

FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR "GALLERY 37"
AUGUST 27, 1996
CHICAGO, IL

Thank you. I am delighted to be at Gallery 37. I want to thank the many artists, parents, businesses and community leaders and volunteers who help to sustain Gallery 37. But in particular, I want to thank Maggie Daley, whose personal commitment and dedication to Gallery 37 has made it into what it is today. Maggie serves on the President's Committee on the Arts and the Humanities, where she is making a wonderful contribution to the country as well as to American cultural interests.

It's particularly fitting that we're having this celebration here. Chicago has a rich cultural and artistic tradition that has shown the world how the arts help bring us together -- as people and as a community. Yesterday, I participated a lunch associated with the dedication of the Jane Addams Park, named for the founder of Hull House, the extraordinary project that brought education, good nutrition, music and the arts into the lives of thousands of boys and girls and men and women living in one of Chicago's poorest neighborhoods. Even then -- nearly a century ago -- Chicago's communities recognized the power of the arts to enhance everyday life and empower its citizens -- particularly its young people.

Gallery 37 carries this great tradition forward. In the tents I just visited, I and saw firsthand the extraordinary work that is being done here -- to nurture and develop the artistic and creative talents of children from all backgrounds and neighborhoods, many of whom are assembled here. As "apprentice artists," you are learning the power of the arts and learning that your art has value -- you get paid for the artwork you produce. More importantly, you are building self-esteem as you perfect the skills of your craft.

My husband often says, "Children need something to say yes to." And what better to say yes to than architecture, jewelry making, bookbinding, papermaking, painting, creative writing and journalism, public art, furniture painting, textile art and urban landscaping -- all the things that Gallery 37 has to offer.

As I mentioned, Maggie Daley and I serve together on the President's Committee on the Arts and the Humanities. This past April at the White House, the Committee released a report that talks about arts and humanities programs in communities across America that offer opportunity for children to learn new skills, expand their horizons, and develop a sense of self, well-being and belonging.

The report, called *Coming Up Taller*, offers compelling evidence that the arts and humanities provide young people with creative, productive, and safe outlets for their energy. The Committee's report cites numerous instances of children whose school work, social habits, and outlooks on life improved with exposure to arts and humanities programs. Gallery 37 is one of the many programs featured in the report.

Let me share with you a few of the stories that demonstrate the power of the arts in the lives of children:

-- 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 Theatre Company*, which works with students after school on a year-round basis. The students wrote, and improvised and performed plays, including Shakespeare. Today, the girl is one of the top students in the 12th grade and is hoping to become a lawyer. Her 19 classmates in the program graduated from high school this past 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 the arts.

I have seen some of these success stories for myself. In June, I visited the Manchester Craftsman's Guild, which is a multi cultural arts education and performance organization located in one of the poorest neighborhoods in Pittsburgh. In a community that sends 20% of its students to college overall, the

Manchester Craftsman's Guild sends between 74-80% of its participants to college.

And I've heard many of the same stories of young people here at Gallery 37 who bloom in a way they never had before through exposure to the arts and the opportunity to work. When one child began at Gallery 37, he did not speak to other students or the instructors. This year, he is willing not only to talk about his own work, but to critique the work of other as well. He aspires to be a artist.

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.

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. We all must do our part to make sure that the positive stories get told -- the examples of children -- who might otherwise have been written off -- discovering joy and fulfillment and discipline and confidence. Often the way they are doing that is through artistic and intellectual expression.

The President is extremely proud that his Administration -- primarily through the National Endowment for the Arts and the National Endowment for the Humanities -- 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 resources, whether federal, state or local dollars. 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.

This is what Mayor Daley and Maggie Daley have done so well in Chicago through the Department of Cultural Affairs and wonderful programs such as the one we celebrate today, Gallery 37.

I would like to thank all of you: to the young people here, for your creativity and enthusiasm and for the example you set for all of us; and to the adults who support and sustain Gallery 37, for your resilience in the face of opposition and misunderstanding, for continuing to believe in America's children, and for understanding the roles that the arts and culture play in our individual and collective lives.

Thank you very much.



ZERO TO THREE

FAX COVER PAGE

734 15th Street, N.W., Suite 1000, Washington, D.C. 20005-1013 (202) 638-1144 • Fax: (202) 638-0851 • Publications: (800) 899-4301

To: Jennifer Klein		From: Carol P. Berman
Fax Number: 202-456-2878		ZERO TO THREE
Date: 8/13/96	Pages: 3	For Information Call: (202) 638-1144
Subject: Microsoft Word - Document2		Fax Number: (202) 638-0851

Attached is the list of names I came up with after we talked yesterday. I assume you have already considered Voices for Illinois Children and federal folks such as Donna Shalala, Richard Riley. You can reach me at 202/638-1144 or 342-9553.

DATE: August 13, 1996

TO: Jennifer Klein
FROM: Carol Berman
RE: Governors' Conference - Some suggestions for Keynoters, per your request. Here is an irregularly annotated list, quickly composed with suggestions from some folks here at ZERO TO THREE. If you want writing samples or some sort of additional material, I might be able to get you something tomorrow.

People already in Chicago:

Reporters/Media Types:

- John Calloway 312-509-5482 Directed Benton Journalism Fellows (childhood focus) and is popular local TV reporter (Chicago Tonight) - Benton fellows have reported on all sorts of issues.
- Oprah Winfrey - thr Jeffrey Jacobs, Harpo (312/633-1050
- Ron Kotulak at the Chicago Tribune - 312/222-3539 Won Pulitzer Prize for his series called "Inside the Brain: Revolutionary discoveries of how the mind works." Could talk about remarkable growth in early development of the brain - impact of environment, how brain gets damaged, how aggression is triggered, etc. Hillary wrote about brain development in It Takes a Village - she cited Daniel Goleman at the New York Times

EC Person in Chicago: (Three people I would think to recommend are going to be away - Irving Harris, Bernice Weissbourd, and Dolores Norton)

- Barbara Bowman - African-American, low-key and good speaker. Heads Erikson Institute and could talk about education, early childhood development, etc. 312/755-2250

People Outside of Chicago (first 5 are on the Board of Directors of ZTT, so I know them best. All are recommended highly. I don't know if any plan to be in Chicago. You'd have to call them. Confidentially, Michael had talked with Berry about possibly being on convention program, but I have no idea where that is now)

- T. Berry Brazelton - you suggested Berry. He'd be great. Don't know if he's free. Hillaryland has the number.
- Jack P. Shonkoff, M.D., Dean, the Heller Graduate School at Brandeis University 617/736-3883. Excellent low key speaker, with lots of policy experience and expertise. He's a pediatrician. Good friend of John Sasso's (former Dukakis aide). I love to listen to Jack - he always makes sense.
- Joy Osofsky, Ph.D. Professor of Pediatrics and Psychiatry at Louisiana State University Medical Center 504/568-4450. Has done many important studies and written about violence and children's response to violence; has trained police; has worked effectively and studied pregnant teens. Excellent speaker, well organized.

- Kyle D. Pruett, M.D., Clinical Professor of Psychiatry at Yale Child Study Center. Has hosted Lifetime cable tv show on young children, contributing editor to several magazines, authored important book on fathering. Eloquent speaker. 203/453-3632
- Barry Zuckerman, M.D. Department of Pediatrics, Boston City Hospital. Has good knowledge of health care, prevention, drugs, crime, systems of services, dynamic. Has been on numerous commissions. Population at BCH has been children in poverty. 617/534-7424
- Matthew E. Melmed, J.D., Executive Director of ZERO TO THREE. (Heads my organization; formerly at Connecticut Assoc. for Human Services, could speak to range of federal, state, and local issues. Away this week. Next week here at 202/638-1144)
- Jane Knitzer - National Center for Children in Poverty - co-authored with Stephen Page, *Map and Track: State Initiatives for Young Children and Families*. Created a framework for doing a biennial report which will show changes in individual states and national trends. Focus is on special state-initiated comprehensive cross-system planning efforts. 212-927-8793
- Rick Weissbourd - Bernice's son. Lives in Boston. He's at Harvard. Wrote *The Vulnerable Child: What Really Hurts America's Children and What We Can Do About It*. Talks about critical junctures for children and examples of effective health, education, child protection, police and family support services, as well as principles and practices that characterize them. Example - health is related to family and community attributes, and we need to respond to root problems rather than treat every symptom.
- Felton (Tony) Earls, M.D., Professor of Human Behavior, Harvard School of Public Health 617/432-1227 Dynamic speaker, African American. Highly respected
- Martha Farrell Erickson, Director - Children Youth and Family Consortium, (estd in 1991 to bring together the varied competencies of the Univ of Minn and the vital resources of Minnesota's communities to enhance the ability of individuals and organizations to address critical health, education and social policy concerns in ways that improve the well-being of Minnesota children, youth and families) 612/626-1212. I don't know her personally, but she has been an excellent speaker at our training institute.)

