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HEADLINE: BELLA LEWITZKY NAMED TO NATIONAL MEDAL OF ARTS LIST;
AWARDS: NEA HONOR CARRIES PARTICULAR POIGNANCY FOR THE L.A. CHOREOGRAPHER, WHOSE
TROUPE IS IN FINAL SEASON.

BYLINE: DIANE HAITHMAN, TIMES STAFF WRITER

BODY:

Los Angeles choreographer Bella Lewitzky, 80, has won a 1996 National Medal of Arts from the National Endowment for the Arts, the federal arts agency announced Thursday. The awards--this year to 12 artists, arts patrons and arts organizations--will be presented Jan. 9 at Andrew W. Mellon Auditorium in Washington, D.C.

Honorees are selected by President Clinton. Other 1996 recipients are playwright Edward Albee, opera conductor Sarah Caldwell, photographer Harry Callahan, theater director Zelda Fichandler, composer-musician Eduardo "Lalo" Guerrero, bandleader Lionel Hampton, arts patron Vera List, actor-filmmaker Robert Redford, author-illustrator Maurice Sendak, composer-lyricist Stephen Sondheim (who has accepted the 1996 honor but turned down the same award in 1992 citing a climate of "censorship and repression" at the NEA) and the Boys Choir of Harlem.

Lewitzky, reached Thursday morning at her home studio in the hills near Universal City where she was in the middle of teaching a dance class, joked that she was not sure exactly what the award is for, but added that the award carries particular poignancy since this is the last season for her 30-year-old modern dance troupe, the Lewitzky Dance Company.

"I'm very honored, I have never received a national honor of this sort , and it is a good time in this phase of my life, a splendid closure to my company's career," said Lewitzky, who turns 81 this month. "These things come together and make it very special for me."

The company's final season is centered on a new piece entitled "Four Women in Time," inspired by artist Judy Chicago's feminist collaborative sculpture "The Dinner Party." "Four Women" received its Los Angeles premiere last September at Occidental College, and the company is touring with it throughout California and seven other states. The season will culminate in a gala farewell concert in May at the Luckman Fine Arts Complex at Cal State Los Angeles.

The Lewitzky Dance Foundation also recently received a \$ 23,500 grant for fiscal 1997 from the NEA in its new Heritage and Preservation category "to record my works before they vanish entirely from the horizon," Lewitzky said. The money will support transcription of spoken words by Lewitzky as well as

Los Angeles Times, January 3, 1997

the videotaping of her choreography and her teaching methods.

The grant represents the first NEA funding for Lewitzky since last year's restructuring of the agency following a 40% budget cut by Congress. In the previous fiscal year, the company received a grant of \$ 75,000. Lewitzky said that the \$ 23,500 grant will not come close to covering the costs of the heritage and preservation project, and said that receiving both the grant and the National Medal award in this time of financial hardship for the government arts agency represents a bittersweet success.

"We are delighted to have received money, but my heart breaks every time I think of that exquisite actress, NEA Chairman Jane Alexander, trying to push this reactionary part of the government to support the arts," Lewitzky continued. "She's like the little Dutch boy with his finger in the dike. She's being buffeted by all of these people who could care less about the arts. I wish I could take each one of them, individually, and explain what the arts do in our history, in anybody's history.

"The government has eked out enough to keep the endowment from having disappeared altogether, but just barely. And I'm sorry, but I do not think the arts community has done much either--they need a wake-up call, and I think they are getting it now."

Lewitzky has a history of outspokenness when it comes to the NEA. In 1990, the choreographer turned down a \$ 72,000 grant and filed suit against the agency for requiring grant recipients to pledge not to create "obscene" work. The requirement was subsequently declared unconstitutional by a U.S. district judge.

GRAPHIC: PHOTO: (F1), HONORED: Los Angeles choreographer Bella Lewitzky, who is disbanding her troupe, has won a 1996 National Medal of Arts from the National Endowment for the Arts. F2 PHOTOGRAPHER: CAROLYN COLE / Los Angeles Times

LANGUAGE: English

LOAD-DATE: January 3, 1997

DRAFT

Creative America
A Report to the President
RECOMMENDATIONS

ASSERTING LEADERSHIP FOR THE NEXT MILLENNIUM

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? Our cultural heritage defines us as Americans. The 20th century has witnessed a burst of American creativity in many fields. America now acts as a world leader in the arts and the humanities as it does in the scientific, economic, and political realms. The coming millennium provides an opportunity to ensure the continued greatness of our national cultural life and preserve our accomplishments for future generations. We in the United States must seize this moment to take stock of what our country has achieved in the arts and the humanities and to summon our best artists and scholars to envisage our future.

The United States should observe the millennium through a national initiative, led by the White House, which celebrates American ideas and artistic creation, culminating in a magnificent series of events spanning the years 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 -- demonstrate that anniversaries 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 cultures for years to come.

Americans deserve no less a commitment to their future. As we shall demonstrate, the arts and the humanities in the United States face serious problems today. There are financial and other threats on the horizon that, if not faced, will undermine our artistic and educational institutions and their accomplishments.

After outlining our vision for a special Millennium Initiative, the President's Committee offers five sets of recommendations we believe will enable the United States to sustain its rich cultural heritage -- five steps to the future we can take together as Americans:

1. Invest in Cultural Capital
2. Educate Our Youth for the Future
3. Renew American Philanthropy
4. Affirm the Public Role
5. Expand International Cultural Relations

I daresay, nearly every one of you here.

I would be less than candid if I told you that I approve of these actions--of, for example, the vote of the Congressional budget committees to eliminate or sharply reduce funds for libraries, for job training, for assistance to poor children, for protecting natural resources and the environment ... to eliminate or cut programs to house the homeless and serve the disabled and elderly ... and to slash funds for the several student aid programs that enabled many of you who graduate today to study at St. Bonaventure

And in light of what I've said about the importance of community service, you won't be surprised if I also deplore the recent congressional action to kill AmeriCorps, President Clinton's national service program in which volunteers working on community projects receive a small living allowance and a voucher for higher education.

Moreover, as Chairman of the President's Committee on the Arts and the Humanities, I am also distressed that the House Committee on which I long served voted last week to terminate both the National Arts and Humanities Endowments, agencies that for 30 years, with support from both Democrats and Republicans in Congress and from presidents of both parties, have provided modest but indispensable assistance to the activities and institutions of learning and culture in our country, including aid to places like St. Bonaventure.

So, believe me, politics matters! Elections matter!

In my view, then, so extraordinary are the challenges we face as a nation that if we are to cope effectively with them, we need educated men and women. We need not only men and women prepared to think but men and women who bring to their careers and their entire lives a framework of moral values--values that shape their sense of responsibility to their families, their communities and their country.

In short, we need men and women like those graduating here today from St. Bonaventure University!

So the conclusion I should like to leave with you this afternoon is this: As you think about your futures, consider not only careers in business, engineering, advertising and finance--respectable and laudable as they all are--but consider as well the many possibilities in the non-profit sector--the fascinating worlds of philanthropy, social work, education, health care, arts administration ... the list could go on and on.

And I hope that you will also, believe it or not, consider the prospect of another field of public service--politics--of

The Duck Stops Here

Few productions possess the capacity to seduce like the mise-en-scène of the White House. All the details—the gleaming brass and polish of the Marine Band, the elegant little gold chairs perfectly lined up facing the dais, the comings and goings of young staffers with consequential looks and cellular phones—propel the anticipation of his arrival. Whether staged in the State Dining Room or on the lawn in a tent, White House events—daily occasions produced for visiting bankers, hog farmers and even arts administrators—build from anxious moments passing through security to the giddy recognition of colleagues across a crowded and very famous room, through melodious Sousa marches to the approaching moment, signaled first by the whispered cellular commotion of stage managers at the entrance ways, then by the hurried movement of guests taking seats and the sudden sound of a well-modulated, disembodied voice introducing the supporting cast (“Ladies and gentleman, the Secretary of Education, Richard Riley”) as they sweep down the aisle to polite applause. Inevitably, there is an unexplained delay, introductions end, the band falls silent, the murmur of the crowd becomes a questioning buzz: Did he get an unexpected call from Yeltsin? Did the market crash? Another assassination in Mexico? The White House always has an edge, and when the Marine Band finally pierces the tension with the exhilarating

By John Sullivan

As the 105th Congress begins, there are hopeful signs that bipartisan leadership on the arts may be possible. While a number of key supporters have retired, stalwarts such as Jim Jeffords, Christopher Dodd and Ted Kennedy in the Senate and Sid Yates, Louise Slaughter and Arno Houghton in the House seem prepared to work together to reestablish a national cultural commitment. The recent selection of Jeffords, a Republican from Vermont, to chair the Senate Labor and Human Resources Committee is especially encouraging. The emerging leadership among Republican moderates such as Nancy Johnson of Connecticut, Rick Lazio of New York, Marge Roukema of New Jersey, Mike Castle of Delaware, Steve Horn of California, Connie Morella of Maryland, Tom Davis of Virginia and Fred Upton of Michigan, will be essential to this coalition. Consensus and leadership from centrist Republicans willing to take on the immoderates of their own party may, in the end, prove the determining factor.

Approaching what could be the final battle over a federal commitment to the arts, most observers in Washington—including the key representatives cited above—watch closely for a signal from the President. We know from his words at gatherings of the converted that Bill Clinton understands and appreciates the values of a cultural life, but will he make the case outside the confines of the White House? Will he mention the arts in his inaugural address or support the NEA in his State of the Union message?

“You see I am an enthusiast on the subject of the arts,” Thomas Jefferson wrote, and simple words like these might work the trick. But we need the President to say them, and we need to give him a reason.

From the social to the economic to the sublime, reasons to support the arts are abundant and well-known. But today there is a new overlay unimagined even by the visionary creators of the Endowment; for, simultaneous with the growth of the not-for-profit cultural sector under the aegis of the NEA, America has witnessed an explosion of unrelievedly commercial culture. In 1997, every aspect of our lives and thought is fed back to us in unrelenting waves of images, words and sounds programmed by global market research, 24 hour a day, 7 days a week.

Early in our history, Americans felt confined, and Thomas Jefferson encouraged his countrymen to confront the frontier wilderness to help the nation grow. Now William Jefferson Clinton must encourage the expansion of not-for-profit cultural space in the new American wilderness of commerce and information. Only art devoted to the public good can provide “the inner vision which guides us as a nation,” as President Johnson put it, signing the law which authorized the NEA in 1965. “And where there is no vision,” he warned, “the people perish.”

Washington, Adams and Jefferson spoke for the arts, and most modern presidents, including such Republicans as Eisenhower, Nixon and Ford, have supported the arts. But we may never have had a national commitment to culture without the leadership and example of John Kennedy, Bill Clinton’s hero. And now the NEA’s fate comes down to Clinton. The future of not-for-profit art in America is his responsibility. **AT**

OTHER VOICES

“The International Theatre Institute was refused a grant by the NEA for the first time in 30 years because of the recent cuts by Congress. This sends a clear message of indifference to the rest of the world.”

—Martha Coigney,
Director, ITI, US,
December, 1996

“Ruffles and Flourishes” and then the oh-so-familiar strains of “Hail to the Chief,” the entrance of the President produces a huge release.

Bill Clinton has dreamed of this scene all his life, and he plays it with all the perfection he has imagined. A big man, clearly visible from the back of the room, shaking hands, recognizing old friends, comfortably accepting waves of applause, he touches and pats, smiles and nods, making his way down the aisle towards center stage. At the microphone, gracious and polite, he creates an aura of bonhomie that sweeps up even the cynical into the visions of public good embodied by the man from Hope.

As he begins his second term, the issue of legacy is undoubtedly on his mind. What role he will play in sustaining and encouraging America’s capacity to dream and imagine remains in question. What he will or won’t say about art may affect that role and perceptions of that legacy.

The National Endowment for the Arts has been without Congressional authorization since 1990, and in its last session, the House Republican leadership put the makers and defenders of American art on notice that FY ’97 would be the agency’s last in the budget. While the 1996 elections brought little clarity to the nation’s stance on art or any other subject, there was a discernible pull back from the extreme positions which characterized the so-called revolution of 1994. Whether this leads to more moderate political discourse or continued stasis will depend on bipartisan leadership.

DEC 11 1996

EDWARD ALBEE
THE OFFICE
14 HARRISON STREET
NEW YORK, N. Y. 10013

December 9, 1996

President Clinton
The White House
1600 Pennsylvania Ave.
Washington, D.C. 20500

Dear Mr. President,

It was a great pleasure to be with you at the White House during the Kennedy Center Honors; I very much enjoyed our conversations.

I'd like to say again that I think it would be wonderful if you could make a strong public statement in support of the National Endowment for the Arts. I know your enthusiasm for the National Endowment for the Arts, and I know you will try to budget its continuance, but the arts community in the United States (which I suspect supported you to a man) would be greatly encouraged by a strong public statement.

As I said in an article in the Washington Post this weekend, "We're supposed to give people in this country an education, and unless we educate people aesthetically, we're not doing our job as a society. We'll raise a nation of highly informed barbarians. The National Endowment has been doing a splendid job. People should pay attention to the forces of darkness that oppose the creative act and the artist. That's very dangerous. It's a form of censorship. Once you start censoring the arts in a country, democracy falls apart. I've seen it happen in too many countries, too often."

Merry Christmas to you and your family, and my hopes for success in all the tough work ahead.

Sincere best wishes,


Edward Albee

/cc: Jane Alexander/National Endowment for the Arts

Lisa



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

OFFICE OF THE CHIEF OF STAFF

Office of the Chairman

TO: Melanne

FAX: 456-6244

FROM: ALEXANDER D. CRARY
202-682-5652 (phone) 202-682-5063 (fax)

DATE: January 3, 1997 **NUMBER OF PAGES:**

MESSAGE:

Melanne: Here are some talking points for the President to use on January 9th at the Arts Medals ceremony. Jane said you asked her for these yesterday when you called her about Robert Hughes.

Best,

Sandy



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

1996 MEDAL OF ARTS
TALKING POINTS

* In honoring today's Medalists, we acknowledge their central place in our individual lives and in the collective life of our nation. The United States, from its beginnings, has encouraged individuality and creativity -- the hallmarks of our culture today, which has grown to embrace all of our diverse expressions.

* A generation ago, President John F. Kennedy said that he dreamed of the day when achievement in the arts would be recognized and rewarded as we reward achievement in business and statecraft. That is what we are doing here today -- rewarding the very best of the arts in America.

* The National Endowment of the Arts has been and remains crucial to the continued health of the nonprofit arts in America. Over three decades, the Endowment has helped nurture and preserve the best of our nation's visual, literary and performing arts for millions of Americans in communities throughout our nation. The NEA helped ensure that the arts would no longer be the sole province of the wealthy, but would belong to all Americans. A strong and vital Endowment helps sustain our nation's cherished cultural organizations, which in turn breathe life into America's communities -- large and small, urban and rural.

* A great nation does not look on its support of the arts as a burdensome financial responsibility. A great nation supports the arts with a strong sense of pride in its commitment to federal funding. As Chairman Jane Alexander has said -- at the turn of the last century, we as a nation developed a shared commitment to foster and preserve our country's natural resources -- our parks, our rivers and lakes. Now, as we move towards the next millennium -- is it not time to make a similar commitment to our nation's cultural resources?

* Our culture -- more than anything else -- shows us who we are. It is also a legacy we leave to our children and our children's children. That cultural legacy is a gift we pass on -- a gift of wonder, joy and beauty; reflection and enlightenment; understanding and inspiration. Future generations deserve no less.

* Future generations will remember us in distant echoes. The message we send forth into the 21st century will resound through our voices in poetry and song, will reveal itself in our architecture and visual art, will unfold in the grace of dance and the power of drama. Our contribution to the human story begins by teaching art to our children wisely and well, by preserving our cultural resources and by creating a climate in which creativity may flourish.

California Desert

The Administration strongly opposes the House action that would transfer funding for the newly created Mojave National Preserve from the National Park Service to the Bureau of Land Management. Such action would undermine implementation of the 1994 California Desert Protection Act. The Administration urges the conferees to follow the Senate approach concerning the Mojave National Preserve and to fund fully the levels requested in the FY 1996 Budget.

Cultural Agencies

The Administration objects to the proposed phase-out and the low levels of funding for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). The Administration urges the conferees to remove any phase-out language and approve additional funding for the NEA and NEH so that these agencies can continue to provide important cultural, educational, and artistic programs for communities across America.

Additional Administration concerns are contained in the enclosure. We look forward to working closely with the conferees to address our mutual concerns.

Sincerely,



Alice M. Rivlin
Director

Enclosure

Identical Letters Sent to Honorable Bob Livingston,
Honorable David Obey, Honorable Ralph Regula,
Honorable Sidney R. Yates, Honorable Mark O. Hatfield,
Honorable Slade Gorton, and Honorable Robert C. Byrd

The Administration opposes funding the Clean Coal Technology program at \$140 million over the request, particularly at the expense of higher-priority needs like energy conservation. As part of Reinventing Government, the Administration has proposed no new starts for the clean coal program, and plans to terminate the program once ongoing projects are completed.

The Administration would oppose any amendment offered on the floor that would prohibit the sale or scoring of the sale of oil from the Strategic Petroleum Reserve for the purpose of decommissioning Weeks Island.

AmeriCorps

The Administration objects to language included in the Committee bill that would prohibit the use of funds provided in the bill for AmeriCorps national service projects. Although it has been in existence for less than a year, the Americorps program has had remarkable success in terms of providing national service opportunities, with an impressive return on investment for taxpayers. For example, at the Everglades-South Florida project, 110 AmeriCorps members have worked on 55 individual projects at four National Parks and six Fish and Wildlife units. Thirty of the 40 planned water monitoring stations have been installed, calibrated, and placed in operation, saving \$250,000 annually. The House is urged to delete this language from the bill.

Section 2477 of the Revised Statutes (RS 2477)

The Administration objects to the moratorium on implementing Interior's final regulation to resolve RS 2477 disputes. This regulation would provide a process to resolve legal questions concerning rights-of-way on public lands. A moratorium would maintain the status quo and uncertainty about which rights-of-way represent valid claims.

Patent Moratorium

The Administration strongly supports continuing the moratorium on patenting mining claims on Federal lands. Patenting means privatizing valuable Federally-owned mineral deposits, with only minimal returns for taxpayers, and putting these deposits beyond the reach of any royalty payment to the Federal treasury. The Administration consequently opposes the Committee's action that would lift the current moratorium.

Cultural Agencies

The Administration opposes the drastic cuts in funding for the arts and humanities and museum services recommended by the Committee. The National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute for Museum Services (IMS) play an important role in the

preservation of American artistic and cultural heritage and expression. The NEA ensures that arts programs can be brought to a wider audience, including inner-city youth; major research and educational projects depend on support from the NEH; and the IMS provides critical resources to small and rural museums. In addition, these agencies have a positive impact on regional economies and in leveraging private funds for the Federal funds invested.

The Administration also objects to the Committee's reduction in funding for the Smithsonian Institution, National Gallery of Art, and the Woodrow Wilson Center. The elimination of funding for the Smithsonian's National Museum of the American Indian would result in construction delays and jeopardize the safety of many artifacts stored in substandard conditions. In addition, reductions in the funds for Repair and Restoration (27 percent for the Smithsonian and 44 percent for the National Gallery of Art) would exacerbate declining conditions in the Mall museums. For the Woodrow Wilson Center, a 39 percent reduction in requested funding would prolong the current inadequate space and facilities used by the Center in the Smithsonian Castle. The Administration urges the House to restore funding for these programs.

Congress of the United States

House of Representatives

Washington, DC 20515

January 22, 1996

Dear Mr. Speaker:

As long time supporters of continued federal funding for the arts and humanities, we are deeply concerned about continued current year funding for the NEA and NEH after January 26.

As you know, the Interior Appropriations conference report passed by both the House and Senate in December produced cuts of 39 percent and 36 percent respectively for NEA and NEH. Cuts in the NEA are already being felt by state arts education programs for school children, small town symphony orchestras, theaters, and museums. Similarly, local programming, such as the kind found at libraries and museums, are being threatened with the cuts in NEH, as are the critical preservation programs that help maintain our nation's historic documents and artifacts.

We are concerned that further cuts in NEA and NEH, particularly in view of the agreement we made last summer, would undermine good faith efforts to ensure a smooth transition from the current federally-subsidized arts and humanities structure to alternative sources of financing.

The NEA has made a good faith effort to prioritize its needs. For example, NEA is working to reduce the need for appropriated funds through the development of expanded giving to the arts by corporations and other private sources. NEA is also improving existing partnerships with states and local communities as well as exploring innovative ways of generating earned income for the arts.

The federal investment made by these two small agencies over the past thirty years has given many Americans the real opportunity to appreciate the countless benefits provided by the arts and humanities in their communities -- something they might never have experienced without this minimal assistance. We believe that if NEA and NEH funding can be continued at least at the level passed by the conference committee last year, it will help ensure that the arts and humanities will be there for future generations to enjoy.

We stand ready to meet with you to discuss alternative funding mechanisms that will continue the existence of the NEA and NKH.

Thank you for your consideration of this important matter.

Sincerely,

Paul Lugo

Ann Hight

Mike Cottle

Wendy J. Johnson

Marge Rankema

Pat G. Tindall

J. L. Lusk

Doug Baxter

Mike Forbes

Jeff Brinkley

Stephen Horn

Jim Hite

Lennie Mueller

Paul C. Cramer

Sam Gilman

Steve Sanderson

Sam Kelly

Joe Dey

Jack Quinn

Jim Walsh

Tom Davis

THE KEYS TO OUR CULTURE

**MICHAEL GREENE
AND RICHARD DREYFUSS
SOUND THE CALL
TO FUND ARTS
AND EDUCATION...
AND VIEWERS
RESPOND.**



During the February 28 Grammy telecast, Recording Academy President Michael Greene and actor Richard Dreyfuss spoke passionately about the importance of music and the arts to our children, our communities and our culture. Greene, who subsequently brought musicians Anita Baker and Jon Secada to Washington to speak directly to legislators about these issues, noted that "small town arts organizations, music therapists, and individual music teachers do not possess the powerful political action committees which buy influence inside the Beltway. What we do have though is the resolve of the vast majority of Americans who will not be scared off, driven off, or bought off." Dreyfuss, who received an Oscar nomination for his performance as music teacher Glenn Holland in the extraordinary film "Mr. Holland's Opus," focused on the importance of arts education, noting that "a nation that allows music to be expendable is in danger of becoming expendable itself." The feedback from Academy members, teachers, parents and industry professionals —

and the requests for copies of these speeches — was immediate and impassioned, demonstrating how much these issues resonate throughout all segments of our society. Following, then, is the content of the two Grammy telecast speeches, as well as a small sampling of viewer responses.

MICHAEL GREENE

Good evening and on behalf of the Recording Academy, we welcome you, over a billion people in 172 countries, to the 38th Annual Grammy Awards.

The music we honor here tonight builds upon the rich legacy which makes American culture our most precious, popular and profitable export. The arts also cut across class

and culture, bridging sacred and secular, forging a sense of community in a very jagged and fragmented society. Yet those who preach the politics of division continue to target our culture as Public Enemy Number One.

This past year, the national arts endowment was slashed by forty percent, cutting grants from thirty-eight hundred to less than seven hundred. Our government has now turned its back on programs that preserve Appalachian folk arts — inner-city initiatives that give African-American and Hispanic children the keys to their cultural heritage — kids' summer reading programs — and projects where elderly artisans teach traditional crafts to the young. These cuts and bruises aren't just inflicted to the big metropolitan centers; we're talking about small towns and rural areas where already-sparse access to touring programs has been cut in half.

Those extremists who would dismantle our arts institutions envision an America where only the rich, the powerful and the privileged have access to the arts. But it is not for them to decide.

What they don't tell you is that America's non-profit arts institutions generate 36 billion dollars in annual economic activity and support 1.3 million jobs. During the endowment's three decades before this cultural strip mining began, the number of symphony orchestras doubled, theater and dance companies grew by a factor of ten. We must not allow this genuine progress to be undone by the short-sightedness of a Congress that is setting the stage for the complete elimination of federal arts funding.

Small town arts organizations, music therapists, individual music teachers do not possess the powerful political action committees which buy influence inside the Beltway. What we do have though is the resolve of the vast majority of Americans who will not be scared off, driven off, or bought off. Your elected officials have got to hear from you. We must join together as a unified force — a loud and insistent force — an undeniable force against those who've declared war on America's culture.

