

THE WHITE HOUSE

Office of the Press Secretary

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**PRESIDENT CLINTON NAMES NEW MEMBERS TO THE PRESIDENT'S
COMMITTEE ON THE ARTS AND THE HUMANITIES**

President Clinton today announced he is revitalizing the President's Committee on the Arts and the Humanities and intends to name Dr. John Brademas to chair the Committee. The President also announced his intention to name 32 private citizens to serve as members of the Committee, and he announced that First Lady Hillary Rodham Clinton will serve as Honorary Chair.

In making these appointments the President said, "The federal, state and local governments together provide only a small percentage of the support essential to our cultural life. These appointments underscore the vital partnership between the government and the private citizens who do so much to enrich and preserve the arts and humanities in our country. I am pleased that John Brademas, who has been a vigorous champion of learning and culture both in Congress and as a university president, has agreed to chair the Committee. At a time when our society faces new and profound challenges, when we are losing so many of our children, and when so many people feel insecure in the face of change, the arts and the humanities are fundamental to our lives as individuals and as a nation."

The President's Committee, created by Executive Order in 1982, is charged with advancing public understanding of the arts and the humanities and establishing new partnerships between the private sector and federal agencies to address critical issues in cultural life.

The Committee will hold its first formal meeting with President and the First Lady on Wednesday, September 21 at the White House. The President will charge its members to support cultural programs that reach at-risk youth, expand private philanthropic assistance for the humanities and the arts, encourage international cultural exchanges and develop new private sector resources to aid cultural organizations.

Dr. John Brademas, who will serve as the Committee's Chairman, is President Emeritus of New York University and a former U.S. Representative in Congress from Indiana's Third Congressional District (1959-81).

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Arts and Humanities, Page 2

Said Dr. Brademas of his appointment, "What we do in the arts and the humanities tells who we are as a people. Our educational and cultural institutions are indispensable to the quality of our lives, the strength of our communities and the vitality of our democracy. For the arts and the humanities to thrive now and into the next century, we must have the support of both the government and the private sector."

Dr. Brademas was an original cosponsor of the National Arts and Humanities Act of 1965, the legislation that created the National Endowment for the Arts and the National Endowment for the Humanities, and for 10 years he chaired the Congressional subcommittee with jurisdiction over the Endowments. He was co-author, with Senator Claiborne Pell, of the Arts and Artifacts Indemnity Act and the Museum Services Act, that created the Institute of Museum Services. In 1990 he co-chaired, with Leonard Garment, the Independent Commission mandated by Congress to study the National Endowment for the Arts.

Ellen McCulloch-Lovell, a former director of the Vermont Arts Council, was named Executive Director by the President in February. Prior to her appointment, she served for ten years as Chief of Staff for Senator Patrick Leahy of Vermont.

The President also named three vice chairs for the Committee:

Peggy Cooper Cafritz of Washington, D.C.

Ms. Cafritz is a long-time advocate of the arts in Washington, a past chair of the D.C. Commission on the Arts and Humanities, and she currently heads the Ellington Fund, the fund-raising arm of the Duke Ellington School of the Arts in Washington, D.C.

Cynthia Perrin Schneider of Sandy Spring, Maryland

Ms. Schneider is Associate Professor of Fine Arts at Georgetown University and author of *Rembrandt's Landscapes: Prints and Designs* and numerous other studies in art history.

Terry Semel of Los Angeles, California

Mr. Semel is Chairman and Co-Chief Executive Officer of Warner Brothers.

In addition to Dr. Brademas and the three vice-chairs, the other private citizens appointed to the Committee are:

Susan Barnes-Gelt of Denver, Colorado

Ms. Barnes-Gelt is Deputy Director of the International Center at the University of Colorado at Denver and a member of the Colorado Council on the Arts.

Lerone Bennett, Jr. of Chicago, Illinois

Mr. Bennett is the Executive Editor of *Ebony* magazine and the author of several popular works on African-American history and culture.

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Arts and Humanities, Page 3

Madeleine Harris Berman of Franklin, Michigan

Ms. Berman currently serves as Vice Chairman of the American Council on the Arts and is Chairman of the National Clearing House and Archive for Arts Policy Research.

Curt Bradbury of Little Rock, Arkansas

Mr. Bradbury is the President and Chief Executive Officer of the Worthen Banking Corporation and serves as the Chairman of the Arkansas State Board of Higher Education.

John H. Bryan of Chicago, Illinois

Mr. Bryan is Chairman of the Board and Chief Executive Officer of Sara Lee Corporation. He is a past Chairman of the Business Committee for the Arts and serves on the Trustees Council of the National Gallery of Art and the board of directors for the Art Institute of Chicago.

Hilario Candela of Coral Gables, Florida

Mr. Candela is President of Spillis, Candela and Partners, the largest minority-owned architectural, engineering and interior design firm in the United States.

Anne Cox Chambers of Atlanta, Georgia

Ms. Chambers was formerly U.S. ambassador to Belgium and is Chairman of Atlanta Newspapers, Inc., which owns and operates the *Atlanta Journal-Constitution*.

Margaret Corbett Daley of Chicago, Illinois

Mrs. Daley is the First Lady of the city of Chicago and the Chair of the Chicago Cultural Center Foundation. She created and serves as Chair of Gallery 37, a summer program which offers employment in the arts to Chicago-area youth.

Everett Fly of San Antonio, Texas

Mr. Fly is President of E.L. Fly and Associates, a landscape design firm. He currently serves on the board of the Texas Committee for the Humanities and has directed a national project to document the evolution of historic African-American settlements in the United States.

David P. Gardner of Menlo Park, California

Mr. Gardner is the President of the William and Flora Hewlett Foundation. He was formerly the President of the nine-campus University of California system and President of the University of Utah.

Harvey Golub of Saddle River, New Jersey

Mr. Golub is Chairman and Chief Executive Officer of the American Express Company and serves on the board of Carnegie Hall.

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Richard S. Gurin of Easton, Pennsylvania

Mr. Gurin is President and Chief Executive Officer of Binney & Smith, the manufacturers of Crayola products. Mr. Gurin has served on national advisory panels in arts education, including the National Committee for Standards in the Arts and the Coalition for Goals 2000.

Irene Y. Hirano of Los Angeles, California

Ms. Hirano is Executive Director and President of the Japanese American National Museum which opened in April 1992.

David Henry Hwang of Marina del Ray, California

Mr. Hwang, a playwright and screenwriter, is the author of *M. Butterfly* and other acclaimed works for the stage and screen.