August 26, 1996

GALLERY 37

Location: Gallery 37
Date: August 27, 1996
Time: 11:00 a.m. - 12:30 p.m.
From: Jennifer Klein

I. PURPOSE

To showcase Gallery 37 and highlight the importance of the arts for children, particularly for at risk youth.

II. BACKGROUND

Gallery 37

Overview. Gallery 37 (named for the city block where it is located) is a model of cooperation between the arts community, business and government. It provides summer employment and training in the arts for students between the ages of 14 and 21. The students or "apprentice artists" are paid the minimum wage to work on visual arts, literary and performing arts under the guidance of professional artists. The program, which started with 220 participants in 1991, has more than tripled in size.

Diversity. Virtually every culture and Chicago neighborhood is represented at Gallery 37. Although admission to Gallery 37 is based solely on artistic ability and teacher recommendations, sixty percent of apprentice artists come from economically disadvantaged backgrounds.

Funding. Gallery 37 is funded by public and private sources. Public sources include Federal Job Training Partnership Act and Summer Youth Employment Program funds as well as state and local funds. Gallery 37 does not apply for National Endowment of the Arts grants. Private sources include donations from corporations, foundations and individuals. Proceeds from the retail store run by Gallery 37 also go back to the program.

A Model Program. Gallery 37 has been replicated in ten other American cities. Roxanne Qualls, the Mayor of Cincinnati, learned of Gallery 37 at a U.S. Conference of Mayors meeting and modeled a program in her city called "ArtWorks" after Gallery 37.

President's Committee on the Arts and the Humanities Report, *Coming Up Taller*

At a White House event that you hosted on April 27, the President's Committee on the Arts and the Humanities (PCAH) released a report, *Coming Up Taller*, which describes effective arts and humanities programs around the country for children. It features 218 model programs, including Gallery 37 and the Manchester Craftsman's Guild, which you visited in Pittsburgh. The report has been widely distributed to policy makers, opinion leaders, grant giving organizations and community leaders. Maggie Daley served on the PCAH subcommittee that produced the report.

Additional Government Role

Since the early 1980s, the National Endowment of the Arts (NEA) has supported programs that target at-risk youth through after school and summer classes, rehearsals and other activities. During the Clinton Administration, the NEA has partnered with other Federal agencies, such as the Departments of Labor and Justice and the Corporation for National Service to offer youth positive alternatives to destructive behavior, safe outlets for self-expression, and academic and job skills. The NEA recently published a book, *Part of the Solution: Creative Alternatives for Youth*, which describes effective local arts programs supported by the NEA. (As noted above, Gallery 37 does not apply for NEA funding.)

Manchester Craftsman's Guild

On June 8, you visited the Manchester Craftsman's Guild (Guild) in Pittsburgh. The Guild is a multi-cultural arts education and performance organization located in one of the poorest neighborhoods in Pittsburgh. Among other programs, the Guild runs an "Arts Apprenticeship Training Program" that teaches ceramic art, computer drawing, painting and photography to inner city youth from public schools. Seventy-four to eighty percent of participants in the Arts Apprenticeship Program go to college, compared to twenty percent in the rest of the community.

III. SCENARIO

- HRC arrives and is greeted by Maggie Daley, Lois Weisberg, Cheryl Hughes and Mayor Qualls.
- HRC and greeters tour four tents and the retail tent.
 - In first tent (wood carving), HRC watches students and meets one student.
 - In second tent (furniture painting), tour participants have brief discussion with six students.
 - In third tent (paper and bookmaking), HRC meets one student.
 - In fourth tent (portrait painting), HRC watches students.
 - In retail tent, HRC can purchase gifts and is presented with student artwork from Maggie Daley and Mayor Qualls.
- HRC, Maggie Daley, Lois Weisberg, Mayor Qualls join Quaraysh Ali Lansana and Jose Salinas in retail tent and proceed to stage.

- Maggie Daley gives welcoming remarks and introduces Jose Salinas.
- Jose Salinas gives brief remarks and introduces Quaraysh Ali Lansana.
- Quaraysh Ali Lansana reads preface to *"I Represent: A Collection of Literary Works from Gallery 37"* and introduces Mayor Qualls.
- Mayor Qualls gives brief remarks.
- Maggie Daley introduces HRC.
- HRC gives remarks.
- Maggie Daley gives brief closing remarks.

[The Gallery 37 Salsa Band will play at the beginning and the end of the program.]

IV. PARTICIPANTS

Greeters and Tour

Maggie Daley

Lois Weisberg, Commissioner of the Chicago Department of Cultural Affairs

Cheryl Hughes, Director of Gallery 37

Roxanne Qualls ("Quell"), Mayor of Cincinnati

Tent 1

Instructors -- David Philpot; Milton Mitzenberg; Kofi Setorgi

Student -- Talonie Crittenden

Tent 2

Discussion participants -- students Carolyn Armor; Jadie Robinson; David Handschuh; Paula Green; Jessica Juarez; Katie Oleszkiewicz.

Tent 3

Student -- Jason Chew

Event

HRC

Maggie Daley

Jose Salinas, "Apprentice Artist" (18 year old student participating in Gallery 37)

Quaraysh Ali Lansana, "Lead Artist" (teacher)

Lois Weisberg

Roxanne Qualls

Audience

Approximately 600 people. VIP and arts community lists attached.

V. PRESS

Tour of first tent (wood carving) -- closed.

Tour of second tent (furniture painting) -- open.

Tour of third tent (paper and bookmaking) -- closed.

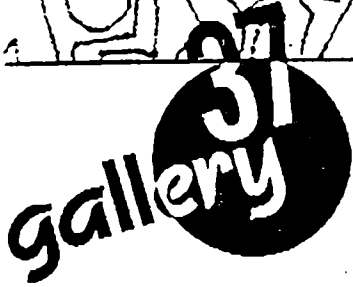
Tour of fourth tent (portrait painting) -- expanded pool press.

Retail tent -- closed.

Event -- open press.

VI. REMARKS

Prepared by Nicole Rabner.



Gallery 37 Committee

Maggie Daley, Chair

Chicago Department of Cultural Affairs

Jois Weisberg, Commissioner

Sheryl Hughes, Director

tel: 312.744.8925

fax: 312.744.2089

e-mail: Gallery37@aol.com

Teaching Organizations

Anchor Graphics

Art Resources in Teaching (A.R.T.)

Boulevard Arts Center

Chicago Architecture Foundation

Chicago Botanic Garden

Children's Museum

Chicago Historical Society

Chicago Public Art Group

Chicago Public Schools

Columbia College

Center for Book and Print

Build Complex

Insight Arts

Jazz Unites

Jill Street Learning Center

Karwen Foundation

Mexican Fine Arts Center Museum

Muntu Dance Company

Pegasus Players

3-LV/Live Wire

Sherwood Conservatory of Music

The School of the Art Institute
of Chicago

University of Illinois, Chicago
School of Art & Design

Urban Gateways:

The Center for Arts in Education

Communication

During her upcoming trip to Chicago in August, we would be pleased to invite Hillary Clinton to discover one of the city's most admired youth programs — Gallery 37. This innovative jobs program which earned Chicago the First Place Livability Award from the U.S. Conference of Mayors in 1994 was also cited in Coming Up Taller/Arts and Humanities Programs for Children and Youth at Risk as being among the arts programs that provide "soul-saving and life-enhancing opportunities for young people."