This past month, the Academy embraced a remarkable film called "Mr. Holland's Opus." Please join me in welcoming the inspired actor whose Oscar-nominated performance breathed life into Glen Holland. Ladies and gentlemen, Mr. Richard Dreyfuss.

RICHARD DREYFUSS

This evening is a celebration of music, the artists who create it, and the act of creativity itself.

In the film, "Mr. Holland's Opus," there are two realities. One is the life of a teacher, a reality that ends as a celebration. But the other reality is the loss of music and arts programs in our schools, and that is hardly a celebration. For some strange reason, when it comes to music and the arts, our world view has led us to believe that they are easily expendable. I believe that a nation that allows music to be expendable is in danger of becoming expendable itself.

Perhaps we've all misunderstood the reason that we learn music, and all of the arts, in the first place. It is not only that a student can learn the clarinet, or someone else can take an acting lesson. It's that for hundreds of years it has been known that teaching the arts, along with history and math and science, helps to create The Well Rounded Mind that western civilization, and this country have been grounded on. America's greatest achievements — in science, in business, in popular culture — would simply not be attainable without an education that encourages achievement in all fields. We need that Well Rounded Mind, now. Because it is from that creativity and imagination that the solutions to our social and political problems will come.

We seem to feel, in this country, lately that we simply spend too much money... that we can't afford to give our children the education that we all grew up with. This is an insane anxiety that allows us to forget that we are, after all, the richest country on earth, and that the real question is not what we can't pay for, but rather how can we efficiently pay for the kind of public education that we all want and need.

Cutting these programs is like tying our children's hands behind their backs, and I don't think anyone really wants to do that... we hope too much for our kids, and for our country.

We are parents, most of us, and we are citizens, all of us. I urge you not to let this happen.

VIEWER RESPONSES

Congratulations on another powerful statement at the Grammy Awards. Having Richard Dreyfuss speak after you was a brilliant idea. I also wanted to compliment you on the article in "Grammy Magazine." It was one of the best cases I have read on behalf of the arts and the humanities. Thank you for being such an eloquent spokesman.

ELLEN McCULLOCH-LOVELL
*Executive Director, President's
Committee on the Arts and
the Humanities*

From all of us who know that music and the arts are the heart of culture — and should be the heart and soul of our schools — deepest gratitude for all you do, including the eloquent comments at the Grammy Awards last night.

RICHARD J. DEASY
*Director, Goals 2000, Arts Education
Partnership*

On behalf of the American Arts Alliance and its 2,600 nonprofit member institutions we thank you for your forceful speech last night at the 1996 Grammy Awards in defense of the National Endowment for the Arts (NEA).

Before a live television audience estimated at over one billion people, you eloquently and decisively delivered an address in support of continued federal funding for the arts. We hope that your public call to arms against a recalcitrant Congress bent on eliminating the NEA will be acted upon by the overwhelming

majority of ordinary Americans who support our position. If the results of last year's Grammy message are any indication, the answer will be a resounding yes.

We would also like to thank you for your involvement with the motion picture "Mr. Holland's Opus." We understand that you were actively involved in bringing this project to fruition. Without a doubt, this inspiring movie has won over some former opponents of federal arts funding and is a prominent reminder of the need for music and arts education.

Again, we are most grateful for your continued public support and your advocacy work.

LEE KESSLER
*Executive Director, American
Arts Alliance*

On behalf of the staff and membership of the American Council for the Arts, please accept my sincerest thanks, not only for your stirring remarks at last night's Grammy Awards, but for your long-standing and tireless support for the arts and for arts education. We were all so pleased, and proud, to hear your strong remarks in defense of continued Federal funding for the arts. You said it all so well, and we believe that the simple truth of your words has changed, and will continue to change, the way many Americans look at the arts and the impact the arts have on our society. You are a strong spokesman, and a good friend. We are very lucky to have you.

VIRGINIA RHODUS
*General Manager, American Council
for the Arts*

STATEMENT OF PRINCIPLES

We strongly urge continued Federal support for the National Endowment for the Arts, National Endowment for the Humanities and Institute of Museum Services. Although each of us may have different views on one or another of the many activities assisted by these institutions, we are all in accord that Federal funding for them, without crippling cuts, should be sustained.

Among America's greatest contributions to the world are our culture and our ideas. Support for the arts, the humanities and our museums is a measure of the nation's commitment to our creative heritage and to our future creative life.

The genius, the ideals, of the American people are best reflected in the achievements of our culture. The arts and the humanities help us understand who we are as individuals and as a society. The institutions aided by the two Endowments and the Institute of Museum Services enrich the quality of life in every part of the country.

These agencies nurture promising artists, stimulate important scholarship and create new audiences. Through assisting projects in communities across the nation, the NEA, NEH and IMS have opened doors to the arts and humanities to millions of Americans, adults and school children.

Beyond these fundamental reasons for supporting the NEA, NEH and IMS, the record is clear: These modest investments produce solid and substantial dividends.

The arts, the humanities and museums are vital to the economy of every state and every local community. Non-profit arts institutions alone generate \$36 billion in economic activity annually. They support 1.3 million jobs and generate \$3.4 billion in Federal tax revenues. Investment in the arts and the humanities is good business.

Moreover, support for these three Federal agencies is indispensable seed money. Every Federal dollar leverages an additional \$11 to \$26 from the private, state and local sectors. Yet the Federal contribution amounts to only \$.65 per person each year for each Endowment.

Without Federal support, there is no serious prospect that private funds will fill the resulting gap or that state and local governments will do so.

The New York Times

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Don't Ax Federal Support for Art

The National Endowment for the Arts, now in its 30th year, has been a brilliant though sometimes controversial success. At a modest cost to the taxpayers, \$167 million this year, it has helped channel private donations to an impressive variety of nonprofit arts institutions across the country. Institutions report that each dollar granted by the Endowment generates an average of \$11 in matching private funds. As a result, many more Americans have been able to experience original art firsthand, and talented artists have been encouraged to pursue their work.

This is just what the Endowment was created to do. But now, for a variety of reasons, some conservative Republicans want to use their new Congressional majorities to cut off funds for the Endowment and shut it down. They should not be allowed to succeed.

The Endowment has some devoted conservative Republican defenders, for example Senators Orrin Hatch and Alan Simpson. But other conservatives remain ideologically opposed to public subsidies for the arts. Yet subsidies by governments and wealthy patrons are an ancient and necessary tradition. Even artists whose greatness has been acknowledged by posterity have had to struggle to support themselves during their lifetimes, particularly if their originality consisted in challenging received tastes. Enlightened societies all over the world recognize that there is a clear public interest in supporting such talents and to sustaining the traditions represented by art museums, libraries, symphonies and dance, opera and theatrical companies and making them available to wider audiences.

This is a wise and historically validated role for governments. The real risk of government subsidies lies not in overgenerous use of the taxpayers' money but in the the potential for political interference or censorship. The Endowment's designers wisely guarded against this danger by leaving ini-

tial grant-making decisions to panels of people knowledgeable about the arts. The awards are then subject to two higher levels of expert review. Most grants are awarded not to individual artists or productions but to institutions with a good track record. But a good track record in the arts includes a willingness to take the occasional risks on a promising new or controversial talent.

It is these risks that have gotten the endowment in trouble with demagogic politicians like Jesse Helms who will seize on provocative aspects of particular exhibits or performances put on by institutions receiving some Endowment support to caricature the whole of the Endowment's work. The most recent controversy, for example, centered on a bloodied paper towel flung by a performance artist, Ron Athey, at the Walker Arts Center in Minneapolis. The Endowment had awarded some \$100,000 to the Walker to help support its entire season. The Walker in turn awarded about \$150 of this money to Mr. Athey.

Not all great art is controversial and not all controversial art is great. But themes like eroticism, homosexuality and the provocative use of religious imagery that so upset the Endowment's critics have been entwined with great art for centuries. In recent years, the Endowment has tried to play it safe on these issues to appease its Congressional critics. But excessive caution shortchanges an important part of the Endowment's mission.

The zealous and small-minded are always willing to attack art and artists. But there is no reason to elevate their attacks to general Government policy. To do so would be a distortion of the mandate of the November election. To be blunt about it, prominent New York Republicans with ties to the city's extraordinary cultural institutions have an obligation to see that their more rambunctious members of Congress do not destroy the National Endowment for the Arts.

LEISURE & ARTS

Shunning the Yahoo Point of View

As the new Congress starts to debate whether to zero out the pitifully small (\$176 million) budget of the National Endowment for the Arts, everyone should take a look at the section of "Gulliver's Travels" where Gulliver visits the Houyhnhnms and the Yahoos. The Houyhnhnms are equine intellectuals, the Yahoos hairy, uncouth louts in human form. In our day, while the cultivated Houyhnhnms whinny and prance in futile protest, we are well on the road to becoming a nation of Yahoos.

Christina Jeffrey's appointment as historian of the House of Representatives was a warning. Speaker Gingrich was rewarding her because in 1993 she had supported his attempt to keep his course at Georgia's Kennesaw State College alive while other faculty there were protesting it as improperly contaminated with politics. But Ms. Jeffrey, an associate professor of political science, was not just a complaisant right-winger at a Podunk college. She was already on record in 1986 denouncing a federal history program about genocide because it did not include the Nazi point of view on the Holocaust. When this statement resurfaced a few days ago, Speaker Gingrich said he hadn't connected Ms. Jeffrey with its author because she had used her maiden name back then (before he met her). So, to stem the tidal wave of furious public outrage, he up and canned the lady.

This flaplet raises several interesting questions, but the most interesting is, What kind of intellectual milieu could bring Speaker Gingrich and Ms. Jeffrey into contact as historians?

Wishing to believe in the good faith of all parties, I accept that the speaker did not know about the Nazi memo, that he agrees with the angry protesters, and that the intellectual milieu in Georgia where this odd couple found common cause is exactly the kind of unenlightened backwater in which the Holocaust can be blithely dismissed by a professional historian as a subject primarily of interest for religious

discussion (as Ms. Jeffrey argued to the federal government).

Anyone who thinks that way is an unreconstructed anti-Semite, of course, but, worse still, such a person has managed to remain completely untouched by the overwhelming facts of history as they have been documented, discussed and accepted by historians and others in the overwhelming majority of mainstream America and the rest of the world. It is one thing to hate Jews. Any moral dwarf can do that. But it takes an especially ignorant and fact-resistant sort of historian to believe that there is a viable Nazi point of view on the subject.

But let's stop for a moment and try to take Ms. Jeffrey seriously. What would the Nazi point of view on the Holocaust be? Why obviously it would be a positive point



Critique

By Raymond Sokolov

of view. Unlike most of us who think the sadistic incineration of six million people because they had at least one Jewish grandparent was among the great crimes of history, the Nazis believed it was a great and necessary achievement. The Nazi point of view must have been that annihilating Jews was a social good for Nazi Germany and the world. And, on reflection, I agree with Ms. Jeffrey that any good course on the dynamics of genocide would have to include this point of view, expressed as vividly as possible with documents and photographs. This is actually the approach that the Holocaust Museum on the Mall in Washington takes, and it is an extremely effective method of discrediting the Nazi point of view.

The trouble with Ms. Jeffrey's point of view about the Nazi point of view is that she thinks the Nazi point of view

has real merits worth airing in a classroom. Ms. Jeffrey has obviously not considered the actual facts of the Nazi record, or she isn't interested in them. She is therefore a historian outside history. She is a Yahoo.

Does that sound like the harrumph of a member of the cultural elite? I certainly hope so, because I think that the Jeffrey affair obliges people committed to the preservation of our heritage to defend the idea of cultural elitism against the Yahoos. If we who speak for culture retreat from the fray now, we really are an effete corps of impudent snobs, in Spiro Agnew's immortal phrase.

What we should be saying, as the fight for the National Endowment budgets and their survival begins, is that the arts are everybody's province, that their health is a matter of highest national interest.

Speaker Gingrich, no doubt trying to look like a non-Yahoo in an effort to assume presidential stature, recently expressed his admiration for the Metropolitan Museum of Art in New York and for Atlanta Opera. He should go further, if he wants to shake off the hairy mantle of Georgia Yahoo. He should put his (our) money where his mouth is.

Newt, get down and support the arts. Don't zero out the NEA budget. Increase it manyfold under wise and stringent supervision, to put our cultural heritage in museums, libraries and concert halls on a solid footing for the future. Help America join the rest of the world in making sure that the treasures of the past—and the arts education system that makes that possible—will prosper. Otherwise, we will all be provincial Yahoos with no point of view worth having.

CHICAGO SUN-TIMES

FRIDAY, JANUARY 13, 1995

EDITORIALS

Maintain Subsidies To Support the Arts

American voters say they want a leaner, more effective government. And like most federal programs, the National Endowment for the Arts could survive with less. But it would be a mistake to eliminate the NEA and its \$167 million budget.

Attacking the NEA has become good symbolism for political conservatives. They believe the federal government has no business subsidizing the arts and they object to the choices the NEA makes in choosing which artists to subsidize.

We disagree on both counts. In our view, government can play a legitimate role in subsidizing the arts, and political disagreement over which artists to subsidize is both inevitable and worth it.

By any definition, the arts are important to the nation's quality of life. There is no evidence that self-interested consumers, corporations and foundations can adequately meet funding needs.

Since the NEA was founded in 1965, grants have been awarded to traditional as well as avant-garde artists. These grants often serve as vital seed money for artists, projects and arts organizations. For every \$1 individual artists and groups get from the NEA another \$11 in private donations is raised.

The arts also have positive economic impact. Museums, art galleries and theaters attract tourists and conventions. On an annual basis, the arts generate \$37 billion in revenues, employ 1.3 million people and pay \$3.4 billion in various taxes.

Eliminating federal subsidies also would cripple state and local arts programs, which get 35 percent of their funds from the NEA. The Illinois Arts Council, for example, will get \$896,000, or 11.7 percent of its \$7.6 million budget, from the NEA.

The world would not come to an end if the NEA were eliminated. But all that would be satisfied are the political aims of today's congressional leadership. In the real world, the federal government is running an annual budget deficit of \$203 billion. Cutting \$167 million for the arts would do much more harm than good.



-4-

San Francisco Chronicle

THE VOICE OF THE WEST

FRIDAY, JANUARY 13, 1995

FAX COPY

EDITORIALS

Government Has a Role In Supporting the Arts

"Everything passes. Robust art alone is eternal. The bust outlasts the citadel."

ANYONE who agrees with 19th century writer Theophile Gautier and believes that music, art, poetry and dance elevate the spirit, connect us as human beings and also define national culture should be more than alarmed by rumblings on Capitol Hill that the National Endow-

'The strength of America's arts and humanities is essential to the well-being of the nation'

ment for the Arts and National Endowment for the Humanities are soon to be victims of the Republican chopping block under the menacing guise of "privatization."

For an unthinking few, government support of the arts is a frivolous waste of scarce taxpayer money that subsidizes the elitist cultural pursuits of the rich.

Far from it. Grants from the NEA allow inner-city kids to attend their first opera, to hear their first symphony, to view their first Monet. Such an introduction may inspire them to become the next Pavarotti or Casals or Pollack, but more likely it will add an enriching dimension to their lives at a time when schools are eliminating art and music from the curriculum.

In the Bay Area alone, federal grants help support San Francisco's Museum of

Modern Art, the Berkeley Symphony Orchestra, Film Arts Foundation, Friends of the Mission Cultural Center and Asian American Dance Performances.

The NEA is the federal government's largest supporter of diverse art activities, and the endowment makes its grants with a budget of a mere \$167 million — 64 cents per American.

The dollar amount of an NEA grant is important, but less so than its ability to generate broader support for the arts. A dollar of NEA money typically generates \$11 from state or local governments, private donors, corporations or foundations, because NEA recognition lends a certain prestige that makes it easier to get other contributions. That "leveraging" would be eliminated without federal grants.

A 3-year study showed that the nonprofit arts generated an annual average of \$37 million to local businesses, created 1.3 million jobs and provided \$3.4 billion in federal income taxes.

A task force appointed by President Reagan 14 years ago concluded that the national endowments played an important role in promoting the culture of the United States.

"The strength of America's arts and humanities is essential to the well-being of the nation," the task force found. "Our federal government bears a responsibility for encouraging and protecting the arts and the humanities. The endowments should emphasize the advancement of American culture through the support of both institutional and individual efforts." That conclusion still holds.

Letters

Foes of arts funding should turn off their rhetoric and look at the facts

I am amazed and deeply disturbed by the ongoing campaign of misinformation concerning the National Endowment for the Arts (NEA), most recently in a column by Phyllis Schlafly ("NEA funding test for Republicans," Commentary, Jan. 3) and in statements by House Speaker Newt Gingrich ("Cultural elite" feel lash of Gingrich," Jan. 4).

It is clear that Mrs. Schlafly and Mr. Gingrich have no real knowledge of the NEA's history or of the grant-review process of the agency. Prior to the creation of the NEA in 1965, a relatively small number of cultural organizations served our citizens, and the majority of those were located in large cities. Today, thanks to seed money provided by the NEA (directly or through state and local arts councils), there are thousands of artists and arts institutions across the country that produce cultural experiences for millions of Americans. The NEA's competitive grant-review process requires approval by review panels made up of experts in their respective fields, approval by the bipartisan National Council on the Arts and approval by the NEA chair.

Mrs. Schlafly and Mr. Gingrich appear unaware that the NEA makes artistic and cultural programs available to a wide range of Americans in rural and urban communities across the country. The agency supports symphony orchestras, folk arts festivals, dance companies, operas, theaters, museums, programs for seniors and families, arts education programs for young people and other forms of artistic expression. In most case, NEA funds

account for less than 5 percent of an organization's budget. But NEA support must be matched by private contributions in almost every grant. This means that a small NEA grant stimulates significant support from individuals, corporations and foundations. In fact, the NEA has long been a model for the popular concept of "public-private partnerships," in which a small government investment leads to a significant commitment of private funds.

Mrs. Schlafly and Mr. Gingrich ignore the fact that NEA funds generate significant economic returns to communities. Each NEA dollar awarded generates a 20-fold return in jobs, services and contracts, which spurs growth in local businesses in rural and urban areas. More than 1.3 million Americans are employed by nonprofit arts and cultural organizations.

Mrs. Schlafly and Mr. Gingrich disregard the proven positive impact that the arts and culture have on young people. Numerous studies have concluded that the arts improve overall student learning, enhance cognitive skills, instill self-esteem and discipline and provide creative outlets for self-expression. We desperately need to develop these aspects of our young people if we are to compete successfully in the global economic community.

Most disturbingly, Mrs. Schlafly and Mr. Gingrich engage in rhetoric that appears to equate support of the NEA with being anti-American through statements such as Mr. Gingrich's comment, "They are simply enclaves of the left using your money to propagandize your chil-

dren against your values." Furthermore, Mr. Gingrich has repeatedly stated that free speech is not subsidized, ignoring the fact that through government support of tax exemptions for organized religions, funding for libraries and taxpayer financing for presidential candidates and Mr. Gingrich's speech (as well as the speech of all our elected officials), Americans support the widest possible range of free speech.

The arts and culture develop our humanity. With the help of federal funding, they contribute to the development of young people through educational initiatives; they are vital to small businesses that create jobs; and they are a proven asset to community-building. Recognizing that the not-for-profit arts are vital to a society's well-being and could not survive without public patronage, governments throughout history have helped nurture and sustain cultural activity. A federal mandate to support continued funding for the arts and culture should be a bipartisan priority that is at the heart of improving the quality of our lives and our society.

Mrs. Schlafly and Mr. Gingrich should turn off the rhetoric and look to the facts.

ROCHE SCHULFER

Chair
American Arts Alliance
Washington

■ Mr. Schulfer is the executive director of the Goodman Theatre in Chicago.

— The Editor

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LETTERS TO THE EDITOR

Arts are for all to enjoy

I am glad that George F. Will has articulated his reasons to eliminate government funding for the arts, the humanities and public broadcasting [op-ed page column, Jan. 9, "Time to abolish federal arts funding"]. Now that they are out, it is easier to counter his claims.

As is so often the case these days, critics will focus on one issue as the reason to eliminate an entire program. Will focuses on National Endowment for the Arts Chairwoman Jane Alexander's visits to 50 states during the past two years. This seemingly improper use of funds is reason enough to eliminate the entire NEA.

For Sen. Jesse A. Helms, it was a single photographic exhibit. What our conservative colleagues seem to be forgetting here is that every year the NEA gives tens of thousands of dollars in support to many of our nation's cultural organizations. Institutions such as The Hartford and New Haven symphony orchestras, the Wadsworth Atheneum, the Hartford and Connecticut opera companies and the Hartford Ballet would be hard pressed to maintain their programs without this federal support. The same is true all over the country.

It is common knowledge in the arts community that orchestras and opera companies could not survive on ticket sales alone. America is already pitifully behind other countries in its support of the arts. If these arts organizations are put at risk, any hope for urban revitalization will go with them.

As for public broadcasting, Will says that we already have 9,500 commercial radio stations and plenty of commercial TV outlets. Why support public broadcasting? What he doesn't answer is why do only a handful of the 9,500 commercial radio stations play classical music or jazz? Why haven't commercial TV stations bought the rights for "Sesame Street" and "Barney"? Why do they opt instead for Power Rangers and the Teenage Mutant Ninja Turtles?

What about the rural communities where public broadcasting stations are the only broadcasters? How about Connecticut Public Radio's constant commitment to promote events by our local arts organizations? What about programs like Connecticut Public Radio's monthly Alcoholics

Anonymous open information meeting? AA is one of House Speaker Newt Gingrich's pet programs; yet, AA could never be on commercial radio because of its firm avoidance of any commercial endorsements.

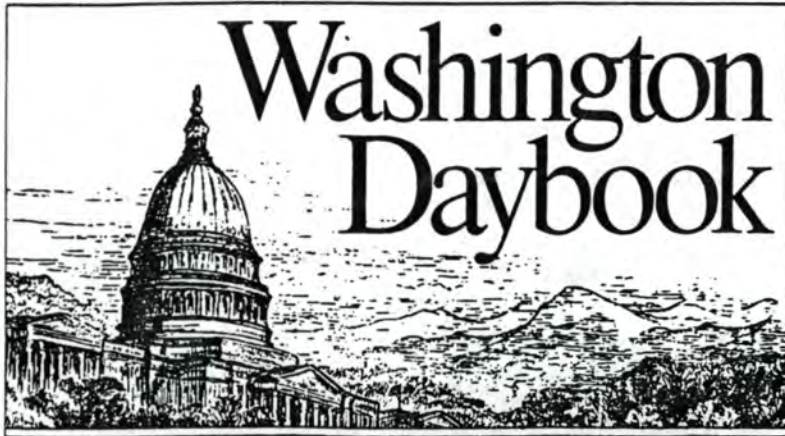
The federal government's already paltry support of the arts and noncommercial media is an important catalyst for improving the quality of life in our country. The arts are not class conscious; they are for all to enjoy and to enrich us.

John F. Berky
Vice President

Director of Radio
Connecticut Public Television and Radio
Hartford



Courant File Photo
■ The Wadsworth Atheneum



Washington Daybook

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GENERAL AGENDA

Arts education conference

— **all day** — The Getty Center for Education in the Arts continues a conference titled, "Beyond the Three Rs: Transforming Education With the Arts." The luncheon program features Jane Alexander, chairman of the National Endowment of the Arts. Location: Washington Hilton, 1919 Connecticut Ave. NW. Call 310/274-8787.

Universities' Stake in Public Broadcasting

A DEBATE has begun in Washington about the future of public broadcasting. Several members of the new Congress have indicated that they are not in a mood to support this troublesome medium, which daily dares to consider all things and defines itself as an educational and cultural resource for the nation. Rep. Newt Gingrich has said publicly that "one of the things we're going to do this year, I hope . . . is to zero-out the Corporation for Public Broadcasting, which has been eating taxpayers' money." Sen. Larry Pressler and others have advocated "privatizing" public broadcasting. Whatever form it comes in, the threat to eliminate federal support for public broadcasting is real.

