994 Pulitzer Prize-winning book, "No Ordinary Time: Franklin and Eleanor Roosevelt -- the Homefront in World War II."

^{she}
Doris is a familiar face to millions of Americans who have mulled over her insightful analysis on ~~such~~ national news programs as the "Newshour with Jim Lehrer," "Nightline," "Today," "Good Morning America," and "CBS Morning News." And we all sympathized with her as she shared her love for the woeful Brooklyn Dodgers and the Boston Red Sox on the PBS documentary,

puts a human face —
people, places + events
not otherwise seemed
distant + unknowable.

of government and the

She has worked in the WH, with best-selling, & won the P. Priz

own govern-
ment, and
some of the
people who
had it.

her wonderful
book about F. Roosevelt

And for good reason. Bill Moyers is a giant in broadcast journalism. For more than 25 years, ^{which we all see} Bill has used the power of television to tackle some of the most difficult issues facing our country, to explore the world of ideas, of history, literature, philosophy, and politics, and to help millions of viewers better understand each other and the world we all live in. With Bill as our guide, American viewers have visited the worlds of met-teen mothers in Newark, government officials in Washington, of academics on university campuses, and poets at home.

His work has entered our homes through his independent production company, Public Affairs Television, his TV series "Bill Moyers Journal," and his assignments as a senior news analyst for the "CBS Evening News" and a chief correspondent for the documentary series, "CBS Reports."

Though he is known to most of us as a broadcaster, ^{his} Bill's career has been as varied as his documentaries. He's been newspaper reporter and publisher, a Baptist preacher, a campaign aide, a deputy director for the Peace Corps and Presidential press secretary to Lyndon Johnson.

Today, he is president of the Florence and John Schumann Foundation, a philanthropy devoted to environmental issues, international affairs and governance, and a fellow of the American Academy of Arts and Science.

So in many ways, Bill's contributions to our country are immeasurable. ^{we are} I am proud to add this award to his ~~innumerable~~ ^{many} others.

^{Nat'l Arts Awards}
Edward Albee

^{+ provocative}
I paid tribute to our first medalist just last month at the Kennedy Center Honors, and I'm proud to honor him again. For some 40 years, Edward Albee has been a dominant and inspirational figure in American theater. His unconventional and innovative plays such as "Who's Afraid of Virginia Woolf?" offered raw ~~and unwincing~~ portrayals of the human experience. ^{As a playwright} They challenge actors, audiences, and fellow writers to explore the complexities of our ~~own~~ emotions, attitudes and relationships. A native of Washington, D.C., Albee has won the Pulitzer Prize three times -- for A Delicate Balance, Seascape and most recently for Three Tall Women in 1994. He has been honored with a Tony, an Obie and a New York Drama Critics Award. ~~But it is~~ ^{we} audiences who have truly received the xxx of his plays.

Sarah Caldwell

^{this fine conductor Sarah C's}
From Tanglewood to Montreal to Russia to the Philippines and finally to her home base in Boston, enraptured audiences have experienced firsthand Sarah Caldwell's immense passion for music and her fearless commitment to bringing some of our world's most difficult -- yet beautiful -- operas to the stage. An opera and orchestra conductor, producer, and director, she has dedicated her life to promoting and introducing opera to new audiences here and around the world. ~~An excellent violinist~~, Caldwell conducted her first opera, Vaughn Williams' Riders to the Sea at Tanglewood in 1947, and it has been a xxxgrueling whirlwind journey ever since. In 1957, she founded and became artistic director of the Boston Opera, later renamed the Opera

"Baseball."

DANIEL KEMMIS

Political philosopher, public servant, and builder of civil society, Daniel Kemmis has dedicated his life to re-awakening America's sense of community, of citizenship, and of working together for the common good. In his two books, "Community and the Politics of Place" and "The Good City and the Good Life: Renewing the Sense of Community," Kemmis spreads the gospel of community involvement. And in lectures all across the country that explore the roots and true meaning of our democracy, Kemmis is a convincing voice against cynicism and social divisiveness.

Kemmis' ideas come from firsthand experience. ~~He served his community as a member, minority leader and speaker of the Montana House of Representatives. From 1990-1996, he served as mayor of the city of Missoula.~~ Today, ~~he is~~ director of the Center for the Rocky Mountain West at the University of Montana, ~~and a nationally recognized expert on growth and development in our Western states.~~

~~At a time when so many are dwelling on the problems that are tearing communities apart, Kemmis has helped all of us focus on finding solutions and building our communities.~~

ARTURO MADRID

we salute him today
is a pioneer
~~We are also here today to honor Arturo Madrid for his pioneering role in the field of Latino studies in the United States and for his abiding commitment to expanding educational opportunities and resources of Hispanic students all across our country.~~

As a professor of modern Spanish and Latin American literature, and founder of the Tomas Rivera Center, the nation's leading think-tank on Latino Issues at Trinity University and Claremont Graduate School, Madrid has helped ~~all~~ Americans discern and appreciate the impact of Hispanic life on American culture and literature. ~~And an entire generation of tenured Latino academics at the nation's top universities owe some part of their success to Madrid's work as director of fellowship programs at the Ford Foundation and the National Chicano Council for Higher Education.~~

Professor Madrid touched the lives of many more students through his service as director of the U.S. Department of Education's Fund for the Improvement of Postsecondary Education, and as a board member of a variety of national educational and cultural organizations.

F
~~There are few people who are more dedicated to the expansion and diffusion of knowledge and education in this country than Arturo Madrid.~~

BILL MOYERS

Bill M
~~Our final Frankel prize winner~~ has received just about every major award there is in his field.

-- Hampton century.
to make a vibraphone sing -- and swing. Lionel has been whipping audiences into joyous clapping, stomping, and jumping frenzies for more than half a decade. To this day a Lionel Hampton concert is a spirit-lifting experience.

anyone who has heard his music knows he
But Lionel Hampton is much more than a performer. He is a pioneer. And his life was touched by and touched so many of jazz's greatest musicians. He got his start as a jazz drummer in Los Angeles, but when jazz legend Louis Armstrong invited him to play the vibraphones at a recording session in 1936, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936, he joined the Benny Goodman trio, and became part of the first racially integrated jazz group in the nation. But soon Lionel formed his own band, that over the years nurtured the likes of Quincy Jones and Dinah Washington. But none of them could ever eclipse the energetic bandleader. Lionel's composition, "Midnight Sun" is a jazz classic and his two major symphonic works, "The Kind David Suite" and "Blues Suite" are still performed around the world.

Still making jazz-loving converts around the world, Hampton has been a true Ambassador of American music. Few have match his accomplishment.

Bella Lewitzky

Dancer, choreographer, teacher Bella Lewitzky first began creating dances in her hometown of Redlands, California when she was seven years old. When she grew up, she resisted the temptation to follow the dance crowd to New York, remaining firmly in her home state. Her decision didn't hurt her one bit. With and creating Los Angeles-based dance companies that have performed to critical acclaim around the world.