Begun in 1991, Gallery 37 was designed to provide youth with meaningful summer employment and training in the arts. Five years later, "Block 37" — the city planners' designation for the 3-acre State Street site -- comes to life every July as a colorful, tented outdoor studio filled with enthusiasm and excitement. At Gallery 37, "apprentice artists" ages 14 through 21 work and train in a variety of visual, literary and performing arts under the guidance of professional teaching artists, including four this year from other nations — Ghana, England, Australia and Poland. Apprentice artists' work is exhibited and sold in the Gallery 37 Store and has also been commissioned by corporations, city airports, community health centers, libraries, and private buyers.

In visiting Gallery 37, Mrs. Clinton would truly witness the arts at work, teaching life and work skills, creating self-esteem, fostering communication, and making real human connections. Six hundred Gallery 37 apprentice artists will work on paintings, ceramics, printmaking, sculpture, textiles, mosaics and other creative endeavors Monday through Friday, 10 a.m. - 4 p.m. through August 30. Mrs. Clinton would have the opportunity to converse one-on-one with apprentice artists and join in on art projects to learn first hand what Gallery 37 means to them.

Gallery 37 is a model of diversity, represented by many different cultures and virtually every Chicago neighborhood. Although admission to Gallery 37's program is based solely on artistic ability and teacher recommendations, without regard for gender, race or family income, sixty percent of apprentice artists come from economically disadvantaged backgrounds. Many apprentice artists have never before visited Chicago's Loop, nor made such diverse friendships before participating in Gallery 37.

Gallery 37's multiple successes have led to its expansion into the Chicago Public Schools, the Chicago Park District, and the Community Cultural Center Network, tripling its original annual enrollment and extending operations to a year 'round calendar. Nationwide, Gallery 37 has been modeled in ten other American cities: Tucson, St. Louis, Racine, Winston-Salem, Los Angeles, Rockford, Seattle, Atlanta, Cincinnati, Toledo and New Orleans. Gallery 37/London opened in May, 1996.

Gallery 37, Chicago Cultural Center, 78 E. Washington St., Chicago, IL 60602

A program of the Chicago Department of Cultural Affairs and The Arts Matter Foundation

Mayor Richard M. Daley believes that in a multi-cultural society, the arts have a significance beyond their ability to move and entertain; art is a universal language that crosses economic, social and cultural barriers. For that reason, it is the Mayor's conviction that the arts should be accessible to the broadest possible audience, and that government has a vested interest in their promotion and support.

In the words of Gallery 37's 1993 valedictorian, "When so many people are saying, 'What's wrong with kids today?' Gallery 37 is showing us what's right. When you tell someone they are a rotten teenager, then they act like a rotten teenager, but call them apprentice artists and you have sculptors and painters and architects and playwrights and musicians, people who really can make a different in the world."

Gallery 37 is a living example of the ideal described in Mrs. Clinton's book, It Takes a Village. In 1996, 2,000 youth and 350 professional artists will participate in its five programs. At Gallery 37, one is clearly able to see the entire "village" of Chicago mentoring and providing both a safe place and the necessary resources to educate, nurture and inspire the city's most deserving youth.

MARGARET CORBETT DALEY

BIOGRAPHY

Margaret Corbett Daley was raised in Pittsburgh, Pennsylvania. She is the youngest of seven children and the only daughter. She earned her bachelor's degree in history from the University of Dayton in Ohio.

In 1971, when Margaret Corbett was introduced to Richard M. Daley, she was an Account Executive with Xerox Learning Systems, part of the Xerox Education Group. He was beginning to campaign for the Illinois Senate.

They were married in 1972. He was elected to the Illinois Senate that same year. They have both been dedicated to public service ever since. Richard and Maggie have four children: Nora (22), Patrick (20), Elizabeth (12) and Kevin, who was born in 1978 with spina bifida and died at the age of three.

In her role as first lady of the City of Chicago, Maggie Daley is active in numerous civic causes. She is best known for her role as Chair of Gallery 37. This program provides meaningful employment in the arts for Chicago high school students. It is an eight-week summer job, designed to enhance talent and self-esteem, highlight cultural identity and develop job skills and teach good work habits (i.e., punctuality and productivity). Named for a vacant, three acre site on State Street, designated by city planners as "Block 37", Gallery 37 is an oasis of joyful determination and excitement in the middle of Chicago's Loop... both for the teenage apprentice artists and for the hundreds of thousands of visitors who wander through this unique outdoor art studio.

During its four year course nearly 1700 teenagers have participated at the downtown location and additionally 1000 jobs have been created in the neighborhood satellite programs. These youngsters come from every community in Chicago thereby reflecting our ethnic and economic composition. In fact, a significant component of the program is the development of friendships between youngsters who may otherwise never get to know or trust one another. Gallery 37 is made possible through an uncommon public/private partnership that recognizes, in a very special way, society's obligation to invest in its youth.

Maggie Daley also serves as President of Pathways Awareness Foundation; Chair of the Chicago Cultural Center Foundation; Co-Chair for the Magic City Festival Performing Arts for Young People; a member of the President's Committee on the Arts & Humanities; Co-Chair, the Committee on Children, Youth and Families initiative of the Chicago Community Trust; Chair of the Blue Skies for Library Kids, a cooperative effort of the Chicago Public Library and the Chicago Community Trust; a member of the Golden Apple Foundation, Board of Trustees; and the Children at the Crossroads Foundation, Board of Directors.

Maggie Daley sits on the Board of Trustees for the Francis Xavier Warde School and is a member of the Lay Council of Mt. Carmel High School.

ROXANNE QUALLS

Roxanne Qualls was reelected Mayor of the City of Cincinnati in November of 1995 after serving one term as Mayor and one term on City Council. She is the first popularly elected woman Mayor of the city.

Since her reelection as Mayor, she has emphasized the need to develop regional structures to solve problems confronting our entire community. A major focus of her efforts has been the study of transportation alternatives for the I-71 corridor coordinated by the OKI Regional Council of Governments of which she has served as President since January of 1995.

Ms. Qualls has focused her attention on Cincinnati's revitalization, working to ensure that the city remains the vital center of the Ohio, Kentucky, Indiana region. She co-chaired the campaign that led to the passage of the Public Schools tax levy and the funding for the new sports facilities.

In addition, Mayor Qualls has prioritized making all neighborhoods livable communities and Cincinnati's downtown a dynamic urban center. She introduced the "Zero Tolerance Initiative: A Campaign to Take Back Our Neighborhoods" to fight absentee slum landlords and clean up our communities. To date, four of her Zero Tolerance proposals have been adopted by City Council.

As part of her effort to make government accessible, Mayor Qualls has initiated weekly Mayor's Night In meetings, where anyone can come see her without an appointment.

Mayor Qualls was elected to City Council after serving the community as Director of the Cincinnati office of Citizen Action, Executive Director of Women Helping Women, Director of the Northern Kentucky Rape Crisis Center, and Owner of her own company - Re: Crafters.

CAREER DEPTH

1993 - Present	Mayor, City of Cincinnati
1991 - Present	Cincinnati City Council, Councilmember
1983 - 1991	Cincinnati Citizen Action and its Toxic Action Project Director (1985-91), Associate Director (1983-85)
1980 - 1983	Re: Crafters (Remodeling Co.), Owner and Manager
1977 - 1979	Women Helping Women, Executive Director
1975 - 1977	Northern Kentucky Rape Crisis Center, Director (Currently, Women's Crisis Center)
1974	Northern Kentucky Senate on Aging Community Coordinator
1973 - 1974	Bond Hill Community Education Program Assistant Director

BOARD MEMBERSHIPS

1995 - Present	National Association of Regional Councils Second Vice President Board Member
1992 - Present	OKI Regional Council of Governments, Inc. President (1995) First Vice President (1994) Second Vice President (1993) Executive Committee (1992-present)
1994 - Present	Cincinnati Youth Collaborative, Co-chair
1994 - Present	Retirement System of the City of Cincinnati, Trustee
1993 - Present	Center for Voting and Democracy, Board Member
1989 - Present	Shuttlesworth Housing Foundation Board Member (1990-present) Advisory Board Member (1989-1990)
1976 - 1977	Covington Family Health Clinic, Board Member
1973 - 1978	Northern Kentucky Catholic Commission on Social Justice, Board Member