William Ivey of Nashville, Tennessee

Mr. Ivey is the Director of the Country Music Foundation and an author and scholar who specializes in folk music. He serves on the executive board of the American Folklore Society.

Quincy Jones of Los Angeles, California

Mr. Jones is a musician, composer, film and record producer, and record company executive and multi-media entrepreneur. In the course of his career he has won 27 Grammy Awards and the prestigious Polar Music Prize of the Royal Swedish Academy of Music.

Robert Menschel of New York City, New York

Mr. Menschel is a Limited Partner with the Goldman Sachs Group, a New York investment firm. He serves on numerous boards including those of the Museum of Modern Art, the New York Public Library, and the Institute for Advanced Study in Princeton, N.J.

Rita Moreno of New York City and Los Angeles, California

Ms. Moreno is an actress, singer, and dancer and the only female performer to have won an Emmy, an Oscar, a Tony and a Grammy for her performances on television, film, the Broadway stage, and for musical performances.

Jaroslav Pelikan of New Haven, Connecticut

Dr. Pelikan is Sterling Professor of History at Yale University and the President of the American Academy of Arts and Sciences.

Arts and Humanities, Page 5

Anthony Podesta of Washington, D.C.

Mr. Podesta is an attorney and President of Podesta Associates, a national public policy and public affairs firm based in Washington, D.C. He was the founding President of People for the American Way.

Phyllis Rosen of New York City, New York

Ms. Rosen is a real estate developer and President of P. Rosen, Inc. She serves on the New Jersey Council on the Arts and has been active in the development of the Park East Day School in New York City.

Ann Sheffer of Westport, Connecticut

Ms. Sheffer is active in the theatre and serves on the Westport Arts Advisory Council, the board of the Westport Art Center, and the Westport Education Foundation.

Isaac Stern of New York City, New York.

Mr. Stern is an internationally known violinist. He has served as the President of Carnegie Hall for over 30 years and is active with many other cultural organizations.

Dave Warren of Santa Fe, New Mexico

Mr. Warren is a member of the Santa Clara Pueblo (Tewa) and is Vice President of Media Resources Associates, Inc., which is producing a nine part television program on Native American art and culture. He was active in the creation of the Smithsonian Institution's National Museum of the American Indian.

Shirley Wilhite of Shreveport, Louisiana

Ms. Wilhite is a civic leader who has been active in the arts. She serves on the Shreveport Regional Arts Council and is also active in the Aspen-Snowmass Colorado Arts Council.

Harold Williams of Los Angeles, California

Mr. Williams is President and Chief Executive Officer of the J. Paul Getty Trust, which administers funds for education and research in the arts and the humanities. An attorney, Mr. Williams is also the former chairman of the Securities and Exchange Commission.

The Speaker of the House of Representatives has named:

Emily Malino of Washington, D.C. as his designee. Ms. Malino is a senior partner with Metcalf, Tobey and Partners, a commercial interior design firm based in Reston, Va. She has been cited by *Interiors* magazine as one of the ten most influential designers in America.

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Arts and Humanities, Page 6

The government members who serve ex-officio are the Chairman of the National Endowment for the Arts; the Chairman of the National Endowment for the Humanities; the Director of the Institute of Museum Services; the Secretary of the Treasury; the Secretary of the Interior; the Secretary of Education; the Librarian of Congress; the Secretary of the Smithsonian Institution; the Director of the National Gallery of Art; the Chairman of the John F. Kennedy Center for the Performing Arts; the Director of the United States Information Agency; and the Administrator of the General Services Administration. In addition to the members chosen by the Speaker of the House of Representatives and the Senate Majority Leader, the Secretary of State may also designate a member.

The Secretary of State has named **Timothy Wirth of Washington, D.C.** as his designee. Mr. Wirth currently serves as Under-Secretary of State for Global Affairs.

A White House photo of Mrs. Clinton and Dr. Brademas is available from the White House Press Office and Media Affairs.

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Liz B

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

CAPITOL HONORS SLATED FOR ARTS ENDOWMENT GRANTEES

Congress Hosts Tribute to

American Folk Arts Greats

WASHINGTON -- Eleven of America's most talented and accomplished folk artists -- chosen by the National Endowment for the Arts as the 1994 recipients of National Heritage Fellowships -- will be honored by Congress in ceremonies to be held at 10:00 am, Wednesday, September 21, in the historic Senate Caucus Room (325 Russell) on Capitol Hill. The awards ceremony marks the beginning of three days of celebration in honor of the Fellowship recipients in Washington.

"We honor these extraordinary Americans for their lifetime work," said Arts Endowment Chairman Jane Alexander. "They are artists of traditions pure in form and rich in spirit, the wellspring of our diverse American culture."

Chosen by the Arts Endowment in early June, the winners are:
Liz Carroll, Irish American fiddler, Chicago, Illinois
Clarence Fountain and the Blind Boys, African American gospel singers, Atlanta, Georgia
Mary Gabriel, Native American (Passamaquoddy) basketmaker, Princeton, Maine
Johnny Gimble, Western swing fiddler, Dripping Springs, Texas
Frances Graves, Hispanic American colcha embroiderer, Ranchos de Taos, New Mexico
Violet Hilbert, Native American (Skagit) storyteller, Seattle, Washington
Sosei Shizuye Matsumoto, master of the Japanese tea ceremony, Los Angeles, California
D.L. Menard, Franco-American Cajun musician/songwriter, Erath, Louisiana
Simon Shaheen, Arab-American oud player, Brooklyn, New York
Lily Vorperian, Armenian (Marash-style) embroiderer, Glendale, California
Elder Roma Wilson, African American Harmonica player, Blue Springs, Mississippi.

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Arts in Education

Challenge &
Advancement

Dance

Design Arts

Expansion Arts

Folk Arts

International

Literature

Locals

Media Arts

Museum

Music

Opera/Musical
Theater

Presenting &
Commissioning

State & Regional

Theater

Visual Arts

With Members of Congress at their side, along with caravans of friends and relatives joining them from across the country, the honorees will be presented Fellowship awards of \$10,000 each by Arts Endowment Chairman Jane Alexander. Accompanying the awards will be certificates from the government heralding their achievements as "master traditional artists" who have contributed significantly through their art to shaping America's artistic traditions and preserving its cultural diversity.

The awards ceremony launches three days of celebration in their honor that culminates with the 13th annual National Heritage Fellowships Celebration and Concert for the public on Friday evening, September 23. The gala Concert will be emceed by CBS SUNDAY MORNING's Roger Welsch.