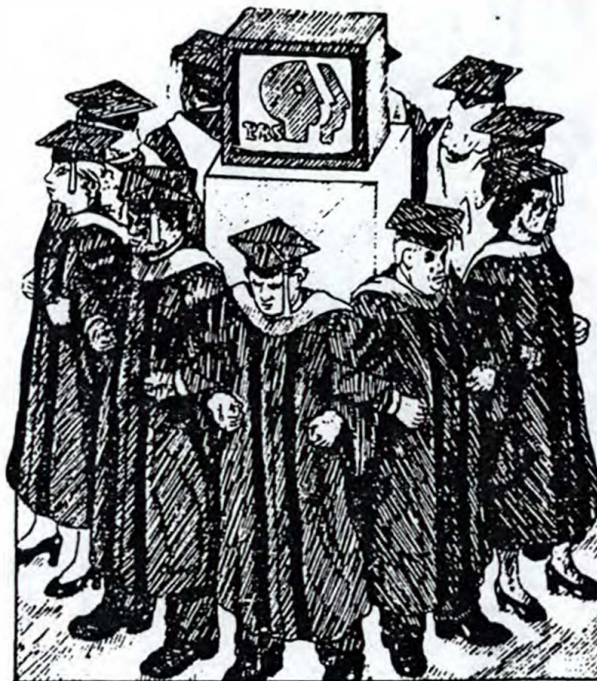
Educators—particularly the faculty members and presidents of major universities—cannot afford to remain silent in the intensifying debate. So far, they have failed to recognize the extent of their stake in public broadcasting, but if they don't figure it out soon, and act on it, we will all be the losers.

One might think that the best reason for leaders in higher education to be concerned about the issue is money: Because 88 of America's 351 public television stations—25 per cent—and 328 of its 629 public radio stations—52 per cent—are licensed to colleges and universities, a large share of federal money for public broadcasting flows from the C.P.B. to educational institutions. Most of them would be hard pressed to make up the budget gap if that money were to disappear.

A second, perhaps more compelling reason for colleges and universities to be concerned is the difficulty they would have attracting a first-class faculty to a community where there was no classical music, no "Sesame Street," no serious drama or dance on the tube or the radio, to say nothing of no substantive discussion of public issues on programs such as "Morning Edition," "All Things Considered," and the "McNeil/Lehrer NewsHour." The intellectual stimulation available on public broadcasting is an amenity that thinking people value, a part of the discussion at almost any gathering of scholars. A university in a community without that cultural resource is bound to be less attractive to thoughtful people.

But the best reason for educators to fight for public broadcasting is that it helps to carry out higher education's mission. It is odd that university administrators seem unprepared to address that aspect of the debate. When, in my work as a consultant to colleges and universities that own public stations, I ask presidents why their institutions are in the broadcasting business, there often is an awkward silence, followed by muddled talk about teaching kids how to run cameras and do the news, or of broadcasting's being a good public-relations tool. But those are precisely the wrong justifications for federal support of public broadcasting, because those types of activity should be paid for by the institutions themselves, not the government.

Administrators and faculty members had better marshal stronger, more cogent arguments about why public broadcasting is important, because if federal support is eliminated, institutions will lose a powerful ally in educating society. With just a bit more thought, we can see that public broadcasting helps fulfill many of higher education's traditional responsibilities. These include conserving our society's past, serving as a repository of our culture, and organizing the body of knowledge that has allowed our society to advance; transmitting that body of knowledge to subsequent generations; and seeking new knowledge and under-



standing through research aimed at finding solutions to society's most vexing problems. In America, we also expect higher education to prepare students to participate in the economic life of society and in the political process.

The mission of public broadcasting is strikingly similar. The best stations illuminate past, present, and future issues confronting society, placing them in context and thereby contributing to the development of an in-

"The 'privatizing' of public broadcasting is as preposterous an idea as the notion of privatizing a public university."

telligent electorate. Its educational role is most obvious in the radio programs "All Things Considered" and "Morning Edition" and in the TV programs "McNeil/Lehrer NewsHour" and "Frontline." Some public stations also have extensive news operations that examine local events and issues, all for the purpose of helping citizens participate in their community. Through broadcasts of classical music and jazz and programs such as "Great Performances," "Theater in America," and "The Civil War," to name just three, public broadcasting also fosters greater understanding and appreciation of America's cultural diversity.

Unlike tuition-paying college students, members of TV and radio audiences can switch programs off if they are boring, bland, or irrelevant. So the public stations work hard to present information in an appealing and meaningful way. The result is that more people tune in to public radio and television stations in a week (18.7 million and 96.7 million, respectively, according to A. C. Nielsen and Arbitron estimates) than attend classes on college campuses, go to sporting

events and concerts, and visit museums during the same period.

Unfettered by geographic constraints, the programs bring together experts on every subject to create public forums for the discussion of ideas and issues. Commentators on public television and radio question authors of recent books about their assumptions and conclusions and ask politicians hard questions. On call-in programs, no subject is off-limits, so long as it is handled with taste and intelligence.

In short, public broadcasting expands on the work of a university—presenting the best of our society's past to new generations and thus conserving it for the future. It explores the significant issues facing society today and prepares us to participate in the political process. Above all, it gives us information we need to participate in the debate about where we want our society to go and what we, as a species and as a society, aspire to. And that, I submit, is the core of a university's value.

Colleges should be prepared to go into political battle for the public broadcasting stations they operate, because those stations are their institutions' most public face and, for many of them, the only connection they have with the taxpayers who are asked to support them. Public broadcasting is more than a P.A. tool; it does the work of higher education, bringing it directly to people in their homes, every day of the year.

Understood in that context, the "privatizing" of public broadcasting is as preposterous an idea as the notion of privatizing a public university. Both types of institution have a mandate to serve the public interest. Public broadcasting works because it has evolved as a partnership involving the government (representing the public as a whole), the universities, which recognize the value of their stations to society and to themselves, companies that want to be associated with a quality product (through their monetary contributions), and individual "subscribers" who value the product and can afford to support it.

To send public broadcasting into the marketplace would subject it to the same pressures that have produced our commercial broadcasting system. To attract and keep the advertisers that support them, commercial stations are forced to favor the trivial over the significant, to avoid controversy, and to titillate rather than educate. As one public broadcaster put it: "There is a good model for what public television would look like if it became more commercial. It's called 'commercial broadcasting.'"

IN A YEAR, the federal government spends about 80 cents per citizen on public broadcasting. For every dollar the government puts in, the users of the service contribute about five dollars. That should tell university administrators that public broadcasting is a service that Americans value and one that is worthy of its association with institutions of higher education.

If faculty members and administrators fail to make the case to legislators and policy makers that public broadcasting is a national asset worth preserving, then we deserve the broadcasting system that would remain.

Donald P. Mullally is a former chairman of National Public Radio and director of broadcasting and associate dean of the College of Communications at the University of Illinois.

The Shift to Early-Outs

By Mike Causey
Washington Post Staff Writer

Many federal employees who fail to get buyout offers in the next two months still will get the chance to retire early.

Most agencies will expand early-out offers to allow more employees to leave on immediate pensions if they are at least age 50 with 20 years of federal service, or any age with 25 years of service. Pensions are reduced 2 percent for each year the retiree is younger than 55. Some private companies cut pensions 5 percent for each year the retiree is younger than 65.

Early-outs will be the downsizing tool of choice when buyouts (worth as much as \$25,000) end March 31 in non-Defense agencies. Those agencies will still be under heavy pressure to meet the White House ordered 272,900-job cut, and the Republican Congress is expected to call for even deeper cuts.

Budget cutters want to avoid expensive and disruptive layoffs. Using buyouts, the Clinton administration has managed, so far, to avoid massive layoffs. Thousands of federal employees—mostly retirement-age white men—took buyouts which saved the jobs of younger, low-seniority workers who are first on the layoff list. Early-outs will be critical to downsizing unless Congress extends the buyouts for non-Defense agencies. That is possible, but there is no such plan in the works.

The Office of Personnel Management says 50 agencies are offering early-outs. The early-out window closes March 31 for staff members at OPM, Justice and the Office of Government Ethics and National Endowment for the Humanities.

Early-outs run through Sept. 30 at the National Credit Union Administration, TVA, National Labor Relations Board, Merit Systems Protection Board, National Endowment for the Arts, Board for International Broadcasting, Federal Deposit Insurance Corp., International Joint Commission, Overseas Private Investment Corp., Nuclear Regulatory Commission,

National Gallery of Art, National Archives, Department of Education, Export-Import Bank, Consumer Product Safety Commission, Smithsonian, Veterans Affairs and Housing and Urban Development.

Early-outs will end Nov. 30 at the CIA, July 31 for the Equal Employment Opportunity Commission and May 31 at the Federal Trade Commission.

Let George Do It!

George Nesterchuk, a top Reagan administration appointee, will be the staff director of the new House Government Reform and Oversight Committee's key civil service subcommittee. Rep. William F. Clinger Jr. (R-Pa.) is chairman of the full committee, and Rep. John L. Mica (R-Fla.) heads the civil service unit.

Nesterchuk was an aide to Donald Devine when he was director of the Office of Personnel Management. Devine ran the program to downsize the non-Defense side of government. He ran unsuccessfully against Rep. Steny H. Hoyer (D-Md.) last November.

Nesterchuk's appointment will cause added heartburn for federal unions that in the last decade have burned most of their bridges with House and Senate Republicans.

Virginia Tax Deadline

To be on the safe side, federal-military retirees need to send their Form FR 5 (saying whether they accept or reject the state's proposed pension tax refund settlement) by certified mail, return receipt requested. The Virginia Department of Taxation has sent reminders to many retirees—who say they already have filed the form—that they have no record of receiving it. Retirees need proof they met the Feb. 1 deadline.

Benefits Update

At 9 a.m. tomorrow on WUST radio, Joe Richardson, of Government Retirement Benefits, is scheduled to talk about retirement, investment and other benefits available to feds, retirees and their survivors. At 10 a.m., Rep. Thomas M. Davis III (R-Va.) will talk about what the Republican-controlled Congress may do to, and for, feds and retirees.

Educators to alter course of history

By Tamara Henry
USA TODAY

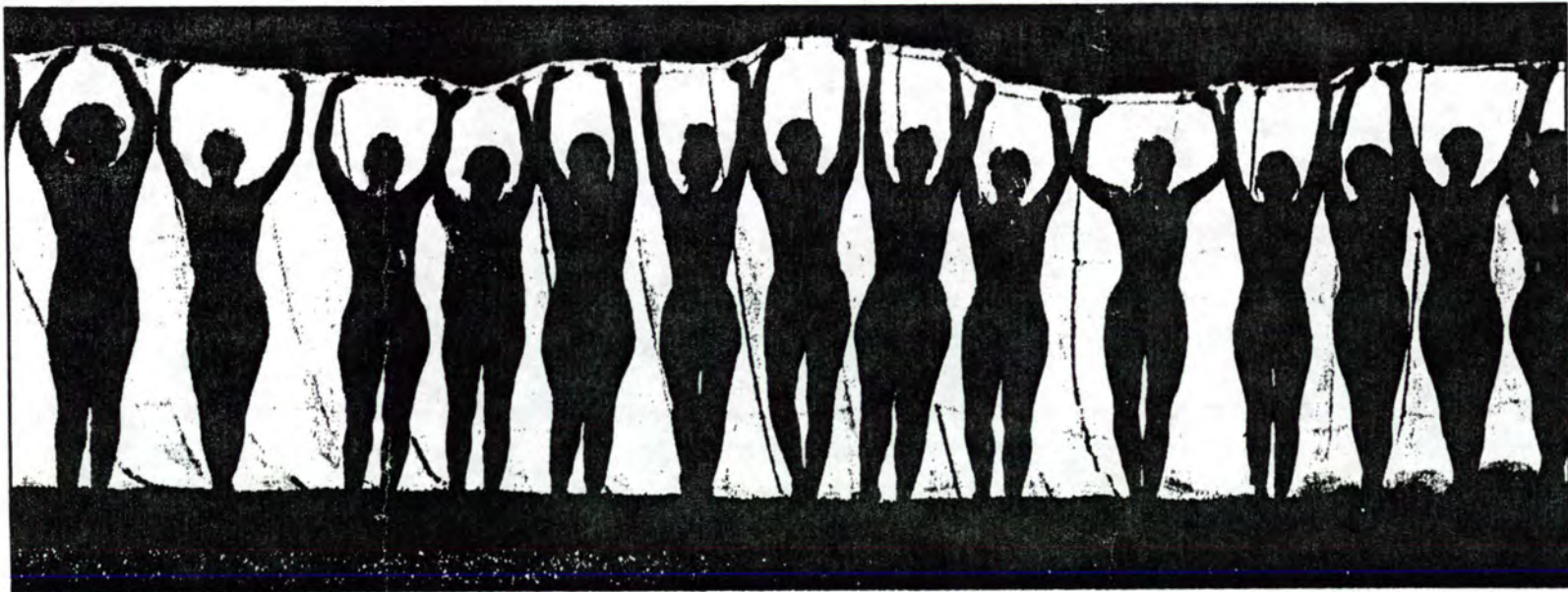
Educators agreed Thursday to revise the new national history standards to meet harsh criticisms that they focus too much on non-Europeans and on the negatives of America's past.

Members of the National History Standards Project met privately Thursday with ardent critics to deal with protests that erupted after the standards were unveiled last fall. Gary Nash, project director and history professor at the University of California at Los Angeles, said later, "We will look for examples of ideological bias or imbalance and will make appropriate changes."

The standards detail the history U.S. students should know about areas such as Western Europe and West Africa, but also seek to liven up the tedious memorization of facts and dates by prodding students to examine documents and ask questions.

John Fonte, a spokesman for Lynne Cheney, former head of the national Endowment for the Humanities, renewed complaints that "the U.S. and world history standards are seriously flawed in tone, conception and content from start to finish."

Nash says an abbreviated, updated edition should be available in two to three months.



AP

It's dance, stupid

What might look to some like a scene from a science-fiction movie is actually a modern-dance class at Florida's Rollins College. Students are

holding up a nylon parachute used as a teaching tool in the class, and sunlight filtering through the fabric turns them into stark silhouettes.



NATIONAL ENDOWMENT FOR THE ARTS

MAKING A DIFFERENCE

-- NEA has a thirty year record of excellence - supporting museums, arts education, children's theatres, dance touring, orchestras, community planning, rural music festivals, literacy programs, at-risk youth projects, jazz and folklife festivals and thousands of other worthy projects.

-- At a current cost of 38 cents a year to each American, the NEA has made over 110,000 grants. Less than 40 have caused concern or raised controversy. Moreover, much of the information that has been disseminated about these grants is not true (eg. in fact, the NEA has never made a direct grant to Robert Mapplethorpe).

-- An NEA investment of \$1 brings an average return of \$12 dollars from private and public sector sources. Corporations and foundations state plainly, they can not replace lost Federal funds.

ACCESS ACCESS ACCESS

-- Since 1965, millions more Americans have been able to experience the arts because of the NEA.

-- NEA grants reach every state and every Congressional district in America.

-- NEA has 28 partnerships with other federal agencies increasing the scope and impact of grant monies.

-- Since the establishment of the NEA, the number of non-profit theatres in America has grown from 46 to over 425, symphony orchestras have doubled in number, opera companies have increased fourfold and where there were 37 dance companies, now there are over four hundred.

-- NEA allocates a specific funding pool for projects in rural and underserved communities.

-- NEA grants support quilting in Mississippi, Native American art on pueblos, storytelling in Appalachia, touring Shakespeare in over 30 states, museum exhibitions in semi-trailers and trains. The NEA nurtures art where it's found and transports it to communities it might not otherwise touch.

*The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans*

Arts in Education

*Challenge &
Advancement*

Dance

Design Arts

Expansion Arts

*Folk &
Traditional Arts*

International

Literature

Local Arts Agencies

Media Arts

Museum

Music

*Opera/Musical
Theater*

*Presenting &
Commissioning*

State & Regional

Theater

Visual Arts

*The Nancy Hanks Center
1100 Pennsylvania Ave., NW
Washington, DC 20546
202/682 5400*

**NATIONAL
ENDOWMENT
FOR THE
ARTS**

-- Through guidelines, leadership and grantmaking, the NEA encourages organizations to reach out beyond their walls and address new audiences who can not traditionally access or afford their services. Out reach projects bring theatre to parks, dance to schools, symphonies to senior citizen centers, poetry to hospitals -- art to the people.

*The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans*

INVESTING IN CHILDREN

-- NEA has helped bring the traditions of American culture to life for millions of children and provided opportunities for creative expression and intellectual stimulation to our country's youth through grants to organizations that focus on children and through support of outreach programs from other institutions.

Arts in Education

Challenge & Advancement

Dance

Design Arts

Expansion Arts

Folk & Traditional Arts

International

Literature

Local Arts Agencies

Media Arts

Museum

Music

Opera/Musical Theater

Presenting & Commissioning

State & Regional

Theater

Visual Arts

-- NEA is the leading proponent of arts education in the schools. Children learn through the arts. Studies show that integrating the arts into the curriculum markedly increases test scores in academic subjects across the board.

-- NEA has placed over 14,000 artists-in-residence per year in America's schools. These professionals work with students and teachers to insure that benefits extend beyond the length of the residency.

-- NEA has supported multi-year partnerships between arts organizations and schools or school districts.

-- NEA has helped provide at-risk youth with creative alternatives to drugs, crime and despair. Working in partnership with artists, arts organizations, local governments and law enforcement officials, the NEA supports projects like A.P.P.L.E. Corps.. Mariposa County, AZ District Attorney Rick Romley was so convinced of this arts focused collaboration's ability to counter drugs, he requested that county RICO monies go to its support.

-- NEA, with the Dept of Ed and the Kennedy Center, has established ArtsEdge, a prototype national arts education network which connects people and provides information about successful projects and techniques.

-- NEA has spearheaded a Goals 2000 Arts Education Planning Process which convened key leaders in education, public sector governance groups, federal agencies, businesses and foundations to develop an action plan to insure that the arts become a resource for achieving the National Education Goals.

*The Nancy Hawks Center
1100 Pennsylvania Ave., NW
Washington, DC 20506
202/642-5400*

**NATIONAL
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FOR THE
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Arts in Education

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Literature

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Media Arts

Museum

Music

*Opera/Musical
Theater*

*Presenting &
Commissioning*

State & Regional

Theater

Visual Arts

COMMUNITY LEGACY

-- NEA has helped make communities better places to live and work. Endowment supported organizations provide a venue for families and community members to come together in shared experience on common ground.

-- NEA has contributed to urban renewal. The arts stimulate business development, attract new businesses and, in many cities, like Philadelphia, Tacoma and Cleveland, arts organizations have been the impetus and anchor for downtown revitalization.

-- NEA has helped the arts feed the economy and bring jobs and revenue to communities. On a national level, the non-profit arts generate an estimated \$37 billion dollars in economic activity and return \$3.4 billion in federal income taxes to the U.S. treasury each year. More than 1.3 million Americans are employed in the non-profit arts industry.

THE FUTURE OF THE ARTS

-- FY 96 Interior appropriations passed by the Senate cuts NEA by 39 percent. NEA staff has been reduced by nearly half. Thousands of arts organizations in every single part of this country have lost grants - others have had them dramatically reduced.

-- Chairman Jane Alexander has recently completed the most comprehensive reorganization in the agency's history. 17 discipline programs were folded into 4. Pursuant to Congressional directive, grants to individuals were eliminated. Subgranting and grants for seasonal support have been disallowed.

-- NEA has created an Office of Enterprise Development to identify ways to establish a systemic funding infrastructure for the arts and to supplement Endowment funding.

-- The NEA and Chairman Alexander are resolved that a federal commitment to the arts in America must be maintained. As does the President, we see the arts as part of a broader social agenda that speaks to our very essence as Americans. Our dedication to the arts today will shape our civilization tomorrow. As we approach the Millennium, we must not become the only nation in the industrial world to abandon its responsibility to support its cultural institutions as a legacy to future generations.

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1100 Pennsylvania Ave., NW
Washington, DC 20506
202/682-5400*



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

Office of the Chairman

November 19, 1996

The President
The White House
Washington, D.C.

Dear Mr. President:

My congratulations to you again on your re-election. Under your continued leadership the next four years promise to be the most important in our nation's history as we build that bridge to the 21st century.

I do not think it will be possible for me to get on your busy schedule soon, so I write to inform you of the difficulties the National Endowment for the Arts faces in the months to come.

The G.O.P. House has slated the agency for elimination in '98. They may not have the votes to do so, but it is likely that our House appropriations will decrease substantially in any case. The Senate is more conservative than it was last year and may not honor even our '96 and '97 appropriations of 99.5 million. We rely more than ever on the administration's support and your Presidential veto, should it be necessary.

This cut of 39% in NEA's budget (from 172.4 million in FY'95) has been calamitous for the agency and the arts organizations it serves across the country. We will not be able to award grants to over 2000 arts organizations that qualified as excellent and received help in years past. I will not go into the litany of doom that a cut of this magnitude means to arts education for children, the disabled, the elderly or youth at risk, or to our orchestras or theatres. Suffice it to say when the Congress of the United States sends a message that the arts are not important, the ripple is felt at the state and local levels and in the corporate board rooms as well.

You have been a staunch supporter of the arts and the NEA. The NEA has been vilified by our critics for a handful of controversial grants in the past to the exclusion of the 110,000 grants in 31 years that celebrated our brilliant American legacy. It would mean so much to the discouraged artists and people everywhere who love the arts if you would speak about their value to society in your inaugural address or in your State of the Union address or both.

The President
Page Two
November 19, 1996

Finally, let me express my fervent hope that the Department of Justice will not appeal for the second time Karen Linley et al v. the National Endowment for the Arts. I personally believe that content restrictions are anathema to the creative process and the courts have twice determined in this case that the decency clause imposed by Congress on the NEA was unconstitutional. As Chairman I have endeavored to make sure that the NEA funds work of the highest degree of excellence, but as citizens of a free and democratic society, it would not be possible or appropriate to tell others what they might say.

It has been a privilege for me to serve in your administration. Despite the sometimes overwhelming challenges, the Endowment continues to do rewarding work and American communities everywhere are the better for it. Thank you for the opportunity to be Chairman of this remarkable agency; with your help we will survive these next ten months and be alive and well to help America celebrate the new millennium.

Sincerely yours,

A handwritten signature in black ink, appearing to read "Jane", with a long, sweeping horizontal line extending to the right.

Jane Alexander
Chairman

The Future of the Arts Endowment

THE FIGHT over whether to cut or eliminate the National Endowment for the Arts is littered with debris from previous struggles, but the basic question is simple as a Senate committee opens hearings on reauthorization today. Should government have a role in funding the arts at all, and if so, should it do it in this particular way? The first answer depends on the second. If the NEA were doing nothing but funneling money to the willfully offensive and self-indulgent or providing the kind of playground-for-the-elites so often charged, it would not matter (especially in desperate budget times) that other governing entities down through history have been patrons of the arts or that, as the NEA's defenders keep telling us, the city of Berlin's cultural budget and the military marching band budget are bigger than the U.S. arts and humanities endowments put together.

But the arts endowment mission is more complicated than that. A substantial chunk of its funding does go to supporting individual artists—the most questionable part of its expenditures, in our view. But the initial legislation stated a broader purpose of extending the reach of the arts *beyond* elites to encourage the creation of new, locally and regionally based theater, dance, opera and museums and to stimulate local financial support for them. The endowment has had its most quantifiable successes in this realm, illustrated by the frequently cited increase in the number of symphonies, folk dancing troupes, theater groups and state and local arts agencies since 1965.

What would happen without an endowment? It's unlikely, given the state of arts financing, that most such groups would be "liberated" from dependence on the federal teat, as some critics of the NEA claim, and would simply get support from elsewhere. (Corporate arts funding, like state and local arts funding, has been falling.) The better-established and better-heeled institutions might do all right, and so, ironically, might the fashionably provocative avant-gardes, but at the expense of more mainstream activities with broader appeal.

The endowment's tilt toward such activities—school programs, community art centers, regional arts—should be even greater than it now is. It could increase further the 35 percent of its budget that goes directly to state and local arts agencies; it could require—as has happened informally—that groups getting yearly operating money prove their viability by going off the dole every so often. There is ample precedent for such a shift and, in fact, this has been the gradual trajectory throughout the endowment's

30-year history. In its early years, despite the stated mission, much more of the then much smaller budget was focused on big national cultural institutions. But in increments over the years—notably, during the Nixon administration, when the endowment budget jumped from about \$8 million to \$82 million—it moved toward nourishing what has become a tremendously healthy nonprofit arts sector. Supporters have offered calculations of the economic impact of that sector's growth—1.3 million jobs created, \$10 in federal tax revenue generated per government dollar invested, \$11 leveraged per dollar in corporate support for culture and so on. Yes, these are the figures of endowment supporters, but there is surely something to the argument that the many arts centers built and markets enlarged have paid something back to the economy, not just to the arts.