ADVISORY COMMITTEE MEMBERSHIPS

1993 - Present	Junior League Community Advisory Council
1993 - 1994	March of Dimes Health Professional Advisory Committee

TASK FORCES AND COMMISSIONS

1989 - 1992	Lower Price Hill Task Force
1988 - 1991	Solid Waste Advisory Committee of the State of Ohio
1987 - 1990	Solid Waste Task Force of the City of Cincinnati Chairperson (1988-1990) Member and Vice Chair (1987-1988)

AWARDS AND ACHIEVEMENTS

Mayors' Institute on City Design, April 1996
National Association of Social Workers, 1996 Public Official of the Year, State and Cincinnati Region
YWCA, 1994 Women of Achievement Award
Cincinnati Women's Political Caucus, 1993 Outstanding Achievement
Girl Scouts, 1992 Woman of Distinction
Soroptimists, 1993 Woman of Distinction



City of Chicago
Richard M. Daley, Mayor

Department of Cultural Affairs

Lois Weisberg
Commissioner

Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602

Office of the Commissioner
Third Floor East
(312) 744-8923 (Voice)
(312) 744-1616 (FAX)
(312) 744-2947 (TDD)

LOIS WEISBERG

Lois Weisberg was appointed commissioner of the Chicago Department of Cultural Affairs in 1989 by Mayor Richard M. Daley, after serving as assistant to the Mayor for special projects. She previously served as director of the Mayor's Office of Special Events by appointment of the late Mayor Harold Washington.

Weisberg was director of public affairs for the Rehabilitation Institute of Chicago, a hospital for the physically handicapped, and director of development for the BPI (Business and Professional People of the Public Interest), a public interest law firm. She founded Friends of the Parks; edited The Paper, her own weekly newspaper; and served as executive director of the Chicago Council of Lawyers. Weisberg founded the Shaw Society of Chicago and sponsored a George Bernard Shaw centennial celebration.

Lois Weisberg has four children and was married to the late Bernard Weisberg, a Federal magistrate in the U.S. District Court. She was born and raised in Chicago.

###



Aug-26-96 04:40P

P.01

Biography for Quraysh Ali (Ronald C. Myles) LANSANA

ALLAHU AKBAR!!
(God is Greatest!!)

Quraysh Ali is a native of Sheba by way of Enid, Oklahoma and possesses a passion for words as far-reaching as the miles that connect these two "Motherlands."

He has nine years of professional experience in print and broadcast journalism, but eventually left Babylon's mouthpiece to rediscover his own. He has been writing poetry and short stories for fourteen years and has been published widely. Publication credits include *Atelier*, *Hammers*, *Tomorrow Magazine* and *Jockey Press*. A chapbook, "cockroach children: corner poems and street psalms," was published in 1995 by nappyhead press. Michael Warr, author of *We Are All The Black Boy* wrote of "cockroach children": "Ali...takes us on a passage illuminated by penetrating images and razor-sharp words that cut consciousness into our souls. From city streets lined with forty ounce tombstones, to Chocolate City, where racism is a growth industry, the poet takes us to places we all need to go." His poetry has been adapted for the stage by Carving Mahogany, Chameleon Productions and MISSION and broadcast on National Public Radio, WNUA, WNUR, WIIPK and WHBM-TV. *Candy Day*, his first play, will be produced by Chocolate Chips Theater Company in Spring of 1996. He has shared his work at several festivals, including the 18th Annual World Voice Literary Festival (Old Dominion University) and the Asheville (North Carolina) Poetry Festival. In September of 1996, Ali hopes to make good on invitations to read at the Pan-African Festival of Accra, Ghana and the Zimbabwean Book Fair.

Quraysh Ali is the founder and executive director of Kuntu Drama, Inc., a multi-faceted Black/African Arts collective. The company includes four ensembles and a gaggle of artists who strive to preserve the role of the *djall* in contemporary society through words, rhythms and movement. These ensembles perform throughout Chicagoland and across the country in schools, community centers and churches. *Kuntu* is a Bantu concept from the people of Rwanda which connects the ideals of beauty and laughter.

Quraysh Ali works extensively in the Chicago Public Schools with a variety of agencies. He provides whole language writing programs for the Chicago Teachers Center's "Writing From The Source" program; co-designs creative writing and visual arts residencies for Art Resources in Teaching; creates literature-based performance work with the Southside Arts Partnership; and develops Black History through Literature curricula at Donoghue and Manierre Elementary Schools, where he serves as an artist-in-residence. During the summer months, he devotes his energies to the City's Gallery Youth Employment Programs. Quraysh Ali is committed to saving our world by igniting the imaginations of our youth.

Ali is the Literary Programming Coordinator of the Guild Complex Literary Series and former Midwest Consultant for Poets and Writers, Inc., a national literary service organization. He has served on panels for the Illinois Arts Council, the American Library Association, the Corporation for Cultural Reinvestment (ArtsBridge), the Houston (TX) Arts Council, Columbia College and Johnson Publications.

Quraysh Ali is a founding member of the Funky Wordsmiths and is currently one voice of Drapetomania, a poetry and roots music band.

Quraysh Ali lives in Chicago, with his fiancé, professor and storyteller Emily Hooper.

Gallery 37 Guests - Tuesday, August 27

Anne Deuel

John Hilger

Eric Hollis

Caroline O'Laughlin, HRC's second grade teacher, and friend

Laurel and Les Fleming

Judy and Art Curtis

Jill and John Mullen

Jan Shapiro

Betty and Dean Genzlinger

Jack and Susie McNamara

Tony and Mary Mantilla

Herb and Laura Johnson

Brad and Virginia Ellis

Linda and Vince Campisano

Sandy Hoffman

Suzanne Jennifer Moroniak

Caroline and Michael O'Laughlin

Don Jones

Todd Stern's Family

CHICAGO ARTS EVENT

NAME	ORGANIZATION/ADDRESS	PHONE
Monroe Anderson	Director of Station Services and Community Affairs CBS-TV 630 North McClurg Court Chicago, IL 60611	work: (312) 951-3727 home: fax: (312) 440-0591
Lerone Bennett, Jr.	Executive Editor <u>Ebony</u> 820 South Michigan Avenue Chicago, IL 60605	work: (312) 322-9250 home: fax:
Mr. Charles Benton	581 Ingleside Park Evanston, IL 60201	work: home: (708) 328-4196 fax:
Willard Boyd	President Field Museum Roosevelt Road at Lake Shore Drive Chicago, IL 60605	work: 312 - 322 - 8865 home: fax:
Dr. John Brademas	President Emeritus New York University 11 West 42 Street, Suite 400 New York, NY 10036	work: (212) 790-1350 home: fax:
Suzanne Brown	Metropolitan Pier and Exposition Authority 600 East Grand Avenue Chicago, IL 60610	work: (312) 595-5030 home: (fax: (312) 791-6595
John Bryan	Chairman and CEO Sara Lee Corporation Three First National Plaza Chicago, IL 60602	work: (312) 558-8502 home: fax:
Nancy Carstedt	Executive Director Chicago Children's Choir Chicago Cultural Center 78 East Washington Chicago, IL 60602	work: (312) 849-8300 home: (708) 390-8208 fax: (312) 849-8309
Kevin Consey	Director Museum of Contemporary Art 237 East Ontario Chicago, IL 60611	work: (312) 280-2660 home: fax: (312) 280-2687
Marianne Deson	Arts Consultant 900 North Lake Shore Dreive, #1409 Chicago, IL 60611	work: (312) 266-1461 home: fax:
Dominic DiFrisco	Senior Vice-President/Director of Government and Community Relations Burson-Marsteller 1 East Wacker Drive Chicago, IL 60601	work: (312) 329-9292 home: fax: (312) 329-7595
Ms. Terry Evans	600 South Dearborn Apt 2111 Chicago, IL 60605	