FREE TICKETS for the Concert, which will be held at 7:30pm in Lisner Auditorium at George Washington University, may be obtained by calling the National Council on the Traditional Arts at (301/565-0654).

The National Heritage Fellowship recipients were selected by the Folk and Traditional Arts Program of the Arts Endowment from among 223 nominations on the basis of authenticity, excellence and significance of their work within a particular artistic tradition. To qualify for a Fellowship, those selected must be found to be deserving of national recognition, have a record of continuing artistic accomplishments, and be actively participating in their art form.

-30-

Following are the biographies of the 1994 National Heritage Fellowship recipients:

LIZ CARROLL

Irish traditional music has been an important thread in America's artistic fabric since the immigration of an estimated seven million Irish fleeing famine, poverty, and oppression in the mid and late 19th century. Irish musicians from remote villages in the old country met and exchanged ideas and regional repertoires and styles. New, urban, Irish "villages" took shape in places like Chicago and the Bronx in which Irish fiddlers, pipers, flutists, harpists, and the like, enjoyed a lively, creative musical ambience. While the first Irish recordings were made in New York, the "bible" of Irish tunes appeared in Chicago in 1903, an enormous (still the largest anywhere) compilation by Chicago's Chief Superintendent of Police, Francis O'Neill. It was said that O'Neill had an open job offer on the police force for any good fiddler or piper. In the mid-1900s, this older-style Irish music with its ancient Gaelic ballads and vast instrumental repertoire was falling increasingly into disfavor, edged out by mass pop culture and a new breed of pop songsters singing tunes on Irish themes. But traditional Irish music refused to die, and, aided by a continuing migration from the old country, it experienced a reinvigoration that began in the 1970s and continues to this day. Central to this Irish music renaissance is fiddler Elizabeth "Liz" Carroll.

Liz Carroll was born in Chicago in 1956 of Irish immigrant parents from County Offaly and County Limerick. Her father, a button accordion player, began teaching her Irish traditional music when she was 5, and Liz also had the opportunity to hear her grandfather play during visits to Ireland. Although she studied classical violin for a brief period from a nun at her parochial school, local concerts of Irish music, sessions (informal Irish musical gatherings), and her family were her main sources of musical schooling. Liz honed her skills through years of playing at meetings of the Irish Traditional Musicians Association, and exposure to the music of veteran Chicago Irish musicians Johnny McGreevy, Joe Shannon, Seamus Cooley, Jimmy and Elenor Neary, and others, who imbued her with a wealth of tunes, techniques, and stories that gave her a breadth and depth of musical and cultural knowledge possessed by few of her generation. In 1975, after a series of stunning victories in the junior division of the All-Ireland Fiddle Championship, Liz, then 18 years of age, astounded the Irish music world both in the U.S. and in Ireland by winning the senior division championship title. In accomplishing this feat, she was immediately recognized as one of the most outstanding Irish fiddlers of all time. This is still true today. Folklorist and concert producer Nick Spitzer says of Liz: "She is widely admired for her wide

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repertoire of tunes [that includes many of her own compositions] and for her enthusiastic, but carefully crafted playing that mingles a variety of regional styles."

Liz Carroll's artistry flows from a deep sense of connection and devotion to Irish music and culture. As she has commented, "It's just one of those ingrained things, the kind of thing you keep going back to." Liz has never worked full-time as a musician, preferring to stay close to home in order to raise her children and to take part in the many sessions that take place in homes and community gathering places in and around the Cook County area (once jokingly referred to as "County Cook," for its important international place in Irish music). Occasional excursions from her Chicago home have taken her to festivals and concerts, including the Smithsonian Festival of American Folklife, the National Folk Festival, and the "Folk Masters" concert series at Wolf Trap, among others.

CLARENCE FOUNTAIN AND THE BLIND BOYS

Since the 1960s, commercial gospel music has most often taken the form of soloists backed by large choirs. Its predecessor, though, was a much smaller group of four or five members singing one-on-a-part that stretches back to 19th-century minstrel and black college singing and the jubilee quartets that were especially popular in the 1930s. In the wake of the great migration of rural southern Blacks northward in the early 20th century, gospel pioneers like C.A. Tindly of Philadelphia, Thomas Dorsey of Chicago, and W. Brewster of Memphis wrote music that combined elements of European choral singing and harmony with the more African preferences for alternation between a lead singer and group response, vocal devices associated with early blues and jazz, and a more syncopated rhythm. This new, urban musical sound left its mark on jubilee quartets that in the 1940s continued to evolve into "gospel" quartets, as they incorporated the highly emotive character of the "sanctified" music of Pentecostal and Holiness churches into the style of the lead singer and a more driving rhythm. While in the commercial realm of gospel, the large choir style predominates, quartet music still commands a strong following among Black church members in both the North and South.

Clarence Fountain and the Blind Boys were "discovered" by theater-going audiences in 1987 when they appeared in the Obie-winning musical "Gospel at Colonus," an adaptation of the Greek tragedy "Oedipus at Colonus." But in reality, this was only the latest success in the history of the group that started in the early 1940s as schoolmates singing together at

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Alabama's Talladega Institute for the Deaf and Blind. Founding member Clarence Fountain remembers how after the group scored its first hit record "I Can See Everybody's Mother But Mine" in 1949 and was signed by Specialty Records in 1953, there was great pressure to switch over to the rock 'n' roll sound of pop music. But Fountain refused, saying, "Rock is alright for those who are into it, but the Blind Boys have devoted our lives to serving the Lord."

While the group has experienced changes in membership over the years, current members Clarence Fountain, Jimmy Carter, George Scott, and Johnny Fields are outstanding veterans of quartet singing and have been with the group since the 1940s. And as a group, they have kept their integrity intact, upholding the nickname "house-wreckers," given to the most exciting quartets in recognition of their ability to "shout" the church by stirring their listeners into states of spiritual ecstasy. "We never really had a chance to be on big national TV shows or anything like that," Fountain once said, "because I think we were a little too intense for that. So we built our audience the really hard way: night after night, town after town, from one side of the country to the other."

Today, Clarence Fountain and the Blind Boys continue to draw large audiences to theaters, churches, festivals, and nightclubs around the country, as they have for over 50 years. More and more, they are reaching broad audiences outside of the Black church network. Recent appearances include the World Music Institute in New York City, the New Orleans Jazz and Heritage Festival, the Monterey Bay Blues Festival, the San Francisco Symphony Summer Pop Series, and the Detroit Festival for the Arts.