If, as seems inevitable and indeed right, cultural funding is called on to take its proportionate share of across-the-board cuts, that mission should be uppermost in what is preserved. Under Jane Alexander, the endowment has taken some steps this way, pushing significantly to expand endowment activities in arts education in tandem with the Education Department; not coincidentally, she has also infuriated many artists by streamlining or eliminating many of the individual artist programs. This has the side effect of dampening much of the clamor over individual offenses and over the legitimate question of what taxpayers should be expected to fund. But the real argument over whether there should be a National Endowment for the Arts is not about offensiveness but about whether this kind of leavening function has enough countervailing cultural and economic value, for the price, to be worth it.

The system by which the NEA awards grants through peer panels was intended to avoid "official" art by turning the vetting process over to independent experts, as is done with science grants. Some of the panels have made some monumentally stupid mistakes, and endowment chairs have sometimes failed to rein them in. Cronyism is a built-in hazard of this kind of system. More outsiders on the panels would go far toward cutting the self-indulgence and insularity.

But the business of giving grants to individual artists to create new work—novelists, painters, choreographers, the unlamented "performance artists"—is finally less of a core function for government than the mission of promoting shared appreciation of the shared culture. The endowment has been doing that, quietly, through even its worst times. It could do it more, and should have the chance.

NATIONAL ENDOWMENT FOR THE ARTS

THE FEDERAL ROLE

1. Endowment imprimatur. Grants from the National Endowment for the Arts are a matter of national prestige, a stamp of excellence. This "Good Housekeeping" seal of approval testifies to the artistic quality of the recipient organization. Grantees are selected through a democratic system of peer review by panels of more than 1,000 private citizens who represent all regions of the country, diverse cultural and ethnic backgrounds and varying aesthetic viewpoints. This process, the most extensive and highly regarded peer review system in the nation, creates a uniquely national perspective, one which corporations and foundations look to in making their own funding decisions.

2. Fundraising leverage. NEA grants are powerful fundraising instruments. Each Endowment dollar must be matched at least one to one, and sometimes three to one, with private or local dollars. This matching requirement helps arts organizations -- from the smallest community-based group to the largest cultural institution -- raise many times more than the one-to-one match. In fact, each dollar awarded by the NEA attracts \$12 and more from state and local agencies, foundations, corporations, businesses and individuals.

3. Federal-state partnerships. Before the creation of the Arts Endowment, only five states had state-funded arts councils. Today, all 50 states do. The growth of this network of state partners is due largely to the Endowment's requirement that states provide matching support to qualify for federal funds. Fully one-third of the NEA's program budget goes to the states. When in recent years various state legislatures threatened to curtail state funding to the arts, the potential loss of matching federal dollars dissuaded them from making such draconian cuts.

4. National impact. The Arts Endowment is uniquely positioned to support projects with the potential to serve the whole nation. Design competitions, such as the one that led to the creation of the Vietnam Veterans Memorial in Washington, the annual Fourth of July concert on Washington's Mall, the National Heritage Fellowships, the Mayor's Institute on City Design, and other Endowment-sponsored programs have participants that span the country. NEA Challenge grants support ambitious and model projects. One such initiative was the American Music Theater Festival's plan to create a new body of musical theater works to attract younger and more ethnically diverse audiences. These broad-reaching initiatives could not be undertaken without federal leadership. Awards to national arts service organizations also help enhance and improve the artistry of entire artistic fields.

5. America's cultural exchange. Support from the NEA helps Americans share their diverse cultures with one another. Grants from the Arts Endowment encourage performing arts groups to travel outside their states, often to rural areas which are traditionally underserved by the arts. The Endowment's Dance On Tour program, for example, enables first-rate dance companies to reach new and appreciative audiences. The agency also helps regionally based culture -- the music of Appalachia or the artworks of various Native American tribes, for example -- to reach wider audiences outside their indigenous areas.

Federal Role - Page 2

6. National leadership. The Arts Endowment is the nation's premier arts entity, and as such, provides crucial leadership and advocacy within the cultural life of the country. The agency's Chairman and Presidentially appointed advisory body, the National Council on the Arts, are recognized as national spokespersons for the arts, helping set national cultural policy. The Endowment's leadership role in such areas as education reform, city design, public art, and preserving the nation's cultural heritage has made a meaningful difference in America's artistic vitality.

7. Federal partnerships. The Arts Endowment has forged alliances with other federal agencies to explore funding opportunities and seek solutions in areas of common concern. The agency is working, for example, with the U.S. Department of Commerce in the promotion of cultural tourism, the Department of Justice on crime prevention initiatives and the U.S. Department of Transportation to promote design excellence within the nation's transportation systems. And with the support of the National Service Corporation, the Endowment has launched The Writers Corps, an anti-illiteracy project in San Francisco, Washington, D.C. and the Bronx, New York.

8. Arts education. The National Endowment for the Arts has been instrumental in education reform initiatives that seek to include the arts as a basic, sequential part of K-12 education. The agency has worked closely with the U.S. Department of Education, educators, and business and community leaders in helping make the arts an integral part of a child's education.

9. National commitment. All great nations support the arts. Recognizing that the not-for-profit arts are vital to a society's well-being and that they could not survive without public patronage, governments throughout history have helped nurture and sustain cultural activity. Future generations will judge this era of our country's life by the level of our national commitment to supporting the finest expressions of the human condition. The United States today spends 64¢ per capita to support the Arts Endowment, a level 50 times below that of our major allies.

10. Economic returns. Grants from the Arts Endowment help set in motion an engine that spurs economic activity throughout the country. The not-for-profit arts contribute an estimated \$37 billion to the U.S. economy, are responsible for 1.3 million jobs, and return \$3.4 billion to the federal Treasury in income tax. The arts generate tourism, stimulate business development, attract new businesses, drive urban renewal, and contribute to the economic vitality of the nation.

RESHAPING *their* LIVES



Agustin Gonzalez pours molten wax into a form, one of several layers he will pour to get the proper thickness for a wax mold.

Venice sculptor extends craft to train apprentices

Story: Lori Schweitzer
STAFF WRITER

Photos: Richard Levine
STAFF PHOTOGRAPHER

Leaning over a wooden work table in sculptor Robert Graham's Venice studio, 21-year-old Agustin Gonzalez works with a concentration so intense that he seems unaware of everything around him.

It's not just because the work — smoothing away tiny imperfections and seam lines from the surface of a turquoise, molded-wax torso — is difficult and exacting, he later explains.

Gonzalez, one of seven young apprentices taken on by the internationally-renowned sculptor in a post-riot healing gesture, is enjoying himself immensely.

"At first I was going for the job," said Gonzalez, who lives in Venice.

"But the next thing you know, I'm realizing, this is better than a job. It's like the basketball player. He loves what he does for a living. Now, I love what I do."

The team of seven young men, enlisted by Community Youth Gang Services from all over Los Angeles, are part of a collaborative project between Graham and the Museum of Contemporary Art. It is designed to be on-the-job training for people ages 17 to 35 who might not otherwise have the chance.

"They are learning the whole process of lost-wax casting," said Graham, during a work break in his studio steps away from Venice Beach.

Help MOCA fund

The apprentices are

producing a series of bronzes created by Graham that are being sold through the MOCA store for \$250 each. Proceeds above production and labor costs will help fund MOCA's educational and outreach programs.

It is disciplined work. Graham said he wants the apprentices to take away more than just job skills when they leave.

"You can't slack off. You can't cut corners. Every little step will show up in the piece," Graham said.

Although cast from Graham's original, each bronze will get a different finish and the apprentices place their mark under the base of the sculptures they work on. Each piece must be treated as if it is the only one being made, Graham said. "It has to have that magic, that power."

If the apprentices can work with "that kind of pride in what they do, that kind of idea of what an artistic responsibility is, they can take that anywhere," he said.

"It's a great chance to learn a lot," said 18-year-old Mariano Garcia, who had some drawing experience and air brushed T-shirts before becoming one of the apprentices.

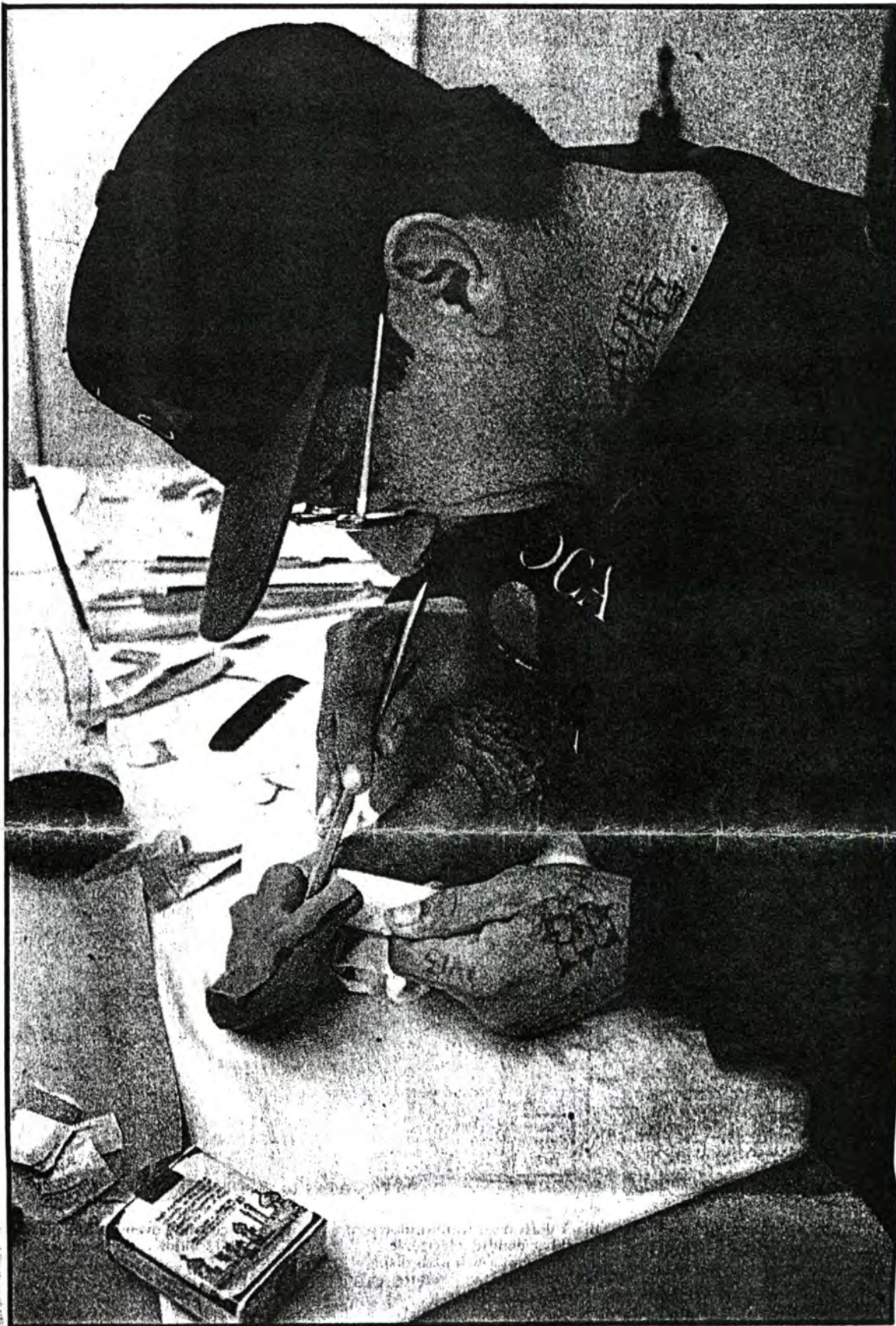
"I really appreciate Robert," he said. "It's more than just a job. I've got knowledge now."

Waiting list for work

The apprentices already have reason to be proud of their work. Since sales began the first of December, "there is a waiting list of about 300 names," for the bronzes, said Dawn Setzer, a spokeswoman for MOCA.

The museum had approached Graham about two years ago

SCULPTOR/B2



Robin Barreno, above, sands the rough edges on one of the wax molds. Robert Graham, top left in photo at left, visits with Gonzalez and Juan Carlos Munoz as they prepare the wax molds. The team of seven apprentices, all from Los Angeles, are enlisted by Community Youth Gang Services as part of a collaborative project between sculptor Robert Graham and the Museum of Contemporary Art.



THE APPRENTICES

- Robin Barreno, Venice
- Rey Oropeza, San Fernando
- Agustin Gonzalez, Venice
- John Cota, East Los Angeles
- Mariano Garcia, Alhambra
- Juan Carlos Munoz, Boyle Heights/East Los Angeles
- James Dilworth, Highland Park



Apprentice Robin Barreno inspects some of the wax molds Tuesday that are used to cast the bronze sculptures. The sculptures sell for \$250 each.

Sculptor

FROM PAGE B1

about producing a series of works they could sell to raise funds.

MOCA has commissioned several "artist multiples" to raise money, including a portfolio of prints by Robert Rauschenberg, Ellsworth Kelly, Andy Warhol and David Hockney, and a "snake lamp" designed by Frank Gehry, Setzer said.

The creator of many well-known civic projects, including the 1984 "Olympic Gateway" and "Dance Door" that graces the plaza of the Los Angeles Music Center, Graham said he saw a multiple series as a way of making art more accessible. People who might not otherwise be able to afford it would get a chance to buy original art.

After the riots last spring, however, Graham came up with a new idea of hiring young people from all over the city to work together producing art.

"You have to extend yourself in some way," he said. "The way that I could do it is through my work."

After consulting with his friend, actor Edward James Olmos, Graham was introduced to Steven Valdivia, director of Community Youth Gang Services. Valdivia said he was impressed with Graham's commitment to share his knowledge with young adults, including gang members.

"It's been very successful," Olmos said.

Olmos, who took a broom into newly trashed neighborhoods during the riots last spring, applauded Graham for an idea that he predicts will "have a resounding effect" on more than just the seven apprentices.

"These are people who would normally never have been exposed to that sort of thing," and now "they will go back into their communities with a newfound sense of self-esteem that will reverberate to a multitude of people," Olmos said.

"One person came up with his own feeling about how he could make a difference and that one person has changed the lives of literally thousands of people by extending himself and his idea," Olmos said.

The Outlook
Westside
Thursday,
January 14, 1993

P. B2



Robert Graham
The MOCA Torso
Cast Bronze

PHOTOCOPY
PRESERVATION

MEMORANDUM

To: Lissa
Fr: Sabrina 
Re: Arts event meeting
Da: January 7, 1997

Remarks we are responsible for:

HRC welcome and introduction of President
POTUS remarks, reading of citations (I'm getting draft)
POTUS closing remarks
HRC statement for roundtable discussion with arts folks (back at WH)

Event

To be held (for the first time) off-site at the Andrew Mellon Auditorium. President due to arrive 12:30, greet Council members and Honorees backstage. Marine Orchestra will play, followed by Harlem Boys Choir (acknowledge).

Council members are then announced to stage. Honorees escorted onto stage by social aides. HRC gives welcome, introduces President. POTUS makes remarks, reads bit about each person (NOTE: Melanne says he should make strong statement about endowments, will talk to you about content).

Military aide hands medal to HRC, who hands it to POTUS, who gives it to recipient. POTUS then makes closing remarks, and asks Harlem Boys Choir to sing. They sing "Amazing Grace."

Roundtable

HRC roundtable discussion with Jane Sheldon, Brademas, foundation folks. Needs opening remarks. To be recorded by CBS Morning News. Melanne will talk to you about details.

NOTE: Erika is pulling POTUS speeches and proclamations for this event of past years.

California News



A.P. FILE PHOTOGRAPH

Robert Graham and apprentice John Cota sculpt in Graham's studio.

Ex-gangbangers carve out a better life

BY LOUINN LOTA
Associated Press

LOS ANGELES — So far, 1,800 of the sculptures have been sold, not all have been delivered and the waiting list is 500 names long.

The bronzes carry the name of noted artist Robert Graham and signatures of his apprentices — Juan, Ricky, James and Smiley, who happen to be ex-gangbangers.

"Hey, look at me. I haven't messed around in gangs for a while," a tattooed Juan Arriola exclaimed. "We're not judged by

where we're from."

"This is a cool job," Ricky Mejia added. "It makes life a whole lot easier. You don't want to get loaded at night or fog up your mind and kill your spirit with drugs. Look, we enjoy our work."

Graham, perhaps best known for the headless male and female torso sculptures that grace the entrance to the Los Angeles Memorial Coliseum, takes pride in a project that takes men from the mean streets to the disciplines of artwork.

"This is a very tough job," Gra-

ham said. "It's a heavy responsibility making a work of art."

A muscled Arriola has worked for seven months at Graham's Venice studio creating bronze sculptures in the lost-wax casting process that sell for \$250 at the Museum of Contemporary Art in Los Angeles.

"There's no tensions, no rivals here," the 32-year-old said. "We get into the work. It's a trip. We go home and feel like we've done something."

The project produces 11-inch original reproductions of Gra-

ham's bronze Source Figure, a 40-inch nude on a story-high column at the First Interstate Bank World Center in downtown Los Angeles.

Graham began the project after the 1992 Los Angeles riots in conjunction with the non-profit Community Youth Gang Services, which finds work for ex-gang members.

About a year later, nine men are involved in apprenticeships. They learn the dozen or so steps to take a piece from wax to bronze.

FREDERICK SPRATT GALLERY
CONTEMPORARY ART

920 South First Street • San Jose, CA 95110
Phone 408/294-1135 • Fax 408/294-1813

Special Report

Robert Graham and the Streets of L.A.

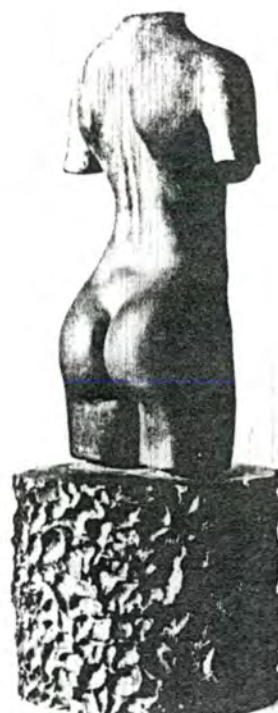
The relationship between artist and community has been both troublesome and fruitful. Troublesome we have seen in many NEA-related debates. But fruitful describes sculptor Robert Graham's current project involving former Los Angeles gang members as his apprentices.

In the aftermath of the Los Angeles riots last year, Graham sought community collaboration for his commission from the Los Angeles Museum of Contemporary Art as a way to help rebuild the

violence-stricken city. Through Community Youth Gang Services, a nonprofit organization that seeks employment for former gang members, Graham found seven apprentices. These seven young men, ranging in age from 19 to 35, had all had some previous art experience. But what was ultimately most important for Graham was that they all possessed "artistic energy." Graham had seen evidence of this energy all over the city in graffiti and building murals—he hoped that his project could direct that energy.

Under Graham's supervision, the seven men learned the process of lost-wax casting and were given responsibility for each piece they worked on. At first, there were many mistakes, with as many as 100 pieces having to be discarded in one week. But soon the young men acquired the care and patience necessary for such simple, yet important, tasks as stirring a vat of wax to eliminate bubbles.

The end products are 11-inch miniatures of Graham's *Source*



Robert Graham, *MOCA Torsos*. Cast bronze, 11in.
Photo by Malcolm Lubliner.

Figure, the MOCA-commissioned sculpture of a 40-inch nude torso that rests on a 10-foot column. (The original now stands at the First Interstate Bank Center in downtown Los Angeles.) Yet, Graham refers to each miniature as "an absolute original." As the materials are individually tooled at various stages of the process (to get rid of fins and holes), each piece differs slightly from the others. Additionally, each piece is inspected and worked on by Graham himself.

With the bronze sculptures selling for \$250 each and being produced in high volume—nearly 100 pieces per week—the project is self-funded and making a profit. The proceeds go to the Museum of Contemporary Art's education department.

In this relationship between community and artist, the community has benefited tremendously. Once labeled "the hard-core unemployed," the apprentices have acquired viable skills and, more important, self-esteem. "I'm looking at things more positively now," says James Dilworth, 19 (*Los Angeles Times*), in a response typical of the former gang members.

Graham points out the benefits to the community at large: such

ORIGINAL ✓

ART
CHICAGO

ART



Scott Garrity / Daily News

Artist Robert Graham, second from left, and apprentices Juan Carlos Munoz, left, John Cota, Rey Oropeza, James Dilworth, Robin Barreno, Mariano Garcia and Agustin Gonzalez gather at the Museum of Contemporary Art in Los Angeles

Sculpting a brighter future

Former L.A. gang members become artist's apprentices

By Meg Sullivan
Daily News Staff Writer

After Los Angeles erupted in flames last spring, artist Robert Graham concluded, "We have to look at things in a new way."

The Venice sculptor, who has dotted downtown Los Angeles with majestic nude statues, began by re-evaluating the way he works.

This week, the results of the introspection were unveiled — an improbably delicate limited-edition sculpture created with the help of former gang members.

Officials hailed the sculpture, which is on sale at the gift shop of the Museum of Contemporary Art, as a potent example for a city still grappling with the aftermath of the worst civil disturbance in this century.

"He didn't go to the City Council or legislature or get a grant," said Barry Sanders, a co-chairman of the nonprofit organization Rebuild L.A. "He just looked at what he did every day. If everybody did that, we'd have no problem."

In a departure from his long-standing practice of working

alone, Graham decided to seek out apprentices to help him produce a project that had been under discussion for over a year, he said.

"Everyone has to somehow extend themselves to others because we're all role models," he said.

Community Youth Gang Services, a nonprofit organization that helps find jobs for gang members, eagerly complied with Graham's request for "hard-core unemployed youth," said Steven Valdivia, the organization's director. Graham ended up hiring seven of them.

"I'm looking at things more positively," acknowledged James Dilworth, 19, one of the apprentices. "My prospects were basically pretty dim."

"I've seen a lot of changes in his self-confidence and self-esteem," said his father, Sam Dilworth, of Highland Park. "He seems to know that if he gets out there and does something worthwhile, it will pay off."

The group of sculpture hit MOCA's gift shop this week — 100 11-inch-tall bronze statues.

Produced by the former gang members according to a Graham

design and under his direction, the limited-edition pieces that depict an idealized nude female torso sell for \$250.

In keeping with an established tradition, proceeds will benefit MOCA's education department, which has commissioned several artists to create projects as fundraisers in past years.

But even before the first sculpture was sold, the Graham venture, which is self-supporting, was declared a success by a group of dignitaries who gathered Monday at MOCA for the unveiling.

"It's a great day," said actor Edward James Olmos, who served as an adviser for the project. "Bob Graham has shown what one person can do if he commits himself. This is exactly what's needed elsewhere in our city and state."

Graham said he expects the project to produce 100 pieces of sculpture a week. It will continue for "as long as there's a demand," he said. The artist, who was accompanied by his wife, actress Anjelica Huston, declined to reveal how much he is paying the workers other than to say "a lot."

But no matter the wage, the men, who range in age from 19 to 35, are receiving valuable lessons in hope and self-esteem, said Community Youth Gang Services' Valdivia.

"For the most part, you're talking about hard-core unemployed,"

Bob Graham has shown what one person can do if he commits himself. This is exactly what's needed elsewhere in our city and state.

— Edward James Olmos
Art project adviser

Valdivia said. "People would not give them a chance."

That was certainly the case for Rey Oropeza, a 20-year-old San Fernando resident who said "gang-banging goes back five generations in my family."

"I've never held down a job," he said, adding that he now has adjusted to the 9-to-5 grind.

"Robert did so much motivation on us," he said.

But Oropeza initially had doubts about applying to work for the successful artist.

"I thought he was some white guy, and I was systematically programmed to resent him," he admitted. "But here was this Mexican with silver hair and a cigar, and he treated me like a person, not a number."

Sculptor Robert Graham is giving some L.A. youths a chance to break out of the barrio and into art

MOLDING A NEW LIFE

JUAN CARLOS MUÑOZ USED TO CREATE his art at 2 in the morning, when he would sneak out of his house in East Los Angeles to tag railroad overpasses with spray paint. Now he does his work from 9 to 5 in a pristine, white-walled studio in Venice, Calif. It's a long way from graffiti to the classical female form Muñoz, 23, casts in bronze: these days, but he sees the connection.

L.A.'s Museum of Contemporary Art. Early last year, Graham, 54, agreed to make a series of sculptures whose sale would benefit the museum. Then came the first Rodney King trial. Stunned by the rioting that followed the verdict, Graham rethought his plans. He decided to reach out to the barrios of Los Angeles to find assistants. His friend actor Edward James Olmos introduced him to Ste-

ven Valdivia, then director of the Community Youth Gang Services, a county-wide gang-prevention agency, who in turn put him in touch with a pool of artistically talented young men. Graham took on the seven, who range in age from 18 to 36.