Ron Feldman		work: (212) 226-3232 home: (914) 238-4332
Joel Fenchel	Partner Fischel & Kahn, Ltd. 321 North Clark, Suite 2850 Chicago, IL 60610	work: (312) 527-04401 home: fax: (312) 527-1448
Kay Feurer	200 North Dearborn, #3204 Chicago, IL 60601	work: (312) 899-9371 home: (312) 251-0967 fax: (312) 899-9335
Fred Fine	5555 North Sheridan Road, #1403 Chicago, IL 60640	work: (312) 663-1600 home: (312) 878-6059 fax: (312) 408-1827
Henry Fogel	Executive Director Chicago Symphony Orchestra 220 South Michigan Avenue Chicago, IL 60604	work: (312) 435-8160 home: fax: (312) 786-1207
Sandra Furey	Executive Director Urban Gateways 105 West Adams, 9th Floor Chicago, IL 60603	work: (312) 922-0440 home: fax: (312) 922-2740
Douglas Greenberg	President and Director Chicago Historical Society Clark Street at North Avenue Chicago, IL 60614-6099	work: (312) 642-5035x200 home: fax:
Sandy Guettler	President Visibility, Inc. 8 South Michigan Avenue, Suite 2500 Chicago, IL 60603	work: (312) 419-0303 home: fax: (312) 419-6787
Joan W. Harris	The Harris Foundation 2 North LaSalle, #400 Chicago, IL 60602-3703	work: (312) 621-0648 home: fax: (312) 621-9179
Burton Joseph	Partner Bary, Joseph & Lichtenstein 134 North LaSalle, Suite 400 Chicago, IL 60602	work: (312) 346-9270 home: fax: (312) 346-9275
Mort Kaplan	333 East Ontario Apt. 4512 Chicago, IL 60611	work: home: fax:
Sheila King	President Sheila King Public Relations 20 West Hubbard, #3W Chicago, IL 60610	work: (312) 644-5800 home: fax: (312) 644-5833
Nancy Nettles Knapp	1410 North State Parkway Chicago, IL 60610	work: home: (312) 664-3688 fax: (312) 664-8770

Ms. Deborah Leff	President The Joyce Foundation 135 South LaSalle Street Chicago, IL 60603	work: (312) 782-2464 home: fax:
Mr. William Leisher	Executive Director of Conservation The School of Art, Institute of Chicago Michigan Avenue at Adams Street Chicago, IL 60603	work: (312) 443-3600 home: fax:
Stanley Madeja	730 Home St. Charles, IL 60174	work: (815) 753-7866 home: (708) 377-0508 fax: (708) 377-0508
Carole Nolan	President and CEO WBEZ-FM Navy Pier 848 East Grand Avenue Chicago, IL 60611	work: (312) 460-9310 home: (312) 835-1584 fax: (312) 832-3153
Gustavo Paredes	2950 North Seeley Avenue, Suite 2F Chicago, IL 60618	work: (312) 525-1786 home: fax:
Lance Pressl	Director, Issues Management Philip Morris U.S.A. 1341 G Street NW, Suite 900 Washington, DC 20005	work: (202) 637-1558 home: fax: (202) 637-1505
Arlene Rakoncay	Executive Director Chicago Arts Coalition 11 E Hubbard Street, 7th Floor Chicago, IL 60611	work: (312) 670-2060 home: (312) 674-0321 fax: (312) 670-2521
Ms. Rebecca Riley	Director, Community Initiatives Program John D. & Catherine T. MacArthur Foundation 140 South Dearborn St., Suite 1100 Chicago, IL 60603-5285	work: (312) 726-8000 home: fax:
Alfred Ronan	Alfred G. Ronan Limited 225 West Washington, Suite 1700 Chicago, IL 60603	work: (312) 629-1177 home: (312) 772-0371 fax: (312) 629-3504
Roche Schuller	Executive Director Goodman Theatre 200 South Columbus Drive Chicago, IL 60603	work: (312) 443-3811 home: fax: (312) 443-7472
Dr. Adele Simmons	Executive Director John D. & Catherine T. MacArthur Foundation 140 South Dearborn Street Chicago, IL 60603	work: (312) 726-8000 home: fax:
Janet Carl Smith	Deputy Commissioner Department of Cultural Affairs 78 East Washington Chicago, IL 60602	work: (312) 744-8950 home: (312) 751-2786 fax: (312) 744-2089
* Richard and Judith Stern	Stern Joint Venture Co. 676 N. Michigan Avenue Suite 3330 Chicago, IL 60611	work: (312) 787-2203 home: (312) 440-0672

* James and Kathryn
Stern

680 North Lakeshore Drive
Chicago, IL 60611
-3-

home: (312) 787-5878

Susan Steves	Senior Vice President of Asset Backed Securities and Trust Services ABN-Amro 135 South LaSalle Chicago, IL 60603	work: (312) 904-7327 home: fax: (312) 904-2084
Andree Stone	2225 North Dayton Chicago, IL 60614	work: home: (312) 935-5324 fax:
Carlos Tortolero	Executive Director Mexican Fine Arts Center Museum 1852 West 19th Street Chicago, IL 60608	work: (312) 738-1503 home: fax: (312) 738-9740

August 22, 1996

Invitees
August 23, 1996

Page 1

Organization	Name	Phone Number	Response
A. Montgomery Ward Foundation	Catherine Ryan	828-1785	
A.R.T.	Barbara Carney	332-0355	
American Academy of Art	John Balester	461-0600	
American Academy of Art	Richard Otto	461-0600	
Ameritech	Donna Jernigan	578-1713	Yes
Anchor Graphics	David Jones	595-9548	
Annette Turow	Annette Turow		Yes
Association House	Ralph Flores	276-0084	Yes
Bally Entertainment Corporation	Harold Morgan Vice President		Out of Town
BankAmerica Foundation	Julie Chavez Community Relations	923-5111	

Invitees

August 23, 1996

Page 2

Organization	Name	Phone Number	Response
Beacon Street	Pat Murphy	769-4284	Yes
Beacon Street	Susan Field	630-232-2728	Yes
Boulevard Arts Center	Patricia DeVine Reed	476-4900	
Carole Widmayer	Carole Widmayer		Yes
Chicago Park District	Helen Doria		
Chicago Park District	Cheryl McWorter		
Chicago Public Art Group	Jon Pounds	427-3413	
Chicago Architecture Foundation	John Engman	922-0481	
Chicago Park District	Forrest Claypool	747-2657	

Invitees

August 23, 1996

Page 3

Organization	Name	Phone Number	Response
Chicago Children's Museum	Diane Sautter	527-1000	
Chicago Public Schools	Paul Vallas Chief Executive Officer	535-3700	
Christina Gidwitz	Christina Gidwitz		
Cindy Mitchell	Cindy Mitchell		Yes
City of Chicago Department of Housing	Michael Wells	747-1655	Yes
City of Chicago Department of Housing	Marina Carrott Commissioner	747-1655	Yes
City of Chicago Department of Planning	Joseph Boyle, Jr. Commissioner	744-9476	
Columbia College - Center for Book and Print	Marilyn Sward	431-8216	
Dan Weil	Dan Weil		
David Fein	David Fein		Yes

AUG-23-96 FRI 17:41

DCA Commissioner's Ofc.

FAX NO. 312 744 1616

P. 07

Invitees

August 23, 1996

Page 4

Organization	Name	Phone Number	Response
Debbie Marchese	Debbie Marchese		
Demetrius Carney	Demetrius Carney		
Duncan YMCA	Fred C. Matthews III	421-7800	
Free Street	David Schien	772-7248	
Fry Foundation	Mike Allgood	580-0310	
Fry Foundation	Jill Darrow	580-0310	
Grace Barry	Grace Barry		
Guild Complex	Michael Warr	278-2210	
Helen M. Harrison Foundation	Raymond Kratzer	431-1700	
Hon. James R. Thompson	James Thompson		
Illinois Arts Council	Lori Spear Montana Director	814-6750	
Isobel Neal	Isobel Neal		

Invitees
August 23, 1996

Page 5

Organization	Name	Phone Number	Response
Jan Kostner	Jan Kostner		
Jessie Woods	Jessie Woods		
JMB Realty	Stuart Nathan Executive Vice President	440-4800	
Joel Hall Dancers at South Shore Cultural Center		747-2549	
John D. and Catherine T. MacArthur Foundation	Adele Simmons	726-8000	
John D. and Catherine T. MacArthur Foundation	Nick Rabkin	726-8000	
John D. and Catherine T. MacArthur Foundation	Francine Carbonargi	726-8000	
Joyce Foundation	Ellen Alberding Program Officer	782-2464	
Joyce Foundation	Deborah Leff	782-2464	
Judy Glassberg	Judy Glassberg		yes
Judy McCaskey	Judy McCaskey		

AUG-23-96 FRI 17:42

DCA Commissioner's Ofc.