MARY MITCHELL GABRIEL

The centuries-old basketmaking traditions of Maine's Indian tribal peoples are today at perhaps the most important juncture of their history. While interest in basketmaking has been on the wane among tribal youth, a heightened concern for the future of their culture and a deep love of their artistic tradition has motivated a determined group of basketmakers and cultural advocates to act. Unprecedented collaborations between several tribes and state arts and natural resource agencies have tackled problems of dwindling supplies of basketmaking materials, inadequate markets, and disinterest in learning traditional aesthetic principles and skills. Central to these efforts among the Passamaquoddy people is one of the most accomplished and giving basketmakers of the region--Mary Mitchell Gabriel.

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Mary was born in the Passamaquoddy Indian Township of Princeton, Maine, in 1908. Her mother and grandmother were dedicated basketmakers and her grandfather built birchbark canoes, paddles, and snowshoes. She began learning the skills of making Passamaquoddy baskets out of sweetgrass and brown ash splints from her grandmother. "I pestered her to teach me," she said. Under her grandmother's direction, she made her first basket when she was seven or eight years old. Mary's daughter Sylvia, also a basketmaker, described the change in traditional style that they both were a part of: "In the beginning, Indian women made the baskets for their own use. Later, tourists arrived and wanted to buy them. As time went on, the baskets became more and more fancy. We all learned from one another. They handed down the traditions." Traditionally, basketmakers would harvest sweetgrass from the coastal salt marshes in July and allow them to dry for several months before braiding them. Brown ash logs were pounded to loosen each ring, which was then stripped to the desired length and thickness. In her younger years, Mary did all this herself, but now she purchases the sweetgrass and splints from other tribal members.

Mary's baskets are both traditional and individualistic, reflecting both a recognition of the need to produce marketable baskets and a strong personal creative sense. "[Some ideas just] pop out of my head," she says. Her basket types range from the popular striped bowl basket, to the striped "sea urchin"-shaped bowl basket, to her "baked bean crock," to the larger sewing and flat baskets. Many of her covered baskets display her "trademark" braided frog handle that she created. One remarkable aspect of her baskets is the closeness of their weave, which not only is beautiful, but ensures that their beauty will last long into the future. "If I am to be remembered for my baskets, I want them to live forever," she once said. Her sweetgrass braiding skills are well honed, and at one time she could weave nearly 100 yards in a day.

Though Mary Gabriel has long been known among her people as a fine basketmaker, significant wider recognition has only come in recent years through awards and exhibits featuring her work. She has been a senior counselor to the burgeoning basketry revival among Maine Natives, and most importantly, she continues to produce baskets of extraordinary beauty. As she once said, "I've asked the Lord to please let me keep making my baskets and I guess He must agree!"

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JOHNNY GIMBLE

In the words of Merle Haggard, Johnny Gimble is "the greatest [Texas] swing fiddler alive today." Born in East Texas in 1926, and raised on a farm near Tyler, Johnny Gimble became heir to both the old and the new of the immensely influential fiddle traditions of Texas. The Depression years of the 1930s saw the old-time, Southern-derived Anglo string band tradition with its breakdowns, schottisches, waltzes, and reels blend with the big-band jazz and pop music of the day to form a new sound known as "Western swing." Epitomized and promoted by renowned bandleader Bob Wills and his group, The Texas Playboys, in the 1940s and later, Western swing rose to prominence nationally as one of the most popular American regional musics. In 1949, Johnny Gimble and his fiddle became part of that band and continue to bring the Texas fiddle sound into the lives of millions of Americans through recording and live performance.

Johnny was playing mandolin and fiddle professionally with his brothers by age 13. Following his graduation from high school, he performed with the Shelton Brothers on KWKH radio in Shreveport, Louisiana, and in the campaign band during Jimmie Davis's (the singing governor of "You Are My Sunshine" fame) successful bid for that state's highest office. He did a stint in the military during World War II, and then continued to hone his skills playing with a number of Texas radio and dance bands until he joined Bob Wills. According to Jim Day, President of the Texas Old Time Fiddlers Association, "During those years [with the Playboys] Johnny was very likely the most talented and technically gifted fiddler of all the fiddlers who played with Bob Wills band. As Bob Wills is given credit for making Western Swing famous, Johnny Gimble had much to do with the development of the sound and rhythm of Western Swing." He left Wills' band to settle down and raise his children in Waco, where he had a television show for three years, cut hair at the Veterans Administration hospital, and played for dances on weekends.

Then, in 1968, he moved to Nashville with his wife Barbara and his \$5,000 life savings. He arrived in Nashville at a time when interest in the fiddle was on the rise. He recorded with Merle Haggard ("If we Make It Through December"), Conway Twitty ("You've Never Been This Far Before"), Connie Smith ("If It Ain't Love"), and other popular artists. In 1975, he won the Country Music Association's coveted "Instrumentalist of the Year" award, the first of the five times he received it. He was proclaimed "Fiddler of the Year" eight times by the Academy of Country Music and received a Grammy in 1994 for his arrangement of "Red Wing" on the Bob Wills tribute album by the group Asleep at the Wheel. Several of his compositions like "Slow 'N Easy Blues" and "Under the

'X' in Texas," are widely performed and were re-recorded on his 1977 album, Johnny Gimble's Texas Dance Party.

Despite his commercial success, Gimble remains close to his roots, volunteering as guest performer at educational and charitable events. In recent years, he has appeared at the National Folk Festival, Houston's "Texas Country Roots" concert organized by Texas Folklife Resources, and the "Folk Masters" series at Wolf Trap. "Folk Masters" artistic director Nick Spitzer summed up the opinions of many traditional music connoisseurs about Gimble: "He was always a consummate musician, an articulate commentator on the roots and branches of Texas country fiddling, and highly respected for his abilities and generosity by fellow musicians."

FRANCES VAROS GRAVES

In the deeply-rooted Hispanic culture of northern New Mexico and southern Colorado, weaving and embroidery have long been a major medium of artistry. Born of the necessity in Spanish colonial times of providing warmth, "colchas," or blankets fully embroidered with a characteristic form of stitch, are in a sense the regional Hispanic equivalent of the quilt. In the early years of the 20th century, as mass-produced items began to displace the meticulously hand-embroidered colchas, Frances Varos Graves was largely responsible for an important counter-current to this trend that has kept colcha embroidery an art and emblem of her regional Hispanic culture.