The early going was rough. Graham rejected nearly half of his apprentices' first attempts at making 11-inch bronze reductions of his famed nude, *Source Figure*, a 40-inch sculpture that stands atop a 10-foot column on L.A.'s Bunker Hill. "They had to understand that this wasn't an object, that it had to have magic and power whether they made it a hundred times or a thousand times," says Graham.

"Yeah, it was really hard in the beginning," Muñoz says. "It wasn't coming out." But Muñoz was impressed with Graham's patience. "He just knew we were going to get it. Somehow he knew." To date, the apprentices have turned out more than 450 sculptures that are sold for \$250 each.

Graham has a natural affinity with L.A.'s Latino community. Born in Mexico to parents of native Indian and European descent, Graham spent his boyhood in Mexico City. His father died when he was 7, and five years later, Graham and his mother moved to San Jose, Calif. Graham went to art school in the 1960s and, rejecting the Pop move-

ment flourishing at the time, concentrated on figurative sculpture. By the late 1970s, his work was landing in the country's premier art museums and commanding six-figure prices.

Graham's artistic success won him entrée into L.A.'s high-profile art and film circles. He had been squirreling the young, the blonde and the beautiful when an art dealer friend suggested he try someone more his age. Though Graham had known Huston for several years, they began dating three years ago and were married last May.

For her part, Huston, 41, is so inspired by Graham's effort that she hopes to hire someone through the Community Youth Gang Services to

work as a production assistant on her films. "I consider myself definitely a privileged person," she says, "and if I can't share a little of that, I really think one has no excuse when it comes to moments like the L.A. riots."

Meanwhile, Graham and his apprentices can't keep up with the demand for the sculptures. Aside from those sold, close to 500 more are on order. But for the acolytes of Robert Graham there is a bigger payoff. "I saw it as another job," says Muñoz. "Then I found out it wasn't. It's like this project, the statue, became a part of us."

■ MARILYN SCHROEN

■ NANCY MUSEMOTO in Los Angeles



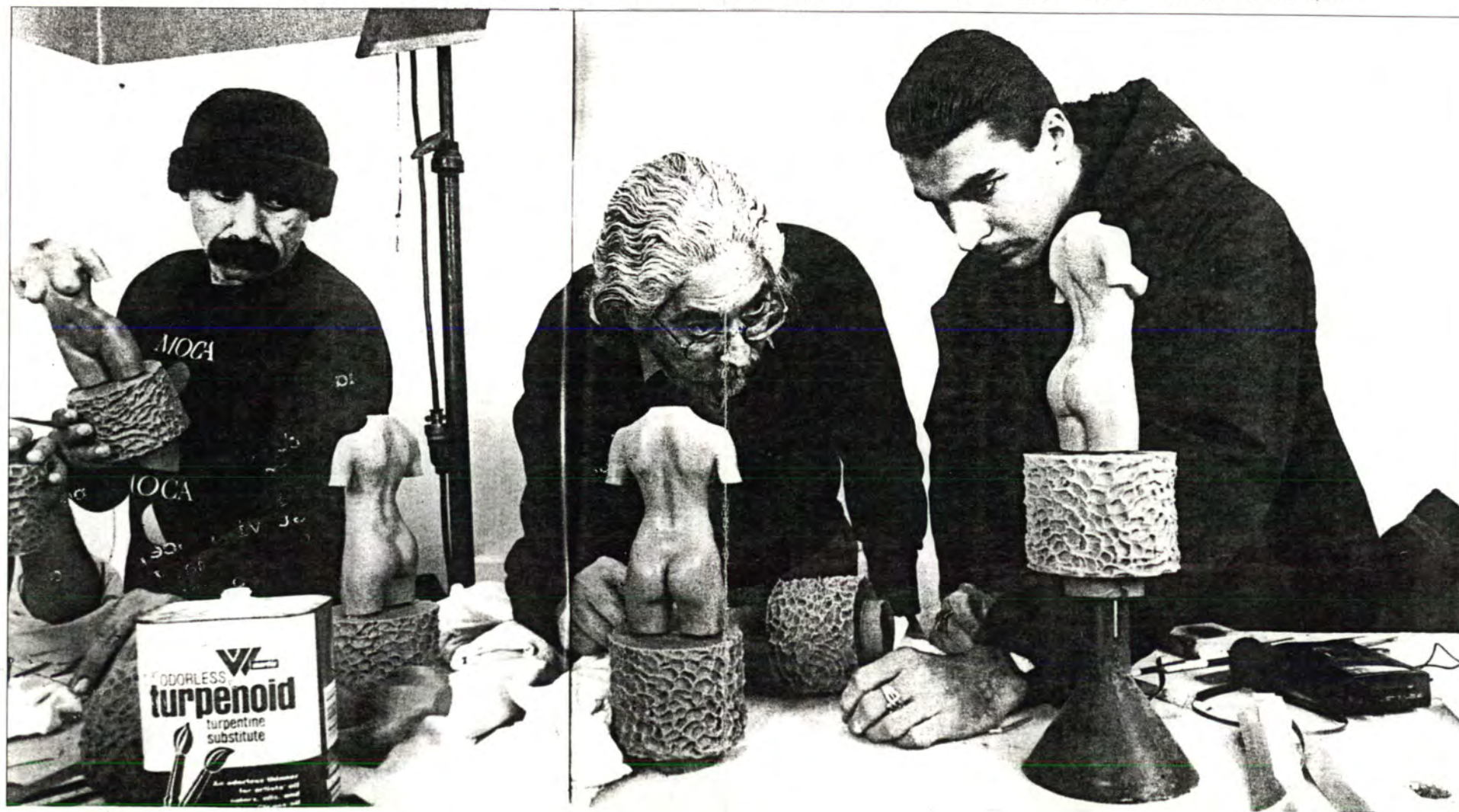
A "We reserve Sundays for each other," says Huston (with Graham at the 1991 opening of *The Grifters*).

► "Each of us has something to teach," says Graham (with Robin Barreto, 36, left, and James Dilworth, 19).

"Yeah, it's the same feeling," he says. "You do something, then you want to do it better and better."

His employer, preeminent American sculptor Robert Graham, won't have it any other way. Graham's studio became a bridge between the glitter of art and entertainment—Graham is married to actress Anjelica Huston—and the grit of the inner city when the sculptor hired Muñoz and six other Latino men as apprentices in a project to aid

Photograph by Jim McHugh/Outline Press



F A X M E S S A G E

November 11, 1996

TO: Mr. Sandy Cray
FAX NO.: 202-682-5063

FROM: Mrs. Harry M. Callahan (Eleanor)
FAX NO.: 404-875-6650

Following is a list of suggested invitees as per your request:

- 2 - Michael & Barbara Hollinger (daughter and son-in-law)
- 2 - Emily & Allison Hollinger (grand-daughters)
83 Avery Drive, N.E.
Atlanta, Georgia. 30309
- 1 - Ms. Dee Knapp (sister-in-law)
413 East 72nd Street
New York City, New York 10021-0003
- 1 - Mr. Peter MacGill (Harry's Agent)
Pace Wildenstein MacGill Gallery
32 East 57th Street
New York City, New York 10022

Mrs. Tipper Gore came to the Reception of Harry's major retrospective at the National Gallery of Art in Washington, D.C. She had her picture taken with Emily and Allison. Mrs. Gore also has a copy of the book from the exhibit which received an Ernst Haas award for the best photographic book of the year 1996, chosen as "the single book of photographs which represents the highest achievement in the medium."

Eleanor Callahan
Eleanor Callahan

EDWARD ALBEE
Lawrenceville School, New York. Pennsylvania: Choate School, Connecticut, graduated 1946; Trinity College, Hartford, Connecticut, 1946-47. Served in the US Army. Radio writer, WNYC, office boy, Warwick and Legler, record salesman, Bloomingdale's, book salesman, G. Schirmer; counterman, Manhattan Towers Hotel, messenger, Western Union, 1955-58, all in New York; first play, *The Zoo Story*, produced in Berlin, 1959; producer, with Richard Barr and Clinton Wilder, New Playwrights Unit Workshop, later Albarwild Theatre Arts, and Albar Productions, New York. Also a stage director. Founder, William Flanagan Center for Creative Persons, Montauk, Long Island, New York, 1971. US cultural exchange visitor to the USSR. Recipient of many awards, including Obie award, 1960, New York Drama Critics Circle award, 1964, Tony award, 1964, and Pulitzer Prizes, 1967 and 1975. Member, American Academy, 1966.

Works

Collections

The Zoo Story; The Death of Bessie Smith; The Sandbox: Three Plays. 1960; as "*The Zoo Story*" and *Other Plays* (includes *The American Dream*), 1962.

Plays 1 (includes *The Zoo Story; The Death of Bessie Smith; The Sandbox; The American Dream*). 1981.

Plays 2 (includes *Tiny Alice; A Delicate Balance; Box and Quotations from Chairman Mao Tse-tung*). 1982.

Plays 3 (includes *Seascape; Counting the Ways; Listening; All Over*). 1982.

Plays 4 (includes *Everything in the Garden; Malcolm; The Ballad of the Sad Café*). 1982.

Stage Works

The Zoo Story (produced Schiller-Theater Werkstatt, Berlin, 1959). In *The Zoo Story; The Death of Bessie Smith; The Sandbox*, 1960.

The Death of Bessie Smith (produced Schlosspark Theater, Berlin, 1960). Included in *The Zoo Story; The Death of Bessie Smith; The Sandbox*, 1960.

The Sandbox (produced White Barn Theatre, Westport, Connecticut, 1960). In *The Zoo Story; The Death of Bessie Smith; The Sandbox*, 1960.

Fam and Yam (produced White Barn Theatre, Westport, Connecticut, 1960). 1961.

The American Dream (produced York Playhouse, New York, 1961). 1961.

Bartleby, with James Hinton Jr., music by William Flanagan, from the story by Herman Melville (produced York Playhouse, New York, 1961).

Who's Afraid of Virginia Woolf? (produced Billy Rose Theatre, New York, 1962). 1962.

The Ballad of the Sad Café, from the story by Carson McCullers (produced Martin Beck Theatre, New York, 1963). 1963.

Tiny Alice (produced Billy Rose Theatre, New York, 1964). 1965.

Malcolm, from the novel by James Purdy (produced Shubert Theatre, New York, 1966). 1966.

A Delicate Balance (produced Martin Beck Theatre, New York, 1966). 1966.

Breakfast at Tiffany's, music by Bob Merrill, from the story by Truman Capote (produced Majestic Theatre, New York, 1966).

Everything in the Garden, from the play by Giles Cooper (produced Plymouth Theatre, New York, 1967). 1968.

Box and Quotations from Chairman Mao Tse-tung (as *Box-Mao-Box*, produced Arena Theatre Studio, Buffalo, New York, 1968; as *Box and Quotations from Chairman Mao Tse-tung*, produced 1968). 1969.

1975.

Counting the Ways (produced National Theatre, London, 1976). In *Two Plays*, 1977.

Listening (produced Hartford Stage, Connecticut, 1977). In *Two Plays*, 1977.

The Lady from Dubuque (produced Morosco Theatre, New York, 1980). 1980.

Lolita, from the novel by Vladimir Nabokov (produced Boston, 1981).

The Man Who Had Three Arms (produced Goodman Theatre, Chicago, 1982).

Envy, in *Faustus in Hell* (produced Princeton, New Jersey, 1985).

Marriage Play (produced English Theatre, Vienna, 1987).

Three Tall Women (produced English Theatre, Vienna, 1992).

Screenplays

A Delicate Balance, 1976.

Radio Plays

Listening, 1976.

Fiction

Straight Through the Night, 1989.

Bibliographies

Richard E. Amacher and Margaret Rule, *Edward Albee at Home and Abroad: A Bibliography 1958-June 1968*, New York, 1970.

Charles Lee Green, *Edward Albee: An Annotated Bibliography 1968-1977*, New York, 1980.

Richard Tyce, *Edward Albee: A Bibliography*, Metuchen, New Jersey, 1986.

Scott Giantvalley, *Edward Albee: A Reference Guide*, Boston, 1987.

Criticism

Books:

Gillian Debusscher (translated by Anne D. Williams), *Edward Albee: Tradition and Renewal*, Brussels, 1967.

Richard E. Amacher, *Edward Albee*, New York, 1969; revised edition, 1982.

C.W.E. Bigsby, *Albee*, Edinburgh, 1969.

Ruby Cohn, *Edward Albee*, Minneapolis, 1969.

Michael E. Rutenberg, *Edward Albee: Playwright in Protest*, New York, 1969.

Ronald Hayman, *Edward Albee*, London, 1971.

Anne Paolucci, *From Tension to Tonic: The Plays of Edward Albee*, Cardondale, Illinois, 1972.

C.W.E. Bigsby (ed.), *Edward Albee: A Collection of Critical Essays*, New Jersey, 1975.

Anita M. Stenz, *Edward Albee: The Poet of Loss*, The Hague, 1978.

Forster Hirsch, *Who's Afraid of Edward Albee?*, Berkeley, California, 1978.

Julian N. Wasserman (ed.), *Edward Albee: An Interview and Essays*, Houston, Texas, 1983.

Harold Bloom (ed.), *Edward Albee: Modern Critical Views*, New York, 1987.

Gerald McCarthy, *Edward Albee*, London, 1987 (Macmillan Modern Dramatists Series).

send Caffarelli as a guest singer, who claimed on arrival to have lost a book of ready-made cadential ornaments on the road and was thus unable to appear. The prince entreated Caffarelli to do his best and thus overcome the prejudice of the Infanta, who had studied for a long time with Farinelli. Caffarelli pulled himself together and promised that the royal pair should hear two Farinellis that evening, and in the event he excelled himself and was restored to favor.

The singer's real name was Majorano, and he together with two brothers had the same patron from whom they took their name: Domenico Caffarelli, an accountant at the Papal Nuncio's office in Naples. His principal teacher was Nicolò Porpora, who after supervising his studies for several years claimed that he was the greatest singer in Italy, although personally not very likable.

Baron Grimm, who heard Caffarelli in Paris in 1754, said that he possessed an angelic voice noted for "remarkable facility and precision" and lending enchantment to the senses. Ten years later the actor-manager David Garrick attended a liturgical ceremony in Naples when a duke's daughter took the veil and Caffarelli sang, pleasing Garrick more than any other he had heard: "He touched me—and it was the first time I have been touched since I came into Italy." Dr. Burney, though admitting that Caffarelli was seldom at his best in London (possibly due to the climate), states that Handel had such respect for him that he gave him *ad libitum* passages—space to extemporize or ornament—and that the granting of such artistic freedom was a rare occurrence.

—Denis Stevens

CALDWELL, Sarah.

Conductor/Producer/Director/Designer. Born 6 March 1924, in Maryville, Missouri. Psychology student at the University of Arkansas; studied violin with Richard Burgin at the New England Conservatory; studied viola with Georges Fouré; assistant to Boris Goldovsky, head of the opera department at the New England Conservatory, 1947; head of the opera workshop, Boston University, 1952-60; founded the Opera Group of Boston, 1957 (name changed to the Opera Company of Boston, 1965); produced the United States premieres of Tippett's *The Ice Break* and Zimmermann's *Die Soldaten*; became the first woman to conduct the Metropolitan Opera, New York, 13 January 1976, and at the Ravinia Festival, Chicago, 3 August 1976.

* * *

Sarah Caldwell was educated at the University of Arkansas, Hendrix College, and at the New England Conservatory. Unlike most conductors, she studied violin and did not follow the typical keyboard-to-podium progression. While she had the opportunity to develop as a professional violinist with the Minneapolis Symphony and several other orchestras, she turned them down because of her passion for both the theater and music. Her opera conducting career began at Tanglewood in 1947 with the production of Vaughan William's *Riders to the Sea*. In 1952, she was named head of the Boston University opera workshop, and continued in this post until 1960. In 1957, she became founder and artistic director of the Opera

Group of Boston, which was later to be renamed the Opera Company of Boston.

The company was originally housed in the Orpheum Theater, an old cinema and vaudeville house. By 1977, Caldwell became frustrated with the limitations of the Orpheum Theater. In a 4 October 1977 article in the Boston Globe, Caldwell announced that "planning for the future [of the opera company] hinges on the question of the opera house. . . . I feel we have fully exploited the production potential of the Orpheum Theater." After a great deal of determination and hard work, Caldwell and her troupe got a new opera house. In October of 1978, the Opera Company of Boston was moved to the Savoy Theater, which was built in the late 1920s for vaudeville. In August of the following year, the mortgage was finally paid off, and Caldwell had the pleasure of burning the mortgage papers. The ritual took place in a hibachi on the stage of the company's new home, during a rehearsal for *Madama Butterfly*.

In an effort to promote opera, an agreement between the Opera Company of Boston and the Philippines First Lady, Imelda R. Marcos, was signed in 1982. The program was established to create a counterpart operatic company in the Philippines. The agreement was established such that Caldwell and her staff would advise and assist the Cultural Center of the Philippines in creating an active operatic life in the Philippines. Many Bostonians did not condone this involvement, as they saw the action as direct support of a dictatorship.

Caldwell's contributions to the genre of opera have not gone unnoticed. On 13 January 1976, Sarah Caldwell triumphed as the first woman to conduct at the New York Metropolitan Opera. In this momentous performance, she conducted Verdi's *La traviata*, featuring soprano Beverly Sills. The performance received rave reviews and was aired on a national radio broadcast.

In addition to being the first woman to conduct at the Metropolitan Opera, Caldwell was also the first woman to conduct at the Ravinia Festival in Chicago. On 3 August 1976, Caldwell conducted the Chicago Symphony Orchestra in a special opera program featuring Beverly Sills.

Caldwell has conducted many American premieres, such as Prokofiev's *War and Peace*, Nono's *Intolleranza*, Schoenberg's *Moses und Aron*, Sessions' *Montezuma*, and Tippett's *Ice Break*. *Montezuma*'s only production, prior to Caldwell's U.S. premiere, was in Berlin in 1964. Due to Caldwell's commitment to promote opera, and her willingness to stage difficult and demanding scores, many works such as these are being given an opportunity for revival.

In addition to Caldwell's operatic work, she is also an orchestral conductor. She has appeared with the New York Philharmonic Orchestra, the Pittsburgh Symphony Orchestra, and the Boston Symphony Orchestra.

—Kathleen A. Abromeit

LA CALISTO.

Composer: Francesco Cavalli.

Librettist: Giovanni Faustini.

First Performance: Venice, Sant' Apollinare, November 1651.

In 1946, Harry Callahan joined the staff of the Institute of Design, Chicago. He had his first major exhibition at the Art Institute of Chicago in 1951, and throughout his career, Callahan's work has been exhibited widely at many major national and international museums. In 1953, he received The Graham Foundation Award for Advanced Studies in Fine Arts. Callahan left Chicago in 1961 to become the head of the Department of Photography at the Rhode Island School of Design, and in 1964, the first major monograph of his work, *Photographs: Harry Callahan*, was published. In 1972, he was awarded a fellowship grant from the John Simon Guggenheim Memorial Foundation, and the same year he received a citation for distinguished contributions as an artist, photographer, and educator from the Board of Directors, National Association of Schools in Rochester, New York. The Center for Creative Photography, University of Arizona, Tucson, purchased Callahan's archive in 1975. In 1978, he became the first photographer chosen to represent the United States at the XXVII Venice Biennale. He received an honorary Doctor of Fine Arts degree from the Rhode Island School of Design in 1979, and was elected a Fellow of the American Academy of Arts and Sciences. He received, in 1980, the Friends of Photography's first "Distinguished Career in Photography" award, and in 1985 he was awarded the Brandeis Creative Arts Medal. In 1993, Callahan won the prestigious Edward MacDowell Medal, which is awarded for "outstanding contributions to the nation's culture."

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|------|---|
| 1912 | Born, Detroit, Michigan |
| 1936 | Marries Eleanor Knapp |
| 1938 | Begins Lifelong Interest in Photography (Even though this is the heyday of Farm Security Administration Photography Project, Callahan is driven to explore a more personal expression with the camera.) |
| 1946 | Joined the staff of the Institute of Design (formerly, the New Bauhaus founded by Moholy-Nagy), Chicago. |
| 1948 | Edward Steichen (Director of Department of Photography at the Museum of Modern Art includes Callahan in "In and Out of Focus" exhibition. |
| 1951 | First major exhibition at the Art Institute of Chicago.
Continues to exhibit widely throughout career at major National and International Museums. |
| 1953 | Received Graham Foundation Award for Advance Studies in Fine Arts. |
| 1961 | Leaves Chicago to become head of the Department of Photography at The Rhode Island School of Design. |
| 1964 | First Major monograph, "Photographs: Harry Callahan" |
| 1972 | Receives Guggenheim Fellowship and National Association of School Award for distinguished contributions to teaching and photography. |
| 1975 | Archive purchased by the Center for Creative Photography, University of Arizona, Tucson. |
| 1978 | First photographer chosen to represent the United States at the XXVII Venice Biennale. |
| 1979 | Receives honorary Doctor of Fine Arts degree from the Rhode Island School of Design. Elected a fellow of the American Academy of Arts and Sciences. |
| 1980 | Receives first "Distinguished Career in Photography" award from The Friends of Photography's Peer Awards in Creative Photography Program. |

Art is a creation of the soul, a thing of the spirit, capable of lifting us into worlds of imagination and inspiration. It connects what we know with what we would like to know, urging us to experience that which is unavailable to us in any other manner. Theater invites an audience to experience for themselves another world, merging inexperience with exploration and discovery. It is a bridge between people—a celebration of differences and our union in difference. In recognizing the uniting ability of the arts, it is fitting that we take time to honor a woman who has forged many bridges and who has led the journey over many others. She is a founder of the American Resident Theater movement, and dedicates her time and talent to educating the next generation of theater artists. That woman is Zelda Fichandler.

In 1949, a cultural void was created in our nation's capital when the National Theater chose to close its doors rather than open them to segregated audiences. The direct need for a permanent theater was apparent, and twenty-five year old Fichandler recognized a means by which she could address her sense of community, her political conscience, her dramatic sense, and her interest in literature. In 1950, Fichandler and her college professor, Edward Mangum, raised \$15,000 toward obtaining their goal of providing Washington audiences with a theater of the highest degree. The theater—the first integrated theater in Washington—was dedicated to producing first-class drama and addressing the changing attitudes of post World War II. An abandoned movie house, the original home of Arena Stage, was converted into a playing space for Arena's first company of resident actors. Perhaps without even realizing it, Fichandler had laid the foundation of the Arena aesthetic: performing in a square became a cornerstone of the Arena identity, coupled with a resident company. Fichandler produced and/or directed seventeen plays that first year; before the end of the fifth season, she had produced fifty-five plays and had taken the helm of Arena Stage as artistic director. Arena Stage was selling to full or nearly full houses on a regular basis—Fichandler had found a means by which she could bridge the need of the city with her own talents. A *Washington Post* review recognized Fichandler's achievement—"Arena is beginning to achieve something inevitably lacking on most of our American stages."

Shortly after its inception, a quickly growing audience required Arena to move to a new home in a converted brewery in the Foggy Bottom district. Fichandler then realized that the theater could only reach its true potential in a facility designed to meet the unique needs of Arena Stage. She pioneered and planned the construction of a new building, a complete theater-in-the-round, the first theater in the United States built to answer the collective needs of a resident company. The new building, opening on October 30, 1961 with Brecht's *Caucasian Chalk Circle*, was hailed as a "new cultural landmark" by the *New York Times*. Called "an illustration of the highest purpose of our society and its success..." the building is considered to be the finest arena stage in the country.

In 1966, having successfully developed a theater that responded to the demands of its community, Fichandler helped build an outreach effort, one which still stands today. She supported the development of Living Stage Theatre Company by artistic director Robert Alexander. In the subsequent decades, the company has gained national and international recognition as a model of community outreach and empowerment.

An association with a company of resident actors has been part of the structural foundation of Fichandler's work. The training of actors in the production of theater is one of Fichandler's foremost objectives; to this end, many actors have been trained and nurtured in the Arena home. Fichandler brought new actors into the resident company, talents such as James Earl Jones, Jane Alexander, Robert Prosky, Ned Beatty, Dianne Wiest and Robert Foxworth. In 1968, Fichandler began to structure the foundation of what would grow to be one of Arena's primary merits, a foundation which took twenty years complete: "...to select a repertory that makes organic sense—that is to say aesthetic sense—to be presented by an interracial company. In this way we feel we can best discover and release the power that lives within our art."