FAX NO. 312 744 1616

P. 09

Invitees

August 23, 1996

Page 6

Organization	Name	Phone Number	Response
JUSTUS Theatre Program	Oba William King	761-6552	
Kraft Foods	John C. Lenzi	553-0810	
Lance Pressl	Lance Pressl	202-637-1558	
Larry Pressl	Larry Pressl	930-6850	
Leo F. Mullin	Leo Mullin		
Lill St. Learning Center	Bruce Robbins Bobbe Schlesenger	477-6185	
Lois Weisberg	Lois Weisberg		
Marshall Field's	Dan Skoda		
Martha Cotton	Martha Cotton	202-637-1558	
Marwen Foundation	Antonia Contro	944-2418	
Mayor's Office of Employment and Training	Maritza Marrero Director	744-7700	

Invitees

August 23, 1996

Page 7

Organization	Name	Phone Number	Response
Mexican Fine Arts Center Museum	Carlos Tortolero	738-1503	
Michael E. Murphy	Michael Murphy		
Oppenheimer Family Foundation	Ted Oppenheimer	943-9484	
Pegasus Players	Arlene Crewdson	887-9761	
Peter Thompson	Peter Thompson		
Polk Bros. Foundation	Sandra Guthman	527-4684	
Prince Charitable Trust	Tracey Shafroth Benne Wilde William Wood Prince	454-9130	All are out until August 26
R.R. Donnelley & Sons Company	Susan Levy	326-8102	
R-4 Services	Trisha Rooney	922-4000	
Regina Ward	Regina Ward		Yes
Rick Jasculca	Rick Jasculca		
Robert J. Wilczek	Robert J. Wilczek		
Rolando Acosta	Rolando Acosta		
Ruth Horwich	Ruth Horwich		

Invitees

August 23, 1996

Organization	Name	Phone Number	Response
Sara Lee Corporation	Robin Tryloff Manager, Corporate Relations		
Sara Lee Corporation	Mike Murphy		
Sara Lee Corporation	John Bryan Chairman		
School of the Art Institute	E.W. Ross Aaron Miller	899-5129	
School of Art & Design, UIC	Judith Russi Kirshner	996-3337	
Sears, Roebuck & Company	Sonya Jackson Corporate Community Relations Manager	847-286-0231	
Sherwood Conservatory of Music	Susan Kincade	427-6267	
Shirley Ryan	Shirley Ryan		
South Shore Cultural Center	Claire Kaplan	747-2549	

Invitees

Page 9

August 23, 1996

Organization	Name	Phone Number	Response
Street Level Video	Tony Streit	772-5033	
Suzanne Rooney	Suzanne Rooney		
Tammy Edelson	Tammy Edelson		
Target	Ben Crockett Store Team Leader	252-1994	
Terry Newman	Terry Newman		
The Home Depot	Margaret McKenna		
The Home Depot	Andrew McKenna		
Thomas J. Murphy	Thomas Murphy		
Tom Roth	Tom Roth		Yes
United Airlines/Lufthansa German Airlines	Regina Fraser Promotions Representative	847.700.6670	Yes
Urban Gateways	Sandra Furey	922-0440	Yes
Walsh Construction Company of Illinois	Matt Walsh Chairman		

Invitees

August 23, 1996

Page 10

Organization	Name	Phone Number	Response
Walsh Construction Company of Illinois	John Higgins		
Winifred Haun and Dancers	Winifred Haun	227-4496	
WMX Technologies	Philip Rooney President and CEO	572-8800	
WPWR-TV Channel 50 Foundation	Fred Eychner	276-5050	
WPWR-TV Channel 50 Foundation	Marcia Lipetz Secretary/Treasurer	276-5050	No, she is a delegate to the DNC
Young Chicago Authors	Robert Boone		
Youth Communication	Bill Brooks	641-6399	

AUG-23-96 FRI 17:45

DCA Commissioner's Ofc.

FAX NO. 312 744 1616

P. 14

P R E F A C E

Chicago.

International flavor with a midwestern aftertaste.

A pot that could use a little more melting.

Mostly, we separate like oil and water.

We are tourists of familiar landscapes.

We have friends from the northside who have never been south
of Comiskey Park.

We know folks from the southside who haven't experienced anything north
of the Loop.

And, there are people who know only that west is the opposite direction
of Lake Michigan.

We have so many cultures represented in this city.

There is much we could learn from one another.

Each block has a million stories.

Every culture possesses a unique form of expression.

From Hip-Hop to Mozart, Monet to Tito Puente.

It is in our stories, our art, that we celebrate our differences and
discover our commonalities.

It is at this place that we learn respect. That we more than understand,
we overstand.

Gallery 37 is a place like this.

A gathering place.

A coming togetherness.

A neutral zone where 1,200 hungry minds congregate to feed one another.

Not to build walls, but destroy them.

Those who blindly pass the downtown tent village reside in isolation.

Inside, we are creating a world.

We are weaving the future.

It's not peace through fashion, like some Bennetton ad.

It's an honest concern for the hood, the school, the city these young citizens
are to inherit.

Let these words speak on their behalf.

Morsels of wisdom from those who represent tomorrow.

Now.

—Quraysh Ali
June 1996

Federal Arts, Humanities, and Museum Programs for Children and Youth At-Risk

"Children who pick up a paintbrush or a pen, a clarinet or a fistful of clay are less likely to pick up a needle or a gun. They've got better things to do." — Jane Alexander, Chairman

The National Endowment for the Arts, in partnership with state and local arts agencies, art organizations, foundations, the corporate community, and other government agencies, supports programs to benefit at-risk youth, their families, and their communities through involvement in the arts.

Project Support: In fiscal year 1995, the NEA granted approximately \$9.2 million for projects of direct benefit to youth through its Arts in Education, Expansion Arts, Arts for Youth, and State & Regional Programs.

Federal Interagency Partnerships: The NEA has partnerships with other Federal agencies specifically to support programs for youth at risk of drugs and violence. They include:

Pathways to Success, the NEA/Department of Justice partnership, funds programs after-school and week-end programs for at-risk youth that utilize the arts, job skills, education, and recreation activities.

Arts and Prevention, a cooperative initiative with the Center for Substance Abuse Prevention (CSAP) of the Department of Health and Human Services, promotes the inclusion of arts organizations in community drug prevention programs and services for youth.

WritersCorps, the NEA partnership with the Corporation for National Service, supports 75 writers to work with inner-city youth and their families in the Bronx, San Francisco, and Washington, DC.

Public-Private Partnerships: The NEA supports at-risk youth initiatives of national scope and significance in collaboration with community and corporate organizations. For example,

Vision 2000: Literary Arts for Change, a partnership with YMCA of the USA, expands the National Writer's Voice Project's training and program initiatives and literary centers for at-risk youth.

YouthArts Development Project, a consortium of local arts agencies and community groups from Portland, OR, San Antonio, TX, and Atlanta, GA, will develop and disseminate models for the training of artists who work in social service settings, and for the evaluation and documentation of arts-based at-risk youth programs.

"I am proud of the work the National Endowment for the Humanities is doing on behalf of at-risk young Americans. The social benefit derived from participation in the humanities is far too important to leave anyone out, least of all disadvantaged children who, with appropriate care, may discover how exciting learning truly is." — Sheldon Hackney, Chairman

One of NEH's highest priorities is to bring more Americans of all ages into an appreciation and understanding of the humanities. The NEH has in the past and continues to welcome applications for projects that offer at-risk youth the tools for lifelong learning by exposing them to books, museums and art. For example,

Crusade Against Crime (St. Louis, Mo.): This community organization creates opportunities, through a collaboration between the St. Louis public library and the St. Louis public schools, for children and their parents or guardians to read children's literature together and discuss ethical and moral issues.