Born Frances Varos in Arroyo Seco, New Mexico, in 1910, she moved to the northern New Mexican Mormon community of Carson in 1929 to work mending and repairing blankets (Rio Grande and Navajo weavings) for several blanket traders that included Claude Graves, whom she married in 1931. Although her maternal great grandfather had been a weaver and her mother had passed on her knowledge of spinning and dying wool and needlework, Frances saw her first colcha in Carson. "We bought an old colcha in Ojo Caliente. Part of it needed mending so we tore it apart and copied the stitch. We kept on practicing until we got it right....Right after I got married I started making colchas for my own use. I made my first one on gunny sacks for the floor. Money was hard to get and we were paying off our land. Claude was working for the State Highway Department for \$3.75 per day and I made colchas. A store owner in Chamita wanted every colcha that I made. He would give part cash and part trade....I have worked on colchas since then and have taught and exhibited my work."

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As other women in the area followed her example and started their own colcha cottage industries, a "Carson colcha" style emerged that incorporated new stitch patterns and new motifs into the old form. As described in a Millicent Rogers Museum exhibit, "Carson colchas are relatively easy to identify in that they reflect an Anglo sense of pictorial composition and are relatively large in size when compared to earlier ones. In addition, the materials used in the making of a Carson colcha are almost all recycled. . . . Another identifying feature....is the vertical direction of the stitches, whereas in the older colcha embroideries, the stitches follow the curves of the pattern".

Frances Varos Graves continues to produce her distinctive colchas. Her work has been exhibited widely, appearing in one-woman shows in Taos, the One Space/Three Visions exhibit at the Albuquerque Museum, the widely-toured exhibit Spanish Textile Tradition of New Mexico and Colorado at the Museum of International Folk Art in Santa Fe, and the Colcha Embroidery of Northern New Mexico exhibit at the Millicent Rogers Museum, among others. Her niece and her grandson's wife produce and sell colchas, and through her participation in the New Mexico Arts Division's state apprenticeship program, she continues to pass on her "Carson colcha" tradition to future generations.

VIOLET (taq'səblu) HILBERT

Born in the Skagit Valley of Washington State in 1918, Violet "Vi" Hilbert was part of a generation that grew up speaking the Lushootseed (Puget Sound Salish) language, shared by several Native American tribes from the Puget Sound eastward to the Cascade Mountains. As a child, she was surrounded by accomplished traditional orators and storytellers. Her father was a tribal historian and one of the last speakers of the Skagit Coast Salish language. Her mother Louisa Anderson was a skilled raconteur and an ebullient public speaker, and her father Charlie Anderson possessed a rich store of traditional stories and song. As a young girl, she traveled with her parents picking berries throughout the Northwest and attended 15 schools before receiving her high school diploma. Though she was forbidden to speak her Native tongue at Indian boarding schools, outside of school she was raised according to the old values by her mother and father, who valued their family history and who were proud of the rich store of ancestral names and stories that, according to tribal tradition, they owned and she would inherit. She attended important tribal ceremonial events such as funerals and naming ceremonies and was taught the strictest standards of propriety that require generosity, discretion, and forbearance. An immense repertoire of traditional tales,

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artfulness of rhetorical style, and the function of stories in maintaining tribal history were key to her traditional upbringing.

In the 1960s, years after the deaths of her parents, her concern for the rapidly diminishing number of Lushootseed speakers and the infrequency of ceremonial settings for oratory took her on a one-woman mission of cultural preservation that continues to the present. "There are very few places where the stories are still being told, and the people who know them are dying....That's why I feel such a sense of urgency to collect and write the remnants I know." As a cultural conservator, she is eager to remind tribal young people of the aesthetic depth of storytelling and its centrality to Native culture. "[The] best storytellers could become the characters in their stories," animating rocks, trees, and animals with subtle changes of voice and gesture. At many social occasions for storytelling, "there was duck soup and bread and coffee. People who were hosting...would invite their friends and relatives to join them. My parents would bring cattail mats for us to sleep on because the party went all night." In keeping with her concern for making the stories a part of her people's future, she studied linguistics and labored hard to translate the often subtle meanings into English so that those who did not learn the language may understand.

Vi Hilbert has taken Lushootseed stories to wide audiences--non-Native and Native American--throughout North America. She has lectured and taught at universities and on her own Upper Skagit reservation, has continued to speak at tribal ceremonial events, has transcribed, translated, and published her stories, and has appeared in many public events, such as the National Association for the Perpetuation and Preservation of Storytelling in Tennessee. In 1989, she received the Washington Centennial Commission's Ethnic Heritage Award. Her people say she often reminds them of the story of the race between the Bear and the Ant to dig a hole. While Bear took frequent rests, Ant never stopped to rest. He worked so hard that he stretched himself thin, almost to the point of breaking in the middle. Ant won the race, and taq'səblu's unflagging energy and dedication won her the affectionate title "Ant."

SOSEI SHIZUYE MATSUMOTO

In East Asian cultures, many artistic traditions are considered to be ways of achieving self-discipline as well as a means of producing aesthetically engaging expressions of creativity. There are numerous venerable examples of these
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"meditative arts," but in Japan none is more highly esteemed or inclusive of different artistic media than chado, or "way of the tea." In the words of Gerald Yoshitomi, "The art of Tea has been characterized as the very essence of Japanese culture, embodying as it does the various artistic disciplines of ceramics, architecture, horticulture, landscape architecture, visual art, literature, and calligraphy, not to mention the mental discipline which goes into the formation of one's character."

Chado is a complex series of hundreds of steps designed around the act of serving tea and requires a connoisseurship of all the necessary physical accoutrements as well as acute sensitivity in the disciplined interaction between its participants. When properly practiced, the natural setting, the delicately wrought tea utensils, the simple elegance of the decorations, and the smooth, regulated movements of the participants combine to remove the host and guests from the pressures of the outside world and place them in an atmosphere where each finds inner peace and tranquility. Historically, chado has left its mark on many other art forms. In the 16th and 17th centuries, for example, tea masters influenced the shaping of some of the most beautiful of ceramic tea ware, always preferring the simple, rustic, and spare over the highly finished and refined.