Recognizing Fichandler's insight in exploring and illuminating multi-cultural themes, the Ford Foundation funded the visionary project with \$250,000. The expanded Arena company, under Fichandler's leadership, cracked the traditional theatrical mold. Fichandler set the tone for Arena's on-going search for the innovation of culturally diverse themes and the cultivation of a multi-cultural audience, the link between the theater and a larger, representative audience. In 1989, Arena was awarded its largest grant—a \$1 million grant for cultural diversity, providing for the addition of minority actors to the ensemble, commissioning writers of color, and establishing a fellowship program for culturally diverse young artists. Twenty years after the groundwork was laid, Arena was recognized as a national leader in providing all artists with a supportive home and opportunities to develop their art.

Since Arena's inception, the support and development of new works has been a part of the production work of the theater and a continued focus of Fichandler's attention. *Tintypes*, *A History of the American Film*, and *Before It Hits Home* are just a few examples of Fichandler's connection to the development of new plays and young playwrights. From script-in-hand productions to fully produced shows within the season, Fichandler fostered the production of new plays as part of the continuing heritage of theater. Arthur Miller, Robert Anderson, and John Osborne had works premiered at Arena. In 1967, Fichandler produced the premiere of Howard Sackler's *The Great White Hope*, the story of a black boxing champion victimized by racists. The play—with the director and much of the original cast—moved to Broadway the next year, winning the Tony award for Best Play, The New York Drama Critic's Award and the Pulitzer Prize. James Earl Jones and Jane Alexander also won Tonys for their performances. *The Great White Hope* was the first of many productions from resident theaters to be welcomed on Broadway; other "new" plays to make the journey from Arena to Broadway include *Indians* (1969), *Moonchildren* (1971), *K2* (1982), and the 1973 winner of the Tony Award for Best Musical, *Raisin*.

In 1973, the U.S. State Department invited Fichandler and the Arena company to be the first American resident theater to tour the Soviet Union. *Our Town*, directed by Alan Schneider, and Fichandler's *Inherit the Wind*, two thoroughly American productions, played to triumphant reviews during one sold-out week in Leningrad and another at the Moscow Art Theatre, the home of the ensemble acting technique. Fichandler further strengthened Arena's global presence by inviting the work of international artists: Irish actor Jack MacGowran in *Beckett*, Eastern European writers Mrozek and Orkeny, who were not allowed to write freely in their own country, and director Liviu Ciulei, whose work was too explosive and incendiary for his native Romania. Ciulei, silenced by his own government, found his full expression in America, thanks to Fichandler. Elie Wiesel's drama of religious persecution in the Soviet Union, *Zalmen or the Madness of God*, received its premiere at Arena, moved to Broadway, and was filmed for PBS. Arena was the only theatrical venue for famed Russian director Yuri Lyubimov and his production of *Crime and Punishment*, performed by the Arena ensemble. Arena also served as a forum for Romanian director Lucian Pintilie and his productions of *Tartuffe*, *Wild Duck*, and *Cherry Orchard*. Fichandler broadened the global reach of Arena with *You Can't Take It With You* and her own *After the Fall* in a 1979 tour to Hong Kong, followed by a 1987 trip to The Israel Festival in Jerusalem, featuring her production of *The Crucible*. The global scope of Arena's work continues to be recognized and applauded for its ability to transverse oceans and cultures with the art of theater.

Fichandler's greatest recognition came in 1976, when Arena became the first resident theater to receive a Tony Award, presented to a theater that the Tony committee recognized as a "trailblazer".

Fichandler continues to blaze trails. Her interest in developing and sustaining a new generation of theatrical talent is evidenced by her work with young artists. At the end of Arena's fortieth season she stepped down as Arena's producing director to take up a three season tenure as Artistic Director of The

Acting Company, the national touring troupe of young classical actors begun by John Houseman. Her work with The Acting Company was the perfect complement to her ongoing position as Artistic Director of the Graduate Acting Program at New York University Tisch School of the Arts. Fichandler continues to devote her time to building the bridges that connect cultures, time, and people.

The triumphs of Zelda Fichandler extend beyond the limits of Arena Stage. She has found methods of spanning the chasms of difference between actors and audience, between race, and between cultures. She is a pioneer of the highest order, inviting us to discover and enjoy the wealth of her exploration. She has cultivated actors, artists, and audience, urging them to learn from one another and, ever more important, to take responsibility for each other. Hers is the longest tenure of theatrical leadership in America in this century. She has turned impossibility into possibility, and has shared her vision with the entire nation and the world. As she embraces the diverse world that we all belong to, so should we embrace and honor Zelda Fichandler.

LALO GUERRERO
(A biography)

Eduardo "Lalo" Guerrero was born in Tucson, Arizona on December 24, 1916 (Christmas eve). His father's origins were in La Paz, Baja California, Mexico and his mother was originally from Santa Ana, Sonora, Mexico. They were married in Cananea, Sonora and came to Tucson in 1911 where they remained the rest of their lives except for a brief attempt at living in Mexico City in 1933.

Lalo became interested in music at a very young age, influenced by the fact that his mother sang and played guitar beautifully. She was his first and only teacher. His compositional efforts also began early, writing both lyrics and music, and by the time he was 17, he had written "La Cancion Mexicana," a standard in the Mexican repertory, first recorded by the inimitable Lucha Reyes.

It was the first of hundreds of songs to be written and recorded by Lalo Guerrero on six different labels: Vocalion, Imperial, RCA Victor, Real, Colonial and Ambiente.

Lalo's uniqueness is his versatility, writing, as he has, in a myriad of different styles, and recording with mariachis, norteno groups, orquestras and combos. His output includes the romantic "Munca Jamas," the comical "Minifalda de Reynalda," the classic "Pancho Lopez," plus his incomparable pachuco songs, four of which were featured in the play and film Zoot Suit. Lalo is also known for his corridos and canciones of social protest, works which reflect his concern for his people, the Mexican Americans of the United States. His humorous parodies in English, "Lucilla," "Tacos for Two," "No Way, Jose," "Granada," and "Gringo," among the numerous titles reflect a distinctive Mexican American flavor. And for over twenty years, his songs of Las Tres Ardillitas (the three chipmunks) have been the delight of Hispanic children on both sides of the border. He has also created other musical characters such as Elvis Perez and Pancho Claus.

Lalo was invited to the White House in 1980, an occasion in celebration of the 15th Anniversary of the National Endowment for the Arts. President and Mrs. Carter hosted the reception. The coveted "Golden Eagle Award" was given to Lalo Guerrero that same year by the hispanic arts and entertainment organization Nosotros, for his contribution to music. More recently, after nine years, on June 9, 1989, he again received the "Golden Eagle" for lifetime achievement in music. He has toured the southwestern United States and Northern Mexico for years with considerable success settling into his own nightclub "Lalo's" which he operated from 1960 to 1972. The following year, he moved to Palm Springs, California where he now resides and where he now entertains his many friends and fans at Las Casuelas Nuevas Restaurant in Rancho Mirage.

LALO GUERRERO
CAREER HIGHLIGHTS

RECORDS

Vocalion Records (1937)- Los Carlistas Quartet
Imperial Records (1946-52)- Trio Imperial and solo artist
RCA Victor Records (1953)- Solo artist
Colonial Records (1957-72)- Solo artist
EMI Capitol (Mexico) (1962-92)- Lalo Guerrero y Las
Ardillitas- Over 20 Children's L.P.'s
Cap Latino (EMI) (1968-69)- Solo artist- "La Minifalda de
Reynalda"- (#1 song in Latin America)
Ambiente Records (1981-82)- Solo Artist- Parody L.P.
Earthbeat Records (Dist. by Warner Bros.) (1994)- Guest
artist with Los Lobos "Music for Little People"

SONGWRITER

"Cancion Mexicana" (Ranchera)- Lucha Reyes (1941)
Lola Beltran (1960), Performed by Linda Rondstadt in
"live" Mariachi Concerts (current)
"Nunca Jamas" (Bolero)- Trio Los Panchos (1956)
Xavier Solis (1960), Jose Feliciano (1970)
Los Randall (1977), Carmela & Rafael (1978)
"La Minifalda de Reynalda" (Norteno/rock)- Lalo Guerrero
(1968), Los Johnny Jets (1968), Grupo el Tiempo(1992),
Bronco (1992), Mariachi Campana de America (1993)
"El Guiri Guiri" (Novelty)- Lalo Guerrero (1962)
Luis Perez Meza (1963), Trio Los Mexicanos (1963)
"Pancho Lopez" (Novelty)- Lalo Guerrero (1955)
Los Hermanos Reyes (1956), Motion Picture (Mexico)
(1958) starring Luis Aguilar and Manolin
"Vamos a Bailar," "Chicas Patas Boogie," Los Chucos Suaves,"
and "Marijuana Boogie" (1950)- Appeared in the play and
movie "Zoot Suit" by Luis Valdez. Stage productions;
the Mark Taper Forum (1977) and the Aquarius Theater
(1978) in Los Angeles, and the Shubert Theater (1979)
on Broadway in New York; the movie by Universal (1980)

AWARDS & HONORS

-National Heritage Fellowship from the National Endowment
for the Arts (1991)
-Golden Eagle Awards-Achievement in Music (1980) and
Lifetime Achievement Award (1989) (Nosotros)
-Smithsonian Institution Bicentennial Folk Music Festival
(1976)
-Invitation to the Jimmy Carter White House (15th
anniversary of the NEA)
-Tejano Music Hall of Fame
-Proclamations from the State of California, City of Los
Angeles, City of Palm Springs, etc.

- Tribute to Lalo Guerrero- "Lalo & Amigos" at the McCallum Theater in Palm Desert, California (1992) with guests Edward James Olmos, Paul Rodriguez, Cheech Marin & Cesar Chavez

TELEVISION

- "Steve Allen Show" (1955)
- "Art Linkletter Show" (1955)
- "Siempre en Domingo" (Mexico City) (1970's)
- "Sabado Gigante" (Miami) (1990's)
- "La Pastorela" (PBS) film by Luis Valdez (1991)
- "The Paul Rodriguez Show" (Univision) Co-host 1993 season
- "Culture Clash" (FOX) (1994)

Motion Pictures

- "Boots & Saddres" (1935) Gene Autry
- "Arizona" (1945) William Holden
- "His Kind of Woman" (1948) Robert Mitchum & Jane Russell
- "The Sun Also Rises" (1950) Jennifer Jones

CONCERTS & TOURS

- Extensive tours of the Southwest & Midwest with Lalo Guerrero Orchestra (1950's)
- Universities such as Yale, Harvard, Stanford, U of A., UCLA (Royce Hall with Linda Rondstadt & Tito Puente) and USC
- National Public Radio concert with Los Lobos (1992)
- Cesar Chavez Memorial Concert, East Los Angeles College Stadium (1993)

BOOKS & PERIODICALS

- "Barrio Rhythms" by Steven Loza, University of Illinois Press (1993), Chapter 4- "Lalo Guerrero: Musician, Satirist and Legend".
- "Los Tucsonenses," by Thomas E. Sheridan, University of Arizona Press, Chapter 14 "Mexicans in Tucson on the Eve of World War II"
- "Folk Music Sourcebook" by Larry Sandberg & Dick Weissman Alfred A. Knopf (1976), Chapter "Chicano Music" by Phillip Sonnichsen
- Journal of Arizona History, Article by Thomas E. Sheridan, "From Luisa Espinel to Lalo Guerrero, Tucson's Mexican Musicians Before World War II"
- Time Magazine (1955)- Article about "Pancho Lopez"
- La Luz Magazine (May 1977)- "Lalo Guerrero, Pioneer in Mexican-American Music"
- Camino Magazine (June 1984)- "Lalo & Mark: The Beat Goes On" by Dan Guerrero
- L.A. Times, Calender Section (November 19,1991), "The NEA Recognizes a Real Live Folk Hero" by Dennis Romero

Guerrero credits or accomplishments

Eduardo "Lalo" Guerrero is a major figure in the past half-century of music-making among Mexican-Americans--the largest Hispanic-American population group. He is a composer, singer, bandleader, musical satirist cum social commentator, and cultural advocate. In the words of Chicano scholar and musician Dr. Steven Loza (who devoted a major section of his acclaimed book Barrio Rhythms to Mr. Guerrero calls him "a living legend among Chicanos of the Southwest", stating that he "epitomizes the bicultural experience and expression of the Chicano musician."

Born the son of a railroad boilermaker and a singer/guitarist mother in 1916, he absorbed the Mexican musical traditions of his family and community in the Tucson barrio of his youthful years. At the same time, as a Mexican-American, he was also drawn to the popular musical figures of the day, especially those of radio and motion pictures. This bicultural experience and its many contradictions--both tragic and comical--were shared by millions of Mexican-Americans and became the primary "nerve" that Guerrero hit in his musical and satirical creations.

Early in his musical career, Lalo Guerrero proved his songwriting talent in the Mexican musical idiom. His composition "Canción mexicana" written at the age of 17 was recorded by Lucha Reyes, followed by Lola Beltrán and other giants of the tradition-based popular Mexican song world. His bolero "Nunca jamás" was taken up and recorded by Mexico's most acclaimed trio, Trío Los Panchos. Both have remained central to the canon of Mexican popular song. Being from the United States and not a native mexicano, however, proved to be a liability, and, discouraged, Guerrero returned to the U.S. during World War II to join a USO group in San Diego.

In the U.S., the commercial success of Guerrero's efforts at American popular music was thwarted by the contradiction of his strongly Mexican Indian appearance singing the songs associated with Anglo singers like Bing Crosby. Partly as a consequence, he redoubled his ties to his own particular identity and subsequently devoted himself wholeheartedly to music that spoke to the increasingly bicultural experience of Mexican-Americans. When Luis Valdez staged his play "Zoot Suit" portraying Chicano life of the 1940s, he collaborated with Guerrero to incorporate his music as the major musical icon of that era in Los Angeles. His original or cover versions of mambos, guarachas, swing, and other music of the 1940s and 1950s included his original Spanish texts that included caló, the barrio-based argot of the day.

Lalo Guerrero's success and high visibility among Mexican-Americans and other Latinos in "mainstream" popular music of era earned him an important place in American Latino music history. At the same time, the extraordinary widespread reverence felt toward him in contemporary times by Mexican-Americans young and old also has to do with his many works of "music with a message"--especially his corridos and musical satires. He successfully used the traditional

Mexican corrido narrative ballad form (that rose to prominence as a musical "newspaper" during the Mexican Revolution 1910-17) to enshrine important social events that were felt deeply by Mexican Americans. His "Corrido de Robert Kennedy" mourned the latter's assassination and his "Corrido de Rubén Salazar" likewise commemorated the tragic death of a popular journalist killed by a tear gas grenade fired by Los Angeles sheriffs. His satires, while simple and even silly at first blush, were deeply insightful and revealing to Mexican-Americans of their special and tragicomic lot in American society. "Tacos for Two" and "There's No Tortillas" has brought teary-eyed laughter to Chicano listeners for decades, and "No Chicanos on TV" humorously and poignantly points to the little-noted exclusion of (positive) Chicano characters on television.

Lalo Guerrero today is a widely acclaimed hero of the Mexican-American cultural and musical experience, a composer, a musician and bandleader, a musical synthesizer of one of the most significant realms of American social history, and an advocate for his people and their causes. Being awarded a National Medal of Arts would be applauded by Mexican-Americans and others alike.

ALL NOMINATIONS

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

- April 20, 1908: Lionel Hampton born in Louisville, Kentucky.
- Shortly thereafter his family moves to Kenosha, Wisconsin where he studies music at Holy Rosary Academy.
- 1930: Hampton meets Louis Armstrong. Armstrong invites him to a recording session where he interests him in playing the vibraphones. Jazz great John Hammond begins to tout Hampton's vibes work to Benny Goodman.
- 1936: Hampton performs with the Benny Goodman Trio (later known as the Quartet) breaking racial barriers for black musicians. (The Benny Goodman quartet made history because it was the first racially integrated jazz group in the nation.)
- Early 1940s: Hampton leaves Benny Goodman to form his own band, which through the years, recorded numerous jazz hits ("Flyin' Home," 1942 and "Hamp's Boogie Woogie," 1943, to name just two) and gave rise to a long list of other famous performers including Quincy Jones, Wes Montgomery, Dinah Washington and Aretha Franklin.
- Hampton co-writes "Midnight Sun," now a jazz classic. He also composes two major symphonic works, "The King David Suite" and "Blues Suite," both performed by major symphonic orchestras throughout the world.
- Early 1970s: Hampton, a supporter of public housing, develops the Lionel Hampton Houses--still considered among the best housing projects in the nation (two projects in Manhattan and one in New Jersey).
- 1991: Hampton was appointed by President George Bush to the board of the John F. Kennedy Center for the Performing Arts, Washington DC.
- Currently: Hampton, one of the few surviving internationally renowned jazz musicians of the swing era, is still touring the globe with his 17-piece big band orchestra. The orchestra is considered by many critics to be the best big band now performing.

Awards, honors and recognition:

- Hampton has been a guest and performer at the White House many times. President Ronald Reagan conducted a jazz salute to Hampton. Among the celebrities to pay tribute were Tony Bennett, Pearl Bailey, Dave Brubeck, Charlie Pride, Gerry Mulligan and many others.
- 1992: Hampton received the Kennedy Center Honors Award with Paul Newman, Joanne Woodward, Mstislav Rostropovich, Ginger Rogers and Paul Taylor.
- Hampton holds more than 15 honorary doctorate degrees.
- Hampton is a recipient of the Gold Medal of Paris, the city's highest cultural award.
- September 1995: Hampton honored with an all-star gala at the Kennedy Center.
- 1996: Hampton's original 1942 recording of "Flying Home" is entered into the Grammy Hall of Fame for having a tremendous impact on musicians and fans world-wide.
- Hampton considers the highlight of his career as having the music school at the University of Idaho named for him.

LEWITZKY

BIOGRAPHY

BELLA LEWITZKY is the West Coast's leading representative of modern dance and has been changing the landscape of her chosen art for more than five decades, first as a riveting dancer of legendary power and excitement, and then as a choreographer of sensitivity, intelligence and inventiveness.

Her dance career was launched with the famed Lester Horton, who also was the mentor of Alvin Ailey. She became Horton's colleague and founded with him 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. In 1966 she formed the Lewitzky Dance Company, for whom she continues to create her insightful dances. Under her artistic guidance, the Company has become one of the leading international modern dance companies, performing to critical acclaim in 20 countries on five continents, including 43 of our United States.

At a time when it was fashionable for a dance company to be based in New York -- and dangerous not to be -- she stood her ground and kept her company operating out of her native Los Angeles. Although she no longer performs, her creative energy continues unabated, with each year seeing the creation of at least one eagerly awaited new dance. She has not stopped caring about her art form, a fact born out by the numerous awards she has received for service to dance and the advisory and honorary positions she holds on boards and councils of prestigious arts institutions across the nation.

Bella Lewitzky is Los Angeles's own gifted artist, extraordinary educator, caring humanitarian and champion of freedom of expression.

FACT SHEET

LEWITZKY

"A totally unique choreographic spirit: artistry that reaches the highest level."

--Der Abend, Berlin

LOS ANGELES'S LEWITZKY DANCE COMPANY, since its beginning in 1966 under the direction of choreographer and master teacher Bella Lewitzky, has performed in 43 states and in 20 countries on five continents.

Lewitzky's choreography extends beyond dance to encompass drama, discipline, attitude, relationships and rituals. Her dancers "create drama in space...they appeal always vehemently and often poignantly," said *Los Angeles Times* critic Martin Bernheimer.

Lewitzky's language of movement is translated to the viewer expertly and precisely by her technically formidable, exuberant and sensitive dancers, acclaimed as virtuosos of solo-artist calibre. "They are superb: smooth muscled, with limitless strength and flexibility," Valerie Scher of the *Chicago Sun Times* reports. Her intellect and style have earned Lewitzky an international reputation as a trailblazer in modern dance.

The company's versatility appears in all its facets: in its concerts; in its repertoire, conventional to experimental; and in its sound, classical to electronic--all reflecting the basic Lewitzky philosophy that art is an on-going process, and that the only constant is change.

Lewitzky has received a John Simon Guggenheim Memorial Foundation Fellowship, the annual *Dance Magazine* Award, and commissions from the National Endowment for the Arts. She has the distinction of being the only non-New York City-based modern choreographer in the nation to receive three major grants for an artistic director's discretionary fund from the Andrew W. Mellon Foundation. Lewitzky's company has earned major grants from The James Irvine Foundation and the Lila Wallace - Reader's Digest Fund and three Challenge Grants from the National Endowment for the Arts.

Lewitzky has been actively concerned with the development of dance in the United States, and this interest has led to her involvement in a number of organizations related to the growth of dance. She has been Founding Dean of the School of Dance, California Institute of the Arts; Dance Chairperson, Idyllwild Arts Foundation, University of Southern California; a member of the National Advisory Board for Young Audiences; consultant for the National Humanities Faculty; member of the Board of Trustees, Lake Placid Center for the Arts; member of UNESCO's International Dance Association. In 1983 she was appointed to the California Arts Council and served through 1986.

LEWITZKY

BELLA LEWITZKY AWARDS

California Alliance for Arts Education Award	1994
Artist of the Year Award, Los Angeles County High School for the Arts	1993
Honorary Doctorate of Fine Arts, The Julliard School	1993
Andy Warhol Foundation for the Visual Arts Freedom of Expression Honor	1993
Dance/USA Honor	1992
Occidental College Founder's Award	1992
Dance Resource Center of Los Angeles Lester Horton Lifetime Achievement Award	1992
UCLA Center for the Performing Arts Excellence Award	1992
Hugh M. Hefner First Amendment Award	1991
University of Judaism Burning Bush Award	1991
The Vaslav Nijinsky Award	1991
National Dance Association Heritage Honoree	1991
International Society of Performing Arts Administrators Award	1990
American Society of Journalist & Authors Open Book Award	1990
Southern California Library for Social Studies & Research Award	1990
First California Governor's Award/Individual Artist, Lifetime Achievement	1989
First Los Angeles Arts Council Honor In Dance	1989
Honorary Doctorate of Fine Arts, Otis/Parsons School of Design	1989
American Dance Guild Annual Award	1989
Women of Achievement Award, Women for	1988
Distinguished Service Award, Western Alliance of Arts Administrators	1987
Woman of the Year, Palm Springs Desert Museum, Women's Committee	1986
Vesta Award, Woman's Building, Los Angeles	1985
Los Angeles City Council Honors for Outstanding Contributions	1985
Distinguished Women's Award, Northwood Institute	1984
Honorary Doctorate of Fine Arts, Occidental College	1984
Award of Recognition, Olympic Black Dance Festival	1984
California State Senate Resolution	1982, 1984
California State University Distinguished Artist	1984
YWCA Silver Achievement Award	1984
Mayoral Proclamation, Los Angeles	1976, 1982
Distinguished Artist Award from the City of Los Angeles and the Music Center	1982
Honorary Doctorate of Fine Arts, California Institute of the Arts	1981
Los Angeles Area Dance Alliance and Los Angeles Junior Chamber of Commerce Honoree	1980
City of Los Angeles Resolution	1980
Plaudit Award, National Dance Association	1979
Labor's Award of Honor for Community Service, Los Angeles County AFL-CIO	1979
Dance Magazine Award	1978
John Simon Guggenheim Memorial Foundation Fellowship	1977
Director's Award, California Dance Educator's Association	1977

Vera List

Professional credits or accomplishments

A tireless, enthusiastic and committed collector and patron of the arts on the cutting edge, Vera List has contributed greatly to the flourishing of the arts in the United States. The founder of art centers at the New School for Social Research, Massachusetts Institute of Technology (MIT), Brown University and Hamilton College, a prominent supporter of Lincoln Center facilities and programs, a generous contributor of funding, artworks, and visionary ideas to institutions throughout the country, Vera List is widely-hailed for the expansiveness of her support and the imaginative vigor of her philanthropy.

Vera List and her husband, Albert founded their charitable foundation in 1945. Mr. List credited his wife's "unwavering commitment" to the arts as the reason the Albert A. List Foundation began supporting the medium in various forms. Since her husband's death nine years ago, she has continued her interest and dedication to the arts and is known for her vision and adventurousness in identifying a variety of projects worthy of support by the foundation.