The Vermont Center for the Book (statewide): This organization provides reading and discussion programs for both newly literate adults and at-risk youth. Scholars and literacy tutors lead discussions about such themes as courage, friendship, home and Arthurian legends. The young people who participate also receive library orientation, library cards and encouragement to continue library use.

MOTHEREAD (nationwide): By engaging parents who are not skilled in reading literature to their children, this program helps those parents interpret the themes in the writings, explore the power of language and become role models for their children. Partners in this program, funded by several state humanities councils, include corrections departments, community-based agencies, daycare centers and pre-school programs.

NEH-funded museum exhibitions (nationwide): Museums in major cities receive NEH support for a variety of exhibitions offering excellent enrichment programs for schoolchildren, including guidebooks, classroom activity guides for teachers, hands-on learning stations and interactive computer activities.

*"Talk to any young person who has been involved in these programs and you will know its true: Museums are magical places." –
Diane Frankel, Director*

Museums, supported by the Institute of Museum Services, are integral parts of their communities. They use their collections and exhibitions to serve families, schools and at-risk children. IMS serves small and large museums of all types including history, art, and children's museums, zoos, botanical gardens and nature centers.

General Operating Support: In fiscal year 1995, IMS awarded over \$22 million for museums' general operating expenses. Many grantees report that these funds help strengthen programs for at-risk youth. For example:

San Diego Museum of Man, San Diego, CA, uses its *Life and Cycles and Ceremonies* exhibit as an integral part of the 6th grade curriculum to provide information about teen pregnancy prevention. Cross cultural perspectives on rituals surrounding birth, puberty, and marriage are also included in the displays.

Seattle Children's Museum, Seattle, WA, brings young people hands-on activities that teach tolerance and understanding of cultural differences. The program aims to improve self-esteem; empower children to resist substance abuse and gang involvement; provide access to resources that develop job skills and improve interpersonal behaviors through positive role models and mentorship.

Museum School Partnerships: IMS has awarded over \$1 million to strengthen partnerships. They include:

The Chicago Children's Museum, Chicago, IL, to develop parent networks at The Robert Taylor Public Housing Community. This public/private partnership aims to break down barriers that inhibit low income families from seeking enriching educational opportunities and gaining access to them.

At the Utah Museum of Natural History, Salt Lake City, UT, middle school students are trained to use museum resources and teach "hands-on science" to elementary students in "extended day" after-school programs. The project provides opportunities for both the middle school student teachers and younger participants to work in positive peer groups and to engage in activities that spark their interest in science and in learning.

National Award for Museum Service: The Institute of Museum Services makes annual awards to museums that are central to the life of their communities. This award celebrates museums that are woven into the fabric of a community through collaboration and through meaningful public outreach.



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
(202) 682-5409 Fax (202) 682-5668

Embargoed for Release
Friday, April 26, AM's

Contacts: Debbie Pickford
Ryan McDay
202-667-0901

Arts and Humanities Programs Turn Around Lives of At-Risk Youth Enhance Self-Worth, Self-Discipline, and Achievement

First Lady, Cabinet Honor Local Arts, Humanities Programs from 37 States

*President's Committee Report Finds At-Risk Youth and Communities
"Come Up Taller" As Result of Local Arts & Humanities Efforts*

WASHINGTON -- April 26, 1996 -- Here's a story with a surprise ending: Alfonso Soto and Miguel Boyas, inner-city teenagers, got into mischief and occasionally into the back of a squad car, failed school, and surrounded themselves with people who sold drugs. They began spending their free time shooting....videos. Today, they're not in gangs, they don't take drugs, they've graduated from high school, and now work for the community arts organization that took them off the street.

These young men's defiance of the odds is not really all that remarkable. Instead, it's a predictable outcome duplicated in hundreds of communities around the country because of local arts and humanities programs helping at-risk children, according to a new report released today by the President's Committee on the Arts and the Humanities at a White House ceremony. The report, *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*, reveals how local artists and educators help turn around the lives of young people and describes the common characteristics of effective programs. The study was prepared in partnership with the National Assembly of Local Arts Agencies.

"Studies show that those high-risk children who become competent, confident adults do so through forming strong relationships with adults, participating in a community support network, and building social and other skills," says Academy Award winning actress Rita Moreno, a member of the President's Committee. "Arts and humanities programs provide this adult contact and community support in ways that set adolescents on a positive course for their future. Teenagers not only gain confidence in themselves and their abilities, but also gain a chance to win adult approval and respect."

From the Boston Institute of Contemporary Art's *DocentTeens Program*, which trains teenagers as researchers and museum guides, to *Street-Level Video and Live Wire Youth Media* in Chicago, which uses video to bring gang members together to communicate on neutral territory, these programs provide at-risk youth with a safe place to go, supportive relationships with peers and adults, and access to engaging opportunities to learn and contribute.

"The arts, by building on imagination, creativity and discipline, help students develop their interior lives -- interior selves. There is no other certain way to build character, civility, and a common morality," says arts advocate and President's Committee member Peggy Cooper Cafritz.

According to research conducted by the President's Committee on the Arts and the Humanities, programs succeed when they: take full advantage of the power of the arts and the humanities to engage and teach youth; promote sustained caring relationships between youth and adults; stay small and make a commitment to long-term programming; find ways for children to succeed; help youth build useful skills and take responsibility while developing their own interests and values; express clear and consistent goals and expectations; and provide youth a safe place to work and express themselves. (*See backgrounder on Characteristics of Effective Arts and Humanities Programs*).

The report also describes the positive power of the artists and scholars involved in these programs—professional actors, dancers and visual artists, college professors, writers and videographers—who are not only skilled in their cultural discipline but also are essential "child development workers" who help youth learn about themselves and the world, deal with conflict creatively, and collaborate on projects that teach discipline. These arts and humanities programs help sever the link between poverty and school failure, drug abuse, adolescent pregnancy, and crime.

Without a strong connection to the adult world, many teens find their community in gangs and are unrestrained by adult morality. The Carnegie Council on Adolescent Development reports many young people spend 40 percent of their time without responsible adult companionship or supervision. According to one student survey, only one in five tenth graders participates in youth groups or organized recreational programs or takes weekly arts classes outside of school. But a growing number of communities are providing alternatives.

These programs demonstrate that beyond the labels of risk—teen parent, school dropout, juvenile delinquent, poor child—children are resilient. Put in the right environment, youth flourish.

The programs outlined in the report offer opportunities for young people to dance, sing, paint, write plays and poems, take photographs, make videos, perform Shakespeare, transform public spaces, mount exhibitions, and explore the history of their neighborhoods. As a result, young people who participate in these programs master skills they have been unable to acquire at home or in school; they learn how to take responsibility, to connect with adults, to resolve conflicts and find solutions to problems, and to acquire job skills, the report says. Above all, young people begin to believe they have the ability to transport themselves beyond the boundaries of their current circumstances.

Furthermore, because the arts and humanities transcend language, they can build bridges between cultural, racial, and ethnic groups. They can reduce prejudice and racial violence, promoting a deeper understanding of similarities and differences among religions, races, and cultural traditions. For some young people, the exploration of their own unique cultural histories can be critical to their sense of themselves, and of others' images of them.

The President's Committee on the Arts and the Humanities was created by Presidential Executive Order in 1982 to encourage private sector support and to increase public appreciation of the value of the arts and the humanities, through projects, publications, and meetings. Appointed by the President, the Committee comprises leading citizens from the private sector who have an interest in and commitment to the arts and the humanities. Its members also include the heads of 13 federal agencies with cultural programs, such as the National Endowments for the Arts and the Humanities, the Institute of Museum Services, the Department of Education, the Smithsonian Institution, the Library of Congress, the National Gallery of Art, and The John F. Kennedy Center for the Performing Arts.

The National Assembly of Local Arts Agencies (NALAA) conducted the program profile research for this report. NALAA is the professional organization for local arts agencies, the nation's community arts councils, and city arts commissions. Based in Washington, D.C., it specializes in training, information dissemination, peer networking, and maintaining a collective national voice for local arts agencies and the arts on a community level. NALAA serves over 3,800 local arts agencies across the United States.