In the United States, the most influential teacher and accomplished master of chado is Sosei Shizuye Matsumoto. Mme. Matsumoto was born in Honolulu, Hawaii, in 1920. Her interest in cha-no-yu (or chado) as a young woman took her to Kyoto, Japan, where she studied for seven years to master the essence of the tea ceremony, and she received a teaching credential from Tantansai, the 14th generation Grandmaster of the Urasenke School of Chado. After World War II, she saw that there were few practitioners of the tea ceremony among Japanese-Americans in her new home of Los Angeles, but her desire to start a school was thwarted by the unsettled times, with her people returning from the wartime internment camps. In 1951, she was invited to the signing of the U.S.-Japan peace treaty in San Francisco, where over a four-day period she and the Urasenke Grandmaster served tea to more than 3,000 American and Japanese officials, including President Truman and Prime Minister Yoshida. That same year she opened the first tea ceremony classes in the United States, and presented the tea ceremony in the Twentieth Century Fox film "East is East." In the 1950s, Mme. Matsumoto introduced millions of Americans to chado through appearances on CBS and NBC. In 1968, she was invited to present at the Olympic Arts Festival in Mexico City. Her more than 40 years of teaching and lecturing throughout the country has resulted in over 120

credentialed chado teachers and thousands more tea ceremony devotees.

Sosei Shizuye Matsumoto has received numerous awards: a special commendation from the Minister of the Department of Foreign Affairs of Japan (1960); a Special Recognition Award from the Urasenke School in Kyoto (1960); the honorable master of tea ceremony, "Meiyo Shihan" (highest teaching certificate) from the Urasenke School (1989); the Japanese American Cultural and Community Center's President's Award (1989); and The Order of the Sacred Treasure, Gold and Silver Rays from the Emperor of Japan in 1990, the highest form of such recognition. She has long been the major American proponent of the art of chado and its message of "peace from a bowl of tea." In the words of Chado Urasenke Los Angeles Chapter head Glenn Webb, "Mme. Matsumoto is the very embodiment of a 'tea person,' or chajin. She not only knows (and can teach) all the procedures for Chado; she also manifests the true spirit of self discipline and compassion for others, which only a few students of tea attain. To the extent that she embodies the ideal human being as defined in traditional Japanese society, she is the perfect role model."

D.L. MENARD

D.L. Menard is a singer, a guitarist, a writer of songs that speak to the deepest sensibilities of Cajun people, and much more. In the minds of many, it is especially fortunate that he came along at perhaps the most critical time in Cajun history since the French-speaking Acadians first migrated to Louisiana from what is now Canada to escape religious and cultural persecution in the late 1700s. Born in 1932, he was raised in the heart of Cajun country near the town of Erath, when Cajun French was forbidden in schools and Cajun music was said to be crude, and when the ever-more intrusive pop culture vied for the values and minds of Cajun young people. But D.L. never consciously tried to preserve a lifestyle or to be a spokesman for his people. His wit, unfailing good humor, generosity, and overall make-up embodied a self-confident, quintessential Cajun character that, combined with his intense musicality, projected liveliness, strength, and creativity into Cajun life.

Growing up, D.L. was a fan of Hank Williams and early country music. "I first learned to sing by listening to an old battery-powered wooden radio that we had. Every night, I turned it on to listen to Del Rio, Texas, and I learned those songs that I heard on the radio. The battery would die every year about a month or two before we sold the cotton. That was the hardest time, without the radio. I didn't play the guitar

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yet, but that's where I learned all my first songs. And all those songs were in English. I couldn't hear any French songs on the radio" (from The Makers of Cajun Music by Barry Jean Ancelet). When D.L. was 16 years old, his parents quit farming and moved into town. There he heard his first live Cajun music and immediately fell in love with the guitar. He ordered one from a catalog for \$11.00 and learned to play. His first dance job was in Abbeville with Elias Badeaux and the Louisiana Aces, embarking on a musical path that would place him firmly in the era of Cajun music marked by post World War II road houses, honky-tonks, and family dance halls.

At first, D.L. specialized in singing English language songs and left the Cajun ones to the more experienced singers. Soon, he was not only applying his heartfelt voice to songs in French, but began composing new songs, and adding French words to instrumentals. The local popularity of one of his first songs surprised everyone, including himself. "In those days, a [recording] session cost \$175, which included 300 records, you understand, and you could sell them. "La Porte d'en Arriere" (The Back Door) came out on a Wednesday and by Saturday I had my \$175 back already and some extra money to split among the guys in the band....That night, we had to play it seven times on the bandstand." "La Porte d'en Arriere" and many of his other songs like "Un Homme Marie" and "La Vie d'un Vieux Garcon," have become part of the standard traditional repertoire. To pursue his musical interests, D.L. quit his service station job to find another, more flexible job. He learned how to make chairs, and opened a shop next to his house. His comfortable rockers are found in homes throughout the area, and when he appears at folk festivals, he often demonstrates chairmaking when he's not playing music.

Since 1973, D.L. has been taking Cajun bands to festivals, including the National Folk Festival and the Smithsonian Festival of American Folklife. He has represented the U.S. abroad, touring for the State Department to South and Central America, Asia, the Near East, and Europe, and has come to be one of the most well-known representatives of Cajun culture. In his words, "It made us feel so proud of our culture to see people from all over applauding the music we brought them from south Louisiana."

SIMON SHAHEEN

The oud (also, ud), a pear-shaped lute, has been in Arabic musical tradition since at least the 7th century, having been borrowed from their Persian neighbors. The long-time favor it has commanded among musicians from many musical traditions, both rural and urban, throughout the

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culturally diverse Arab world has given the oud great stature as a vehicle for highly-developed artistry and an important source of identity and common ground among Arabs and Middle Easterners. In Arabic cultures, most masterful musicians do not feel impeded by the boundaries of categories like "folk," "classical," and "popular" as they move freely between repertoires and styles intended for different occasions, and this is particularly the case with the highly adaptable oud. Since his immigration to the United States in 1980, Simon Shaheen has been recognized as the premier Arabic oud virtuoso in this country, and in the words of Arabic ethnomusicologist and musician Jihad Racy, "[Shaheen] is one of the top few musicians in the entire Arab world."

Simon Shaheen was born in 1955 in the Arab Christian village of Tarshiha in the Galil region of Israel. He first took up the oud at age four, and under the tutelage of his father, Hikmet Shaheen, a renowned teacher and composer of Arabic music, performed his first public improvisation at age six. Simon fondly recalls studying with his father: "It wasn't like music lessons. My father played, and I played, too." After moving to Haifa, he studied Western classical violin at the Rubin Conservatory and went on to Tel Aviv, where he earned a B.A. in music and Arabic literature. In Israel, he took part in an extended performance series of Arabic Music for National Israeli Television and Radio between 1973 and 1978. When he came to the United States, he earned an M.A. in Music Education from Columbia University and an M.A. in Music Performance from the Manhattan School of Music.