An avid collector of modern art, with an accent on sculpture of the 1950s and 1960s, Vera List has assembled an extensive collection of works by Arp, Calder, Segal, Dubuffet and Giacometti, among others. She avoids term like "beautiful" when discussing art, preferring language such as "provocative, challenging and stimulating"; associates praise her sure eye for quality, her catholicity of taste, and her enthusiasm for new ideas. "Vera is a major and adventurous collector, known for her open mind and for her commitment to things that are new and innovative, and to collecting practice unhampered by convention," says Marcia Tucker, Director of the New Museum of Contemporary Art in New York City. "Vera's sharp eye, inquisitive and open spirit, risk-taking and independence are an example and an inspiration to artists and curators throughout the profession," says Katy Kline, Director of MIT's List Visual Arts Center.

Professional credits or accomplishments, page 2

Vera List frequently and generously donates works to numerous institutions including New York's Metropolitan Museum of Art, the Museum of Modern Art, Lincoln Center, and many colleges and universities, embellishing their environments while challenging minds and eyes. 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, stating, "I believe that one's environment has a profound effect on how one feels and acts."

Mrs. List's interests include music as well. Her support includes 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.

Even more than the sheer number of her gifts, however, it is the imaginative vigor of her philanthropy which is so unusual. "It is not just the money, but the *way* that she gives it," says one admirer. "Vera constantly inspires others through her challenge grants and her innovative ideas."

"Vera feels passionately about America, about arts education, about making a difference," says Sondra Farganis, Associate Dean of the New School of Social Research and Director of its Vera List Center for Art and Politics. "She puts her money where her mouth is."

"Hers is the rarest form of philanthropy, that which calls little attention to itself while providing opportunities and experiences of real substance and lasting meaning for a large and diverse community," says Dr. Charles M. Vest, President of MIT.

Specific artistic projects supported by Vera List:

It is impossible to list or even identify the numerous and widespread artistic projects that have been supported by Vera List throughout the United States, in part because her desire to make a positive impact through her gifts clearly overshadows any interest in public acknowledgment. The following, however, is a list of some of the organizations and projects which have flourished through the foresight and generosity of Mrs. List:

Massachusetts Institute of Technology (MIT) (Cambridge, MA)

At MIT, one can hardly take a step without encountering the evidence of Vera List's extraordinary impact on the campus and community. The Wiesner Building, housing the List Art Center and the Media Laboratory, was launched by her generous start-up pledge. Mrs. List has given hundreds of works of art to MIT; nearly every building contains evidence of her imaginative generosity, from the Athletic Center with Jennifer Bartlett's muscular *Shawnee Mission* to the hundreds of dorm rooms decorated by the contemporary prints and posters she has contributed to the Student Loan Art Program. By establishing the List Foundation Fellowship Program, which supports an undergraduate and a graduate student of color to pursue projects in the performing, visual or literary arts, Mrs. List has taken decisive steps to insure that the rewards of art involvement are available to all. The Writing Prize she supports challenges individual students to express opinions and responses to art. Her major contributions include:

Lifetime giving to MIT: approx. \$3,600,000.

1985 \$1.5M commitment to establish, with her husband, MIT's List Visual Arts Center.

1991 \$1M pledge to established the List Visual Arts Center Endowment Fund.

1992 \$40,000 commitment to established the List Foundation Fellowship in the Arts for students of color.

Several annual \$5K contributions to the Council for the Arts at MIT.

Lincoln Center (New York, NY)

Mrs. List has been a major supporter of Lincoln Center. She is perhaps best-known for her founding of the List Art Poster Program, through which she helped popularize posters as an art form in America. She has made it a personal crusade, as she told one reporter, "to make a fine art poster and to introduce the public to an artist. An artist has a gallery show and how many people see it?," she asked. "With a poster it's open to a much wider public."

Her major contributions include:

- 1960 \$17,750 contribution from List Foundation to Lincoln Center for original building campaign.
- 1961 \$1,000,000 contribution from List Foundation to Lincoln Center. Half of this amount was devoted to the construction of the Metropolitan Opera House. This gift was recognized when the chorus rehearsal room was named List Hall. At Mrs. List's request, the other half was to be devoted to the promotion of the visual arts at Lincoln Center:

\$100,000 was budgeted for the establishment of the Lincoln Center/List Art Poster and Print Program which, since its establishment in 1962, has commissioned 100 pieces by artists such as Frankenthaler, Lichtenstein, Warhol, Rauschenberg, Chagall and Stella to promote the New York Philharmonic, the Mostly Mozart Festival and the Chamber Music Society. The program is now self-sustaining.

\$400,000 was provided for the purchase of art works for Lincoln Center buildings. Art works purchased included Henry Moore's *Reclining Figure*, Jasper Johns' *Numbers*, Lee Bontecou's *Relief*, and Edward Higgins' untitled sculpture.

- 1986 \$500,000 donated from the List Foundation for the establishment of the Albert and Vera List Information Center, which includes electronically-generated information kiosks

Other beneficiaries include the Lincoln Center discount ticket program, through which tickets to Lincoln Center event are made available to students.

New School for Social Research (New York, NY)

Mrs. List has given gifts totaling approximately \$10 million to establish the Vera List Center for Art and Politics, as well as numerous programs, lecture series, scholarships, fellowships and student awards (see list of "scholarships and students gifts," attached).

New Museum of Contemporary Art (New York, NY)

Vera List was one of the museum's founding trustees and an early supporter of the Museum. She gave a major sculpture by Max Ernst which was sold in order to provide money to initiate the Museum's endowment; the Museum's library is named for Vera and Albert List as they were important patrons over time. Recent gifts include an endowment challenge of \$500 million.

Brown University (Providence, RI)

Mrs. List established, with her husband, the List Art Center, supported an artists in residence program in Brown's art department, and has donated numerous pieces from her extensive art collection to Brown.

Hamilton College (Clinton, NY)

Established the Vera G. and Albert A. List Art Center.

Other recipients of Vera List's generosity include the Whitney Museum of American Art, the Jewish Museum, the Vivian Beaumont Theatre, Inc. (\$150K), the North Carolina Museum of Art (\$50K-\$99K) Swathmore College, and the Jewish Theological Seminary.

VERA LIST SCHOLARSHIPS AND STUDENT GIFTS AT NEW SCHOOL FOR SOCIAL RESEARCH

Code	End #	Division	Name	Background & Eligibility	Current Award
424081		Adult	List, Vera, Art Essay Award		
424067		Adult	List, Adult BA Entry Scholarship	Established in 1982 by Mrs. List. Awarded to a select number of women from disadvantaged backgrounds, who have little or no previous college experience but who demonstrate an unusually high potential for success. This scholarship provides full tuition and fees for a total of 30 credits.	One current award
424054	640039	Adult	List Scholars		14 current scholarships awarded
424044	642001	Adult	List, Vera G, Sculpture Award	Established in 1983, this scholarship is awarded to an outstanding student in the field of sculpture at Parsons and/or the Adult Division	No award made this year.
424073	640096	Adult	List Center for Art & Politics		
423319	640101	GF	Sugihara, Chiune Fellowship	Established in 1994 to honor Chiune Sugihara who saved Jews from the Holocaust.	One current scholarship awarded.
423314		GF	Thanks to Scandinavia	Established in 1993. This scholarship is made possible by a gift to the Thanks to Scandinavia Organization by Mrs. List, to show appreciation to the Scandinavian people for their help in rescuing Jews during the Holocaust.	
423225	643001	GF	Schurmann, Reiner Memorial Scholarship Fund	Established in 1993, in memory of Professor Schurmann of the GF Philosophy Department. To date, Vera List and Dorothy Hirshon have made gifts.	One current scholarship awarded.
423221	640087	GF	List Holocaust Fellowships	Established in 1990, this memorial scholarship for each of nine children, ages 2-13, who perished in the Holocaust during WWII. Preference is given to philosophy students.	Three current scholarships awarded.
423219	640071	GF	Katznelson, Ira Fellowship Fund	Established in 1990 by the BOT. In honor of outgoing Dean Ira Katznelson. This fellowship is awarded to an outstanding student at the GF.	One current scholarship awarded.
423026	643000	GF	Kalwinska, Katarzyna Fellowship	Established in 1978 this fellowship honors Mrs. Kalwinska, a Polish citizen, who risked her life to hid concentration camp escapees. This fellowship is awarded to a student from Poland or of Polish descent.	No scholarship awarded this year
423030	642000	GF	List Netherlands Fellowships.	Established in 1983 as the Vera G. List Fellowship. Honors the Netherlands. Awarded to a student residing in that nation and may be awarded within any department. Recipients are nominated by a panel of distinguished scholars from Dutch universities.	One current scholarship awarded.
423102	640036	GF	List Chair		
422039	640055	Lang	List, Albert A. Cultural Activities Fund	Established in 1988 this fund enables Lang students to attend NYC events, including opera, ballet, museums, theater, etc.	

Code	End #	Division	Name	Background & Eligibility	Current Awards
422064	642003	Lang	McCutchen, Jesse Scholarship	Established in 1994. Scholarship support for under represented students	One current scholarship awarded.
422053	640085	Lang	Everett, John R.	Established in 1992 in memory of John R. Everett, President of NS from 1964-1982, this scholarship is awarded to student who demonstrates academic ability and leadership potential	
422050	640076	Lang	Sugihara, Senpo Memorial	Established in 1991, this scholarship is in honor of Senpo Sugihara, a diplomat with the Japanese Government who saved the lives of 3,500 Jews during WWII. Outstanding student with financial need.	
422046	640075	Lang	Watkins, Brian Memorial	Established in 1990 in memory of a young man from Provo, Utah, who was killed in a subway station while defending his mother, this scholarship is awarded to an undergraduate who demonstrates outstanding academic ability, community involvement and commitment to helping others	No current scholarship awarded.
422035	640044	Lang	Woods, David Humanitarian	Established in 1987, in honor of David Woods, a 16 year old Queens boy who was killed while trying to defend a young woman being harassed by a group of youths. The scholarship is given annually to an undergraduate with exceptional academic record, outside accomplishments, commitment to the University and home community, helped someone.	
422022		Lang	List International Student Loans		
422014	640047	Lang	List, Albert A. Prize	Established in 1988 this fund athrough a bequest (1M) of Albert A. List and additional gifts from Vera. Full tuition, renewable to new & continuing students from NYC High Schools	Ten current scholarships awarded.
422003	640038	Lang	List, Vera	Established inn 1989 this fund assists new and continuing students with preference given to minority students	one current scholarship awarded
421003	640042	UW	Raoul Wallenberg Memorial Scholarship Fund	Established in 1987, this scholarship is in memory of Raoul Wallenberg, a Swede who saved the lives of thousands of Hungarian Jews during WWII. It is awarded annually to a full-time student from Sweden, or of Swedish descent in any division of the NS.	Two current scholarships awarded.
421027		UW	Everett, John R and Elsie Fellowship	Established by the BOT in 1982 in honor of Dr. John Everett, president of the New School from 1964-82. Awarded to an outstanding student at the GF. The fellowship provides full tuition and a living stipend for one year.	One current scholarship awarded.

Report prepared by Molly Honigsfeld March 21, 1996

Robert Redford is known primarily for his work as a film actor, director, and producer. His credits include: Up Close and Personal, Quiz Show (director, nominated for Academy Award for best picture), Indecent Proposal, Sneakers, A River Runs Through It (director), The Milagro Beanfield War (director, producer, narrator), Ordinary People (producer/director, Academy Award for best director), All The President's Men (producer), The Candidate (producer), Downhill Racer (producer), Jeremiah Johnson (producer), Three Days of the Condor, 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, This Property is Condemned.

Mr. Redford's incredible acting ability is only matched by his producing and directing skills. Who can forget the emotional power of Ordinary People? the charm of The Milagro Beanfield War? the beauty of A River Runs Through It? His selection of material is meticulous and his belief in audience sophistication a pleasure. When we watch The Candidate and Quiz Show, Mr. Redford subliminally demands that we think about the power of the moving image and the manipulation of images. Very few artists dare tackle these issues. Of those, only a few succeed, but Mr. Redford sees to it that we not only enjoy the films but also ponder the larger meanings.

As an artist, his accomplishments listed above speak for themselves. However, it is time to honor Mr. Redford's never-ending commitment to independent film. In 1981, Mr. Redford began the Sundance Institute dedicated to the support and development of emerging screenwriters and directors of vision, and to the national and international exhibition of independent dramatic and documentary films. The core programs of the Institute are the film festival, the screenwriting and directing laboratories, and the producers conference. Through these activities such films as Hoop Dreams, The Trip to Bountiful, sex lies and videotape, Reservoir Dogs, and Paris is Burning became household names.

But Sundance is not just about research and development for Hollywood. With unwavering determination amongst an industry full of nay-sayers, Mr. Redford has held his ground to guarantee that Sundance not only discovers new talent but nurtures it as well. The screenwriting and directing labs offer aspiring writers and filmmakers the chance to create and be mentored by the best professionals (Denzel Washington, Sidney Lumet, Frank Pierson, Joan Tewkesbury, etc.) in the commercial and independent film industries. While Quentin Tarantino is probably the best known "graduate" of the labs, there is a long list of success stories: Alison Anders (Gas, Food, Lodging; Mi Vida Loca, MacArthur genius award winner, 1995); Greg Nava (Mi Familia, El Norte); Walter Mosley (writer, Devil in a Blue Dress), etc.

Mr. Redford's extraordinary leadership in recognizing audiences' taste for non-traditional cinema has resulted in independent film being the hippest and hottest commodity of the 90s. Because of his dedication to this cause, the way movies are made and viewed has been changed forever. No longer are low-budget, off-Hollywood productions ignored by the industry or the public.

Robert Redford's amazing career as an actor, director, and producer is more than enough to warrant a National Medal of Arts. But his devotion to the independent filmmaker pushes him into the visionary category for which he deserves all the accolades we can find.

SENDAK, Maurice (Bernard) 1928-

PERSONAL: Born June 10, 1928, in Brooklyn, N.Y., son of Philip and Sarah (Schindler) Sendak. **Education:** Attended the Art Students' League, two years. **Home:** New York City and Ridgefield, Conn.

CAREER: Worked for comic book syndicate, All-American Comics, part time during high school, adapting the "Mutt and Jeff" newspaper strip for comic books; Timely Service (window display house), New York, N.Y., 1946; F.A.O. Schwartz, New York, N.Y., display artist, three years. During the spring of 1964, a one-man retrospective show of Sendak's drawings was held at the School of Visual Arts, New York City; from December, 1975, through February, 1976, a special exhibition of original illustrations from Sendak's works was held at the Ashmolean Museum, Oxford, England. **Member:** Authors League. **Awards, honors:** Caldecott Medal, 1964, for *Where the Wild Things Are*; Caldecott Medal runner-up for his illustrations in *A Very Special House*, *Little Bear's Visit*, *The Moon Jumpers*, *Mr. Rabbit and the Lovely Present*, and *What Do You Say, Dear?*; Hans Christian Andersen Medal, 1970, for the entire body of his work; *New York Times* Best Illustrated Children's Book Award, 1977, for *Fly by Night*. Honorary Doctor of Humane Letters, 1977, from Boston University.

WRITINGS—All for children; all self-illustrated, except where noted; all published by Harper, except where noted: *Kenny's Window*, 1956; *Very Far Away*, 1957; *The Sign on Rosie's Door*, 1960; *Chicken Soup with Rice* (also see below), 1962; *One Was Johnny* (also see below), 1962; *Alligators All Around* (also see below), 1962; *Pierre* (also see below), 1962; *Nutshell Library* (contains *Chicken Soup with Rice*, *One Was Johnny*, *Alligators All Around*, and *Pierre*; ALA Notable Book), 1962; *Where the Wild Things Are* (ALA Notable Book), 1963; *Hector Protector* [and] *As I Went Over the Water*, 1965; *Higglerly Pigglerly Pop!*; or, *There Must Be More to Life* (Horn Book honor list), 1967; *In the Night Kitchen* (ALA Notable Book), 1970; *Ten Little Rabbits: A Counting Book with Mino the Magician*, Philip H. Rosenbach, 1970; *Maurice Sendak's Really Rosie* (based on the television program of the same name), 1975; (with Matthew Margolis) *Some Swell Pup*; or, *Are You Sure You Want a Dog?*, Farrar, Straus, 1976; (editor) *The Disney Poster Book* (illustrated by Walt Disney Studios), Crown, 1977; *Seven Little Monsters*, 1977; *Outside Over There*, 1981.

Illustrator: all for children, except where noted; all published by Harper, except where noted: M. L. Eidinoff and H. Ruchlis, *Atomics for the Millions* (adult), McGraw, 1947; Robert Garvey, *Good Shabbos, Everybody!*, United Synagogue Commission on Jewish Education, 1951; Marcel Aymé, *The Wonderful Farm*, 1951; Ruth Krauss, *A Hole Is to Dig*, 1952; Ruth Sawyer, *Maggie Rose: Her Birthday Christmas*, 1952; B. S. de Regniers, *The Giant Story*, 1953; Meindert De Jong, *Hurry Home, Candy* (ALA Notable Book), 1953; M. De Jong, *Shadrach* (ALA Notable Book), 1953; R. Krauss, *A Very Special House*, 1953; Hyman Chanoover, *Happy Hanukkah, Everybody*, United Synagogue Commission on Jewish Education, 1954; R. Krauss, *I'll Be You and You Be Me*, 1954; Edward Tripp, *The Tin Fiddle*, Oxford University Press, 1954; M. Aymé, *Magic Pictures*, 1954; Betty MacDonald, *Mrs. Piggle-Wiggle's Farm*, Lippincott, 1954; M. De Jong, *The Wheel on the School* (ALA Notable Book), 1954; R. Krauss, *Charlotte and the White Horse*, 1955; M. De Jong, *The Little Cow and the Turtle*, 1955; Jean Ritchie, *Singing Family of the Cumberlands*, Oxford University Press, 1955; B. S. de Regniers, *What Can You Do with a Shoe?*, 1955; Jack Sendak, *Happy Rain*, 1956; M. De Jong, *The House of Sixty Fathers*, 1956; R. Krauss, *I*

Want to Paint My Bathroom Blue, 1956; R. Krauss, *Birthday Party*, 1957; J. Sendak, *Circus Girl*, 1957; Ogden Nash, *You Can't Get There from Here*, Little, Brown, 1957; Else Minarik, *Little Bear* (ALA Notable Book), 1957; M. De Jong, *Along Came a Dog* (ALA Notable Book), 1958; E. Minarik, *No Fighting, No Biting!*, 1958; R. Krauss, *Somebody Else's Nut Tree*, 1958; Sesyle Joslyn, *What Do You Say, Dear?* (ALA Notable Book), W. R. Scott, 1958; E. Minarik, *Father Bear Comes Home* (ALA Notable Book), 1959; Janice Udry, *The Moon Jumpers* (ALA Notable Book), 1959; Hans Christian Andersen, *Seven Tales* (ALA Notable Book), 1959.

Wilhelm Hauff, *Dwarf Long-Nose* (ALA Notable Book), Random House, 1960; E. Minarik, *Little Bear's Friend*, 1960; R. Krauss, *Open House for Butterflies*, 1960; J. Udry, *Let's Be Enemies*, 1961; Clemens Brentano, *The Tale of Gockel, Hinkel & Gackeliah*, Random House, 1961; E. Minarik, *Little Bear's Visit*, 1961; S. Joslyn, *What Do You Do, Dear?*, Young Scott Books, 1961; C. Berentano, *Schoolmaster Whackwell's Wonderful Sons*, Random House, 1962; Charlotte Zolotow, *Mr. Rabbit and the Lovely Present* (ALA Notable Book), 1962; M. De Jong, *The Singing Hill*, 1962; Leo Tolstoy, *Nikolai and*

Childhood, 1963; Robert Keeshan, *She Loves Me, She Loves Me Not*, 1963; Randall Jarrell, *The Bat-Poet*, Collier, 1964; Amos Vogel, *How Little Lori Visited Times Square*, 1964; Jan Wahl, *Pleasant Fieldmouse*, 1964; William Engvick (editor), *Lullabies and Night Songs* (ALA Notable Book; Horn Book honor list), Pantheon, 1965; R. Jarrell, *The Animal Family* (Horn Book honor list), Pantheon, 1965; Isaac Singer, *Zlateh the Goat and Other Stories* (ALA Notable Book; Horn Book honor list), 1966; George MacDonald, *The Golden Key*, 1967; Robert Graves, *The Big Green Book*, Crowell, 1968; Frank Stockton, *Griffin and the Minor Canon* (ALA Notable Book; Horn Book honor list), Collins, 1968; E. Minarik, *A Kiss for Little Bear*, 1968; G. MacDonald, *The Light Princess*, Bodley Head, 1969; F. Stockton, *The Bee-Man of Orn* (Horn Book honor list), Holt, 1971; Doris Orgel, *Sarah's Room*, Bodley Head, 1971; Jakob and Wilhelm Grimm, *The Juniper Tree, and Other Tales from Grimm*, Farrar, Straus, 1973; R. Jarrell,

Fly by Night, Farrar, Straus, 1976; J. and W. Grimm, *King Grisley-Beard*, 1978.

Other works: Writer, director, lyricist, "Really Rosie" (thirty-minute animated television special; based on characters from *The Nutshell Library* and *The Sign on Rosie's Door*; music composed and performed by Carol King), CBS-TV, aired Feb-

ruary 19, 1975; lyricist and set designer, *Really Rosie* (musical play; based on television special of the same title; music by Carol King; first produced off-Broadway, October, 1980); lyricist, set and costume designer, *Where the Wild Things Are* (opera; based on the book of the same title; music by Oliver Knussen; first produced by the Brussels Opera, November, 1980); set and costume designer for Wolfgang Amadeus Mozart's *The Magic Flute* (opera; directed by Frank Corsaro; produced in Houston, 1980); set and costume designer for Leos Janacek's *The Cunning Little Vixen* (opera; produced by the New York Opera Company, Spring, 1981).

ADAPTATIONS—Movies and filmstrips: "Where the Wild Things are" (filmstrip), Weston Woods, 1968; "Really Rosie Starring the Nutshell Kids" (movie), Weston Woods, 1976; "Pierre" (filmstrip with cassette), Weston Woods, 1976; "Chicken Soup with Rice" (filmstrip with cassette), Weston Woods, 1976; "Alligators All Around" (filmstrip with cassette), Weston Woods, 1976; "One Was Johnny" (filmstrip with cassette), Weston Woods, 1976.

SONDHEIM, STEPHEN JOSHUA, composer, lyricist: b. N.Y.C., Mar. 22, 1930; s. Herbert and Janet (Fox) S. B.A., Williams Coll., 1950. vis. prof. contemporary theater Oxford U., England, 1990. Composer incidental music *Girls of Summer*, 1956, *Invitation to a March*, 1961, *Twigs*, 1971; lyrics *West Side Story*, 1957, *Gypsy*, 1959, *Do I Hear A Waltz?*, 1965; music and lyrics *A Funny Thing Happened on the Way to The Forum*, 1962, *Anyone Can Whistle*, 1964, *Evening Primrose*, 1966, *Company*, 1970 (Tony award 1971), *Follies*, 1971 (Tony award 1972), *A Little Night Music*, 1973 (Tony award 1973), *The Frogs*, 1974, *Pacific Overtures*, 1976, *Sweeney Todd*, 1979 (Tony award 1979), *Merrily We Roll Along*, 1981, *Sunday in the Park with George*, 1984 (Pulitzer prize 1985), *Into the Woods*, 1987 (Tony award 1988), *Assassins*, 1991, *Passion*, 1994 (Tony award 1994); additional lyrics *Candide*, 1973; anthologies *Side by Side by Sondheim*, 1976, *Marry Me a Little*, 1981, *You're Gonna Love Tomorrow*, 1983, *Putting It Together*, 1993; film scores *Stavisky*, 1974, *Reds*, 1981; composer songs for film *Dick Tracy*, 1990 (Acad. award); co-author film *The Last of Sheila*, 1973. Recipient Poses Creative Arts medal Brandeis U., 1982, Grammy award, 1970, 73, 75, 79, 84, 88, Kennedy Ctr. Honor for Lifetime Achievement, 1993. Mem. Am. Acad. and Inst. Arts and Letters.

ABOUT THE BOYS CHOIR OF HARLEM

BACKGROUND

Founded in 1968, The Boys Choir of Harlem is an artistically driven organization providing students with a broad-based education. Through a comprehensive program of education, counseling and performing arts, The Boys Choir of Harlem prepares inner city youth to become disciplined, confident, motivated and successful adults. Today, The Boys Choir of Harlem is internationally recognized as a major performing arts institution and educational innovator and has an enrollment of 453 boys and girls aged 8-18. The Choir's repertoire ranges from classical music to jazz, contemporary songs, gospels and spirituals, including several specially commissioned works by African-American composers. The Choir maintains a touring schedule of 80 to 100 performances each year, including two national and one foreign tour.