In the U.S., Simon has proven himself a highly versatile, virtuosic, and creative musician who knows few boundaries, social or musical. Upon his arrival, he mainly made his living playing a wide range of social occasions for Middle Easterners of many backgrounds. Increasingly, his exquisite talents have been recognized by critics and presenters, bringing him greater opportunity to display his concert-oriented, creative side. New York Times critic Tim Page has likened him to the Spanish guitarist Segovia, and Edward Rothstein has written of his "virtuosic sophistication." Shaheen has composed many new works in an "art music" style, incorporating a "subtle combination of traditional Near Eastern techniques with contemporary [Western] ideas of form," according to scholar Philip Schuyler.

While he now devotes great effort to his personal musical career, his compositions, and his Near Eastern Music Ensemble, he has not let this narrow the range of his musical interests nor limit his concern for his fellow Arabs in the United States. He travels widely to perform at important Arab

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events, and to share his skill with developing Arab musicians. He has been a vital force in keeping these traditions alive. In the words of his nominator Margaret Wolfson, Mr. Shaheen's authentic cultural and musical roots, his extraordinary skill and experience as performer and teacher, his fluency-- derived from natural ability and serious study--in both Near Eastern and Western musical styles, his vibrancy as a person and dedication to his musical heritage, combine to make him an ideal instrument to transmit and preserve near Eastern folk music in this country."

LILY VORPERIAN

It often seems that the incomprehensible social upheaval experienced by Armenian people who fled the massacres of 1910 in their homeland only strengthened their resolve to maintain their unique cultural identity. In Southern California, the "Capital of the Diaspora" where over 300,000 Armenians live, many of their most venerable traditions are alive and in some ways flourishing. In 1989, Armenian oudist Richard Hagopian of Fresno was recognized through a National Heritage Fellowship for his tasteful musicianship and for his efforts to keep traditional music a part of Armenian social life. In Armenian crafts, no artist commands greater respect than Lily Vorperian: inheritor, practitioner, and creator of Marash-style embroidery.

Lily Kambourian was born a refugee, in Aleppo, Syria, in 1919, three years after her parents had fled the Armenian city of Marash. Raised in the Armenian colony in Aleppo, she married Haroutioun Vorperian in 1937, had four children, and was widowed in 1953. She moved to Beirut in 1964 and came to the U.S. in 1978, once again escaping the disasters of war. At age 12, she began embroidering, learning from the elderly women who came to her house daily because it was a center for refugee aid distribution. With the exception of her high school years and while she was raising young children alone, she has dedicated herself to her embroidery. Though she is familiar with 18 other regional Armenian embroidery styles, she always preferred that of her parents' home town of Marash, known for its tasteful color combinations, intricate designs, and complex, demanding stitchery. When asked why she favored the Marash style, she answered "Because it is the hardest. It's the same with cooking. I always want to prepare the hardest things."

Ms. Vorperian is a master of her craft, an artist of national and even international stature. In the words of folklorist Susan Auerbach, "Not only is her workmanship in a complex technique superb, but her intricate designs bring

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Marash work to a new aesthetic level, while still keeping to traditional forms. Marash embroidery is the vehicle through which she expresses her creative energy and vision, as well as her passionate cultural pride. While most women who still do Marash work rely on ready-made patterns or repeat a few simple designs, Lily creates her own work from start to finish and takes pride in devising so many variations on Marash-style design." Lily often boasts of the neatness of her work: "Look how clean it is on the back." Her Marash technique barely pricks the surface of the reverse side, even though the basis of each design is interconnected herringbone stitches, over and under which the thread may be woven four or even eight times. Clusters of squares or crosses then become the building blocks for bold patterns. The effect is slightly raised and intricate, reminiscent of traditional Armenian wood-carving, stonework, or jewelry engraving. In recent years, she has been known for her embroidery of slogans and names in the Armenian alphabet that speak her sentiment concerning the tragedy of her people, such as "Oh, Armenian people, your only salvation is in your collective strength."

Today, her work motivates her more than ever. "I feel a lot younger. I want to show that I can do 10 times this amount if I live." Admiring cultural compatriots and non-Armenians alike share her desire, inviting her to exhibit and demonstrate her work in festivals and exhibit sites in California, such as the Los Angeles "City Roots Festival" and the Armenian Cultural Festival sponsored by the City of Los Angeles. The Armenian Relief Society proudly displays its logo, a large Marash embroidery by Lily Vorperian.

ELDER ROMA WILSON

As is often the case with music passed on through aural tradition, an artist's creations may become more famous than the artist himself. This is certainly the case with harmonica player, singer, and composer Elder Roma Wilson, whose music is known to millions of Americans, while he remained in obscurity until being "rediscovered" in the 1980s by his former partner in song, Reverend Leon Pinson.

Roma Wilson was born in 1910 and hails originally from Tupelo, Mississippi. Folklorist Worth Long recounts Wilson's early musical life: "Elder Roma Wilson learned to play the harmonica as a boy with old, worn-out harps discarded by his older brothers. He learned to 'choke' these harps in order to get traditional sounds out of them. He was taught by both traditional secular and sacred harp masters and became known throughout the state for his version of the song 'This

-more-

Train.'" A young minister as well as accomplished harpist, Wilson subsequently teamed up with the young, blind, guitar-playing Reverend Pinson to travel around Mississippi and Arkansas, preaching the gospel on the "brush arbor" circuit and playing the religion-inspired music for which they both became known as masters.

In the 1940s, he parted ways with Pinson and moved to Detroit to raise his family, making his living as a street musician on Hastings Street. It was here that Joe Von Battle, owner of Joe's Record Shop covertly recorded Wilson's astonishing harp-blowing and subsequently released a 78 rpm recording of "Lily of the Valley" and "Better Get Ready," on the Gotham label. These recordings became legendary, and when they were re-released in 1983 by St. George Records, the liner notes stated: "Concerning Elder R. Wilson, nothing of a background nature is available for study. Robert [Richard] remembered recording with a preacher, but sadly nothing else....Hopefully more information will surface on this charismatic preacher who blew harp and quite possibly had the help of ascending masters, as blues legends claim that one sold one's soul to the devil to play that well." Elder Wilson replies: "That ain't true. I'm alive and well in Mississippi and still don't play no blues." Elder Wilson also taught his sons to play the harp, and in another 1940s recording at Joe's Record Shop, he and his three sons made what is now considered to be an important historic 78 rpm release of what Mike Seeger has called "the single most important selection by multi-harp players in existence."

Elder Wilson and Reverend Pinson were reunited when Wilson returned to Red Hill, Mississippi, in the 1980s. They have since performed at the New Orleans Jazz and Heritage Festival, the Chicago Blues Festival, the Smithsonian Festival of American Folklife, the National Black Arts Festival, and other major events. In 1991, the Southern Arts Federation took them to venues throughout the South as part of the "Deep South Musical Roots" tour. Elder Wilson's performances today, usually coupled with his long-time partner Pinson, move audiences as much as they ever did, as described by David Whiteis of the Chicago Sun-Times: "Wilson, who alternates his harp blowing with 'brush arbor' preaching in the traditional southern rural style, provides eloquent accompaniment and a gentle impetus for Pinson's fretwork. Together they provide a rare testimony to the power of music as a vehicle of faith."

Leah Dress

Peter Coleman

NATIONAL
ENDOWMENT
FOR THE
ARTS

Full September

MEMORANDUM

Sept. 21

SM

Scheduling

April 8, 1994

TO: Anne Bartley, Office of the First Lady
FROM: Sandy Crary, Chief of Staff
RE: National Heritage Fellowship events

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

I am following up in writing with the information on the Endowment's National Heritage Fellowship Events. In our early planning session in your office on Clinton-related arts events, we all agreed that this would be an ideal one for the First Lady to be involved with.

The actual awards will be presented at a Congressional reception on Wednesday, September 21 from 10 to noon in the Senate Caucus Room in the Russell Building. This would be the ideal event for the First Lady to attend. She could personally present the awards which usually number about 12. The concert, at which the awardees present their work is scheduled for Friday evening, September 23 at Lisner Auditorium. *

We had 225 nominations this year. The panel's recommendations will go to our May Council meeting for final approval with a press release approximately two weeks later. I am hoping that one of the awardees will be from Arkansas.

Arts in Education

Challenge &
Advancement

Dance

Design Arts

Expansion Arts

Folk Arts

International

Literature

Locals

Media Arts

Museum

Music

Opera-Musical
Theater

Presenting &
Commissioning

State & Regional

Theater

Visual Arts

Patti - we
need to
do this - HMC will
give me full
award. Or -
big deal
Sandy

(202) 682-6452.

**National Endowment for the Arts
1994 National Heritage Fellowship Ceremony**

Date: Wednesday, September 21
Place: Russell Senate Office Building, Room 325 (Caucus Room)
Time: 10am-Noon

Schedule of Events

10:00am	--Artists, Press, and Guests Gather
10:30	--Ceremony begins. ✓
10:30-10:33	--Jane Alexander welcomes those present and introduces the First Lady.
10:33-10:38	--First Lady speaks
10:38-10:40	--Jane introduces <u>Congressional Representatives</u>
10:40-10:46	--Congressional representatives offer brief remarks
10:47-11:00	--First Lady presents 11 framed certificates to National Heritage Fellows as Jane Alexander reads brief citations for each.
11:00-11:03	--Closing remarks by Jane Alexander
11:03-12 noon	(very important) --Congressional representatives and special guests visit with artists, press interviews, informal performances by musicians, crafts display
12 noon	--Ceremony ends

stand behind podium
who?

15 seats
for awarders.

HRC Exits? 11:15

Sherrie Simon

3 tables of crafts (displays)
musicians will play (impromptu)

**1993 National Heritage
Honorary Committee:**

Senate

Sen. Frank H. Murkowski
Sen. Ted Stevens
Sen. Paul Coverdell
Sen. Daniel K. Akaka
Sen. Daniel K. Inouye
Sen. Dirk Kempthorne
Sen. Charles E. Grassley
Sen. Tom Harkin
Sen. Thad Cochran
Sen. Trent Lott
Sen. Bill Bradley
Sen. Frank R. Lautenberg
Sen. Jim Sasser

House

Rep. Jack Kingston
Rep. Patsy T. Mink
Rep. Larry LaRocco
Rep. James A. Hayes
Rep. Bennie Thompson

1993 NATIONAL HERITAGE FELLOWS

Santiago Almeida, *Texas-Mexican conjunto musician*, Washington
Kenny Baker, *Bluegrass fiddler*, Tennessee
Inez Catalon, *French Creole singer*, Louisiana
Nicholas & Elena Charles, *Yupik woodcarver/maskmaker and skin sewer*, Alaska
Charles E. Hankins, *Boatbuilder*, New Jersey
Nalani Kanaka'ole & Pualani Kanaka'ole Kanahele, *Hula masters*, Hawai'i
Everett Kapayou, *Native American singer (Mesquakie tribe)*, Iowa
McIntosh County Shouters, *African-American spiritual/shout performers*, Georgia
Jack Owens, *Blues singer/guitarist*, Mississippi
Mone & Vanxay Saenphimmachak, *Lao weaver/needleworker and loommaker*, Missouri
Liang-xing Tang, *Chinese-American pipa (lute) player*, New York

We are pleased to acknowledge the contributions of
J.C. Penney Company to the
National Heritage Fellows Celebration

Ana M. Steele, Acting Senior Deputy Chairman
NATIONAL ENDOWMENT FOR THE ARTS
cordially invites you to attend
the presentation of the
1993 NATIONAL HERITAGE FELLOWS

at a
Reception and Awards Ceremony
Honoring these outstanding traditional artists
Wednesday, September 22, 1993
10:00 - 12:00 noon
Room ~~216~~ ^{332 Russell} Hart Senate Office Building
2nd St. and Constitution Ave., N.E.
Washington, D.C.

RSVP
(202) 682-5434
(Congressional Staff Welcome)

1994 National Heritage Fellows Honorary Committee

SENATE

Senator Jeff Bingaman

Senator Barbara Boxer

Senator John B. Breaux

Senator Thad Cochran

Senator William S. Cohen

Senator Paul Coverdell

Senator Dianne Feinstein

Senator Trent Lott

Senator George J. Mitchell

Senator Carol Moseley-Braun

Senator Daniel Patrick Moynihan

Senator Patty Murray

Senator Paul Simon

HOUSE

Representative John Lewis

Representative Jim McDermott

Representative Susan Molinari

Representative Carlos Moorhead

Representative Bill Richardson

Representative Olympia J. Snowe

Representative Jamie L. Whitten

Jane Alexander, Chairman
NATIONAL ENDOWMENT FOR THE ARTS
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1994 NATIONAL HERITAGE FELLOWS

at a
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Wednesday, September 21, 1994
10:00 - 12:00 noon
Room 325 - Senate Caucus Room
Russell Senate Office Building
Washington, D.C.