PROGRAM

Using music as an engine for change and performance as the hook to capture their attention, The Boys Choir of Harlem's program addresses the total social, educational and emotional needs of youth while it gives them an opportunity to realize their creative potential. The rigorous training and rehearsal model serves as a blueprint for achievement in academic and social spheres as it helps children build self esteem and self reliance, develop concentration and goal oriented behavior, and learn teamwork and respect for others.

The Boys Choir of Harlem's program includes three core elements: Artistry (Performance, Artistic Education); Academics; and Student Development (Counseling, College Prep, Summer Music Institute); complemented by active parental involvement, alumni participation, and strong community support. A nurturing learning environment which features a culturally diverse, international staff and trained human service professionals, integrates all of these elements in an extended, seamless school day from 8:30 am - 6:30 pm, in a year round program.

The Boys Choir of Harlem moved into its own facility at 2005 Madison Avenue in 1994, extended its educational program and created an on-site school, The Choir Academy of Harlem, in an innovative and unique partnership with the NYC Board of Education's Division of Alternative Schools and Community School District #5. Boys Choir of Harlem students maintain high behavioral and academic standards - with school attendance rates of 93%, above average standardized test scores, and a record number -- 98% -- who graduate high school and go on to college. This June, we will reach an important academic milestone when The Boys Choir of Harlem graduates its first class of high school seniors from our own school!

MILESTONES

Since its founding, The Boys Choir of Harlem has made eight European tours (the first filmed as an Emmy award winning documentary, "From Harlem to Haarlem"), and three Asian tours. It has performed at major concert halls ranging from Carnegie Hall to Notre Dame Cathedral and with leading orchestras and performers including the New York Philharmonic and Boston Symphony to Luciano Pavarotti to Stevie Wonder. The Choir has appeared at the White House five times, at the Presidential Inaugural, at Nelson Mandela's first US visit, at the UN, and the World's Fair in Spain. The Boys Choir of Harlem has been featured on "60 Minutes," "The Today Show," and "Good Morning America"; has appeared on Broadway; recorded the soundtrack for the films "Glory" and "Malcolm X"; released its first contemporary album, "The Sound of Hope" in 1995; and is releasing a new video, "Up in Harlem," this spring. The Boys Choir of Harlem will tour France, Germany and Spain this fall. During the 1995-96 concert season, The Boys and Girls Choirs of Harlem have given 80 performances in 19 states thus far.

FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES
"COMING UP TALLER" REPORT ON AT-RISK YOUTH
THE WHITE HOUSE
APRIL 26, 1996

Thank you all. Thank you very much. Thank you and welcome to the White House. And I want to start by thanking the Chicago Children's Choir because we were, Richard and the rest of us, in the Blue Room getting ready for the program. I'm going to ask them to sing again in the middle and the end of the program because I really appreciate their being here.

I want to thank so many people, but let me start with Sheldon Hackney, and Jane Alexander and Diane Frankel who, through thick and through thin, have remained tireless in their efforts to promote our nation's rich cultural and artistic legacy. And the good news is that a day after there was an agreement on the 1996 budget, we still can say that the United States supports the arts, and the humanities and our museums. And we're just so grateful for the constancy of effort that many of you brought to this struggle in encouraging members of Congress and others to understand that our country needed to have the kind of commitment represented by these agencies. So, I want to thank all of you for making that possible.

On behalf of the President, let me also convey our very deep appreciation to the members of the President's Committee on the Arts and the Humanities. Under the leadership of John Brademas, you have devoted considerable time and attention over the past year to helping children discover their creative potential through art, words, and ideas. And I would like to ask all the members of the President's Committee on the Arts and the Humanities, starting with Mr. Brademas, to please stand so that we can recognize and thank all of you for your work.

I would also like to take this opportunity to commend the countless artists, teachers, museum professionals and community leaders across our country who are offering our children positive alternatives, often amidst violence, and destruction, and despair. These men and women, many of whom are in this room representing thousands and thousands of others across our country, believe in the promise of every child, and in the power of the arts and humanities to transform children's lives. Your dedication and expertise have given and will continue to give thousands and thousands of children new hope and confidence in their own future. And I am very grateful that those of you who

could be here were able to join us today.

You know, every day, through the media, particularly television, we hear so many negative stories about America's children. We hear about children floundering in a sea of confusion, frustration, anger, and violence. We hear about children growing up in environments that are so impoverished -- economically and spiritually -- that they cannot resist the lure of drugs, gangs, and other forms of destructive behavior.

But there are so many more positive stories to tell. There are so many young people and children, who despite the odds, are going forward with optimism and confidence in their own lives.

I was in a school in Philadelphia a few weeks ago, and a young boy in seventh grade said, "You know, Mrs. Clinton, all we hear about are the bad kids; nobody really pays attention to us, and we're trying real hard to do the best we can." He said, "It must be like when an airplane crashes; everybody pays attention, and people forget about the thousands that land safely everyday." And I told him that I would do my part, as each of you is doing, to make sure that the positive stories get told. That we know that in every corner of America there are examples of children -- who might otherwise have been written off --- discovering joy, and fulfillment, and discipline and confidence. And often the way they are doing that is through artistic and intellectual expression.

The study that the President's Committee is releasing today, called "Coming Up Taller," offers compelling evidence that the arts and humanities provide young people with creative, productive, and safe outlets for their energy.

My husband often says, "Children need something to say yes to." And what better to say yes to than music, dance, painting, poetry, writing, drama, history, photography and other forms of creative expression.

The Committee's study -- which was funded entirely by private sources -- cites numerous instances of children whose school work, social habits, and outlooks on life have improved with exposure to arts and humanities programs.

I couldn't possibly relate every story. I hope you will read the report with the care it deserves. But for example, let me just mention a few:

-- One teenager, at risk of dropping out of high school, became involved with an artists-in-training program sponsored by the Opera Theatre of St. Louis. Now she has a full scholarship to college and is in her second year studying voice.

-- A sixth-grader growing up in a low-income area of Philadelphia joined *The People's Light and Theater Company*, which works with students after school on a year-round basis. The students wrote, improvised and performed plays, including works of Shakespeare. Today, the girl is one of the top students in the 12th grade and is hoping to become a lawyer. I'll have to talk to her about that decision. Her 19 classmates in the program will all graduate from high school this spring.

-- A four-year-old boy came to pre-school every day but never talked. One day, as part of an early childhood arts program, the boy drew a picture in class, and began to tell his classmates the story behind his picture. Since then, his development has flourished through arts projects.

Each of these cases illustrates the benefits that come when children are engaged in activities that teach new skills, build strong interpersonal relationships, emphasize excellence, and provide a stable, safe environment that enhances learning and growth.

The President is extremely proud that his Administration -- through the National Endowment for the Arts, and its partnerships with the Department of Justice, the Department of Health and Human Services, the Department of Housing and Urban Development and the Corporation for National Service -- as well as the ongoing work of the National Endowment for the Humanities and the Institute of Museum Services, has consistently supported creative alternatives for young people.

Clearly our nation today faces great challenges and difficult choices when it comes to how we allocate federal resources. But I hope that, as we establish priorities for a new millennium, Americans will appreciate that the very small amount of public support given to the arts and humanities is a down payment on our future. It is not only an investment in our young people -- it is an investment in the values we claim to honor and the cultural traditions in which our democracy has flourished for more than 200 years.

If we care about civility, character, and our democratic freedoms, then we ought to support the federal agencies and institutions whose mission it is to make American culture available to all children, not just those whose parents can introduce them, but every child in whom that spark can be lit if they are given the chance.

Now this is National Poetry Month, and there is probably no better way to express what we all feel and what brings us together here than to quote some of the eloquent words from Rita Dove, our National Poet Laureate from 1993 to 1995. As Ms. Dove reminds us:

"If children are unable to voice what they mean, no one will know how they feel. If they can't imagine a different world, they are stumbling through a darkness made all the more sinister by its lack of reference points. For a young person growing up in America's alienated and disparate neighborhoods, there can be no greater empowerment than to dare to speak from the heart -- and then to discover that one is not alone in one's feelings. Once hope and self-esteem have been engendered, the work of redefining the future can begin."

Well that is what we are about the business of doing, engendering hope and self-esteem and trying to redefine a better, more optimistic and confident future. Indeed, when we hear the extraordinary voices of the Chicago Children's Choir, or the words of the two young people who will talk to us today -- or when we learn from Bill Strickland about his experiences as a student and teacher in children's art programs -- we know that our rich cultural traditions are alive and well and safely guarded for the future.

Thank all of you for your resilience in the face of some opposition and misunderstanding, for continuing to believe in America's children, and for understanding the roles that our arts and culture play in our individual and collective lives.

We are so honored today to have one of our finest actors and citizens with us. Certainly those of us who have followed his career have appreciated so much of what he has brought to the screen, the way he has moved us, the way he has provoked us, but recently he has, through a particular movie, reminded us of how important the work teaching of young people is when it comes to the arts. I was asked recently what my favorite movie of the year was, and I said "Mr. Holland's Opus." Not only because it started in the 1960's, when I was in high school, so I sat there looking at those white socks and tennis shoes the girls were wearing, seeing the scenes in the hallways, living through all that I can recall, but also remembering what it was like when I was in high school and even the smallest school, in the poorest state - like my husband's school in Hot Springs, Arkansas - had a band, had an orchestra, had art classes, had drama classes, put on plays. And now I look around, and just as we saw in the movie, those are considered frills. They're being cut out. No one wants to go to the trouble or spend the relatively meager resources needed to give children a chance to flower in ways that will give them the positive direction that some many of them need. I'm really grateful for that movie, but I'm even more grateful for the support and the career of Mr. Richard Dreyfuss. Please join me in welcoming him here today. Thank you.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 7, 19

REMARKS BY THE PRESIDENT
IN WHITE HOUSE PRESIDENTIAL ARTS MEDAL CEREMONY

The South Lawn

2:26 P.M. EDT

THE PRESIDENT: Thank you very much. To our distinguished honorees and all of you in the audience. I want to say a special word of thanks to Jane Alexander and to Dr. Sheldon Hackney for their leadership of our administration's efforts in the arts and humanities. (Applause.)

As a person who at various times in his life has been a frustrated writer and a frustrated musician, this is an extremely humbling event for me today. (Laughter.) But I've been getting a lot of training in humility lately. (Laughter.) I have a Vice President who humbles me all the time by all the things he teaches about things great and insignificant -- (laughter) -- and who unlike me actually got to go on David Letterman to prove how funny he was. (Laughter.)

And I have a wife who swept the television ratings last week talking about the arcana of health care with a passion and an eloquence -- (applause). As if that weren't bad enough, USA Today had the bad grace to go out and poll the American people, and 40 percent of them said she was smarter than I am. (Laughter.) To which I reply, of course, what kind of dummy do you think I am. (Laughter.) How else would I have gotten elected President.

And just to drive this humility home -- this is the actual true part of this wonderful story -- I went to southern California last week, or the first of this week, and I was looking forward to staying in the Beverly Hilton -- it seemed like an exotic sort of place. And I showed up, and Merv Griffin, who owns it, shook hands with me, and took me up to the floor where I was staying -- there is only one person who is a permanent resident of the floor where I stayed in the Beverly Hilton -- Rodney Dangerfield -- (laughter) -- who said they had put me there because we seem to belong together. (Laughter.) And gave me 12 roses with a little respect on a gift card. (Laughter.)

MORE

I am delighted to be here to honor this year's winners of the National Medal of the Arts and the Charles Frankel Prize -- men and women whose achievements represent the enduring power of the arts and humanities and, in a larger sense, of the creative spirit all of our lives.

<Throughout history, <the arts and humanities have been the cultural signature of this great nation> They have enabled Americans of all backgrounds and walks of life to gain a deeper appreciation of who they are as individuals and who we all are as a society, stirring our minds and our senses, stimulating learning and collective discourse, the arts and humanities teach us in ways that nothing else can about the vastness and the depth of human experience. They are our great equalizers. We inherit them, and we can all participate in them.

Whether or not one plays an instrument, reads poetry, learns to pirouette, or spends hours alone in a local art gallery, we all have the capacity to be moved by a song, a poem, a story, a dance, a painting. We can feel our spirit soar when we see an intriguing film, or the sudden illumination of a new idea, or an old idea put in a new way.

At a time when our society faces new and profound challenges, at a time when we are losing so many of our children, at a time when so many of our people feel insecure in the face of change, the arts and humanities must remain a vital part of our lives -- as individuals and as a nation.

For 200 years, the freedom of our artistic and intellectual imagination has contributed to the quality of our civil life. It has helped to shape American ideas of democracy, of pluralism, of tolerance. Three decades ago, President Kennedy said this: "There's a connection, hard to explain logically but easy to feel, between achievement and public life, and progress in the arts. The Jeffersonian era gave birth not only to the Declaration of Independence, but also to beautiful Monticello. The age of Lincoln produced the Emancipation Proclamation, along with the Hudson River School of Painting and the writings of Ralph Waldo Emerson, Henry David Thoreau and Harriet Beecher Stowe.

The first half of this century gave us universal suffrage and the empowerment of American workers, as well as Charlie Chaplin, Frank Lloyd Wright, William Faulkner, Marian Anderson and Duke Ellington.

The same unbridled energy and potent imagination that took Americans to the moon inspired rock and roll, Motown, modern dance and a new emphasis on civil and human rights.

MORE

Those of you gathered with us today are reminders that the human imagination is still the most powerful tool we have in moving forward as a civilization. You provoke our minds, you enliven our senses, endow our souls, help us to give our lives meaning. That's why public support for the arts and humanities remains essential today and for generations to come. (Applause.)

Today, we are indeed fortunate to have inspiring new leaders working in government to expand our artistic and humanistic endeavors, to carry on our heritage to future generations. I'm very proud of the work and the life that Sheldon Hackney and that Jane Alexander have lived before they came to this work. I thank them for their work here. And I tell you that we welcome all of you to give us your ideas, your suggestions and your energy as we try to move forward together.

Now it is a privilege to call forward the following recipients of the National Medal of Arts.

First, the contributions of Walter and Leonore Annenberg to American culture can literally not be overstated. The Annenbergs have enriched our appreciation of the arts through public service, publishing, and as board members of major arts institutions. They have given generously of their time and their money. And they provided among other things the magnificent portrait of Benjamin Franklin, which hangs in the Green Room at the White House -- one of the most prized possessions of this, your American home. (Applause.)

(Medal is presented.)

The legendary vocalist and bandleader Cab Calloway has had indeed a remarkable career -- one of the originators of American jazz. An enduring figure in popular music, Cab Calloway added "Hi-dee-ho" and the "scat" sound to our musical vocabulary.

And for those of us who have lived a while, we can enjoy seeing the brightness of his smile in our memories going back for decades. He is an American original, and I am deeply honored that he's here with us today. (Applause.)

(Medal is presented.)

MR. CALLOWAY: Hi-dee-ho! (Applause.) Thank you very, very much. This comes on a very, very beautiful day for me. This is my 49th wedding anniversary. (Applause.) My wife is here -- (Applause.)

Literally for decades, Ray Charles has been one of America's favorite singers. From his roots in Georgia, he became one of the first great truly American singers, one of the first to combine the dynamic energy of gospel music with rhythm and blues. His songs are indelibly etched in the hearts of millions of Americans.

MORE

I can tell you that it's a particular honor for me to give him this award today, because I suppose no singer ever had a bigger impact on my musical life than Ray Charles. I still remember over there in Constitution Hall a concert I attended on June the 24th, 1967. I was notable for being one of a few members of my race in the audience. And Ray Charles electrified that crowd so much that that night, I literally could not go to sleep until 5 a.m. in the morning -- I went out and ran three miles to get the energy out. And I still remember to this day the date of the concert. That is testament to the enduring impact of this phenomenal American original. (Applause.)

(Medal is presented.)

Our next honoree, I believe, is part of the only brother-sister team ever to receive this great award. Bess Lomax Hawes has played a major role in the American folk movement since the 1940s as a singer, a teacher, a composer, an author of articles and books that help bring the folk arts into the lives of countless Americans. At a time when our native folk arts are largely lost to millions of our younger people, she has performed an invaluable service to our nation in helping us to remember who we are and how we got here. (Applause.)

(Medal is presented.)

You know what she said? She said, I wish all the beautiful artists I've recorded and seen across the years in this country were here to receive this award for me. They were the inspiration for what I did. Thank you. (Applause.)

Poet and educator, Stanley Kunitz has spent a life opening America's eyes and ears to poetry. He makes the ordinary become extraordinary, the everyday become timeless and significant. He was awarded the Pulitzer Prize for Poetry in 1959, and his works grace us still.

Welcome, Stanley Kunitz. (Applause.)

Robert Merrill has been acclaimed by critics as one of the great natural baritones of the century. He's appeared in 787 performances at the Metropolitan Opera over a 31-year operatic career. He's also sung on Broadway and many solo recitals and on television. And all of us who have ever heard him sing wish, as I tried to persuade him to do today, that this would be the 787th performance. (Laughter.) He turned me down, but I still think we should give him the medal.

MORE

Mr. Robert Merrill. (Applause.)

(Medal is presented.)

Arthur Miller has given our nation some of the finest plays of this century. His character, Willy Loman in "Death of a Salesman," caught the public's imagination by conveying the tension and drama of a common man's life. In "The Crucible," he focused on issues of conscience by probing the Salem witch trials of the late 17th century. He won the Pulitzer Prize for Drama in 1949. The thing that has always impressed me about him was the continuing energy he has brought to his work over such a long period of time, seeming forever young with something always new to say. Please welcome Arthur Miller. (Applause.)

(Medal is presented.)

Robert Rauschenberg is one of America's most innovative artists whose remarkable works have been displayed in museums and galleries around the world, and who has really helped to transform our notions of contemporary art. Modern art is often inaccessible to a lot of people who don't go to art galleries and often don't understand it. I have personally been impressed by how many people I know who don't count themselves as connoisseurs, who have seen and been moved by the works of our next honoree, Robert Rauschenberg. (Applause.)

(Medal is presented.)

He's also a pretty good comic. I said it's great to see you here today. He said, oh, I'll show up for this anytime. (Laughter.)

Lloyd Richards has devoted his career to promoting theater in America. As Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theater, he has trained some of our nation's finest young talents, many of whom have turned into our finest, not so young talents, helping to make for him a remarkable legacy for which we are all grateful, Lloyd Richards. (Applause.)

(Medal is presented.)

Well, I got another little lesson in humility back there. He said, you both have said some nice things today; and then he looked at me and he said, and you did something for stand-up comedy also. (Laughter.) And then he said, well, at least you didn't set it back. (Laughter.)

William Styron's haunting works, including "Lie Down in Darkness," "The Confessions of Nat Turner," and "Sophie's Choice" capture our history and character with a passion and insight few others have ever achieved. His compelling prose as a fiction writer and essayist has won him readers around the world -- those of us who anxiously await each new word.

MORE

I can tell you that as a young southerner, the impact of "The Confessions of Nat Turner" on me was truly stunning. And I can say that for a whole generation of us who had never quite found words to give expression to many of the things we had imagined until we read the works of William Styron. (Applause.)

(Medal is presented.)

Paul Taylor has been one of our nation's preeminent dancers and choreographers for more than three decades. And I might say, he looks as if he could outdance most of us in this country still today. His more than 80 works explore the richness, the complexity of the American character, and graphically demonstrate the deep undercurrents of human relations in a way few other choreographers have ever been able to do. Please join me in welcoming Paul Taylor. (Applause.)

(Medal is presented.)

Since coming to this country in the 1930s, Billy Wilder has helped to transform the American motion picture industry. As a writer, director and producer, his name attached to many classics of American film. He's won six Academy Awards and millions of fans. And, perhaps most important, he's given us a lot of moving movie moments. If you've never laughed at a funny Billy Wilder picture, you have never laughed. (Laughter.) Mr. Billy Wilder. (Applause.)

(Medal is presented.)

Now, it is my great honor to introduce the winners of the Charles Frankel Prize. Ricardo E. Alegria is an historian and anthropologist who has dedicated his career to the study and public appreciation of Caribbean culture. I'm glad to see so many of his supporters from his native Puerto Rico today, and I thank him for coming this long way to be with us. Mr. Alegria. (Applause.)

(Award is presented.)

In a 50-year career as a writer and a teacher, historian John Hope Franklin has been a leading scholar of African-American studies and an active voice in the social transformation of America. He's won nearly 100 honorary degrees. He's served on the National Council of Humanities. His writings have illuminated his subject for a whole generation after generation of young readers. I was once one of them -- a reader, and young -- reading John Hope Franklin.

And I'd like to say that one of the great moments of our 1992 campaign was when John Hope Franklin came on one of our bus trips with us; and Al Gore and Tipper and Hillary and I sat and had a chance to visit with him, and really learn something from a man who has mastered the mystery of America. John Hope Franklin. (Applause.)

(Award is presented.)

MORE

Hanna Holborn Gray has had a truly remarkable career. She served for 15 years as President of the University of Chicago, where she became a highly visible and widely acclaimed advocate for higher education. She has been honored for her scholarship, her words and her work in many ways, especially in receiving the Presidential Medal of Freedom, our country's highest civilian award. She deserves greatly the award she receives today. Hanna Gray.
(Applause.)

(Award is presented.)

After a distinguished career as Chairman and Chief Executive Officer of Time Incorporated, Andrew Heiskell was appointed founding chairman of the President's Committee on Arts and Humanities in 1982. As a leader in promoting the Arts and Humanities, he energetically, and I echo energetically, persuaded cultural leaders and business executives to support cultural activities and institutions. He filled a void in American life at a time when we need him. And today we thank him for that. Andrew Heiskell.
(Applause.)

(Award is presented.)

There are a lot of funny people. He said, all this and dinner, too? (Laughter.)

Historian Laurel T. Ulrich has introduced both scholars and public audiences to the lives of ordinary people in New England's past. Her recent book "A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary," won the 1991 Pulitzer Prize for History, among other honors.

Now that I have become President, perhaps I can say this with greater authority than would otherwise be the case -- we often times tend to see our history too much through the lives and works of the famous and not enough through the remarkable lives of the people who are not famous. She has made a truly significant contribution to our understanding of our roots. And for that we thank her.
(Applause.)

(Award is presented.)

And now I have one last special honor, and that is to present to Congressman Sidney Yates the Presidential Citizens Medal for his exemplary deeds of service in the area of arts and humanities. The last time Congressman Yates was here for an occasion at the White House, it happened to be on the day he and his wife were celebrating their 58th wedding anniversary. And today, we honor him for that many years, and more, of dedication to our common cause. Congressman Yates, please come forward. (Applause.)

(Medal is awarded.)

Again, let me thank the honorees for being here today, thank all of you in the audience who have come to support them and to support the arts.

MORE

Arts & Humanities

Medal Ceremony

My later in afternoon w/ leaders to discuss w/ WH
should do to promote arts

Cultural oasis - cultural wilderness

Millennium - importance of the arts (T.J.)

Kids - Robt Graham

Smoothing The edges of conflict

Polishing the

NEA = 38¢/yr for each American
translates into Theaters in small towns

NEA → 113,000 exhibits
grants 231 years
supports ^{cult.} edu in our schools
Goals 2000

jobs, urban renewal, feed the hungry

Allows kids to see their 1st play, their
first ballet, first Mozart

the
roundtable

most vital + div. culture - one seen be
many sources of support - all independent

POUS/



overarching idea for him -

time of ^{reflection on our history} our celebrate our

888-888-1997 - 80 saw

Not just speechwriting - also policy

Title - counselor or ~~adviser~~

Brain trust - dreaming up stuff →
- children etc.

Kick off a
nat'l effort

need stimulation from art, words,
images provide.

Unique in our country b/c ^{depth at} ~~early~~ ^{stage} ~~life~~
support

Amer people prefer supporters -

But fed, st, local support
is critical

Need always to strengthen the system

One reason we ~~read better~~ this is in part
is that it ~~makes~~ makes the

Govt leverages / stimulates more art.
fin

Do more powerful examples of the written word
Tomorrow, Hillis, & Rob Marmorek
has had ~ 1000 children, not to
mention their church

As Hillary noted in her book - as we look
promote Amer. reads, as we know from
new discoveries about science & tech

Right the importance of reading, to
children even in their youngest years.

Starts []
I have this Amer. reads /

Reserved