The report is available from the President's Committee on the Arts and the Humanities, 1100 Pennsylvania Ave., N.W., Suite 526, Washington, D.C., 20506. Telephone: 202/682-5409.

TALKING IT OVER
BY HILLARY RODHAM CLINTON
FOR IMMEDIATE RELEASE

When you think of the arts in America, what first pops into your mind? If you're like most of us, you probably have an image of adults -- wealthy adults -- who have the time and money to go to the opera, attend a play or concert, or spend hours browsing through a museum.

In fact, the greatest beneficiaries of public funding for the arts are America's children. Through federal support of local arts agencies and community groups, hundreds of thousands of children each year are able to discover the joy, discipline and self-confidence that comes from their own artistic and creative expression.

That's why current arguments about limiting public funding for the arts are so misguided -- and short-sighted. Learning to paint, dance, write poetry, act, sing or play an instrument gives children reasons to believe in themselves and their own futures.

For many children from impoverished backgrounds, exposure to the arts can literally mean the difference between a life of accomplishment and one of hopelessness and failure. This idea is not my own; a recent report issued by the President's Committee for the Arts and Humanities, "Coming Up Taller," identified cultural programs that provide young people with safe and productive alternatives to crime, violence, gangs, drugs and other disturbing elements of popular culture.

One of those is the Manchester Craftsmen's Guild in Pittsburgh. It is a testament to the power of the arts to transform children's lives. The organization, which is supported by both the National Endowment for the Arts and donations from corporate and private foundations, trains inner-city schoolchildren in ceramic art and photography and opens their ears to world-class music.

But its students learn much more than how to shape clay, take pictures and appreciate jazz. They leave the guild knowing that they have the potential and tools to become successful and productive citizens. Eighty percent of the guild's students go on to college.

I met Bill Strickland, the founder of the Manchester Craftsmen's Guild, last month at a White House ceremony to celebrate arts programs that serve "at-risk" youth. Bill was himself headed in a downward spiral, he says, until an inner-city art teacher introduced him to "ceramics, jazz, and beautiful objects" and taught him that "having ideas had value."

"I learned that I could achieve recognition from my peers through creative activity," he says.

TALKING IT OVER 5/21/96

Page 2

Determined to give other children the same opportunities he enjoyed, he founded the guild. "The antidote for these 'at-risk' children, we have discovered, is to surround them with good architecture, good food, good artists and good teachers who are allowed to function in well-equipped environments and who will not accept anything less than the best that the human imagination can provide," he says.

Hundreds of young people have passed through the guild's doors during the past nine years. In that time, the guild has never had a police call, a fight, or a drug or alcohol-related incident. Although it's located in one of Pittsburgh's most depressed neighborhoods, there are no bars on the windows, security cameras in the building or guards at the door.

"Given the current enthusiasm for building prisons to lock people up," Bill said, "I would challenge them to build centers like this one to set children free."

While those who oppose public funding for programs like the Manchester Craftsmen's Guild have not succeeded in abolishing the National Endowment for the Arts and other federal cultural programs, their crusade will continue. And that means that all of us who care about the arts -- and what the arts can do for children -- have to work as hard as we can to protect a 30-year bipartisan commitment to making the arts more accessible to more Americans.

That historical commitment represents a belief that the arts have the power not only to improve our aesthetic surroundings but to improve our society as well. Learning about culture, after all, is fundamental to understanding our own heritage and the diverse world in which we live.

I find it particularly ironic that those who bemoan America's loss of values (particularly those arising from Western civilization) are often the first to recommend cutting public funds for the arts. Without federal support for arts programs, countless children would never be exposed to Sophocles, Shakespeare or Mozart -- or the painting of Georgia O'Keeffe, the music of Wynton Marsalis and the dance of Arthur Mitchell.

Today, funding for the NEA costs every American 32 cents a year, less than the price of a candy bar. For those who wonder whether it is money well spent, ask yourself this question: Would you rather see a child pick up a paintbrush or a pistol? Would you rather see a child pick up a guitar or a gun?

COPYRIGHT 1996 CREATORS SYNDICATE, INC.

ALL RIGHTS RESERVED

May 21, 1996

ROXANNE QUALLS

Roxanne Qualls was reelected Mayor of the City of Cincinnati in November of 1995 after serving one term as Mayor and one term on City Council. She is the first popularly elected woman Mayor of the city.

Since her reelection as Mayor, she has emphasized the need to develop regional structures to solve problems confronting our entire community. A major focus of her efforts has been the study of transportation alternatives for the I-71 corridor coordinated by the OKI Regional Council of Governments of which she has served as President since January of 1995.

Ms. Qualls has focused her attention on Cincinnati's revitalization, working to ensure that the city remains the vital center of the Ohio, Kentucky, Indiana region. She co-chaired the campaign that led to the passage of the Public Schools tax levy and the funding for the new sports facilities.

In addition, Mayor Qualls has prioritized making all neighborhoods livable communities and Cincinnati's downtown a dynamic urban center. She introduced the "Zero Tolerance Initiative: A Campaign to Take Back Our Neighborhoods" to fight absentee shun landlords and clean up our communities. To date, four of her Zero Tolerance proposals have been adopted by City Council.

As part of her effort to make government accessible, Mayor Qualls has initiated weekly Mayor's Night in meetings, where anyone can come see her without an appointment.

Mayor Qualls was elected to City Council after serving the community as Director of the Cincinnati office of Citizen Action, Executive Director of Women Helping Women, Director of the Northern Kentucky Rape Crisis Center, and Owner of her own company - Re: Crafters.

CAREER DEPTH

1993 - Present	Mayor, City of Cincinnati
1991 - Present	Cincinnati City Council, Councilmember
1983 - 1991	Cincinnati Citizen Action and Its Toxic Action Project Director (1983-91), Associate Director (1983-85)
1980 - 1983	Re: Crafters (Remodeling Co.), Owner and Manager
1977 - 1979	Women Helping Women, Executive Director
1975 - 1977	Northern Kentucky Rape Crisis Center, Director (Currently, Woman's Crisis Center)
1974	Northern Kentucky Senate on Aging Community Coordinator
1973 - 1974	Bond Hill Community Education Program Assistant Director

BOARD MEMBERSHIPS

1995 - Present	National Association of Regional Councils Second Vice President Board Member
1992 - Present	OKI Regional Council of Governments, Inc. President (1995) First Vice President (1994) Second Vice President (1993) Executive Committee (1992-present)
1994 - Present	Cincinnati Youth Collaborative, Co-chair
1994 - Present	Retirement System of the City of Cincinnati, Trustee
1993 - Present	Center for Voting and Democracy, Board Member
1989 - Present	Shuttlesworth Housing Foundation Board Member (1990-present) Advisory Board Member (1989-1990)
1976 - 1977	Covington Family Health Clinic, Board Member
1973 - 1978	Northern Kentucky Catholic Commission on Social Justice, Board Member

ADVISORY COMMITTEE MEMBERSHIPS

1993 - Present	Junior League Community Advisory Council
1993 - 1994	March of Dimes Health Professional Advisory Committee

TASK FORCES AND COMMISSIONS

1989 - 1992	Lower Price Hill Task Force
1988 - 1991	Solid Waste Advisory Committee of the State of Ohio
1987 - 1990	Solid Waste Task Force of the City of Cincinnati Chairperson (1988-1990) Member and Vice Chair (1987-1988)

AWARDS AND ACHIEVEMENTS

Mayors' Institute on City Design, April 1996
National Association of Social Workers, 1996 Public Official of the Year, State and Cincinnati Region
YWCA, 1994 Women of Achievement Award
Cincinnati Women's Political Caucus, 1993 Outstanding Achievement
Girl Scouts, 1992 Woman of Distinction
Soroptimists, 1993 Woman of Distinction

8/21

Gallery 37

Get invite list together

Patti - 50 for family & friends; 10 cabinet spouses; 40 for arts; Julie H. to do others - - call her at 312-425-1527 or SKYPAGE # 1614677

Lynn Lockwood

- 37 background - funding, program details, significance of name, age of kids, how chosen, where & from retail go
- Order of remarks/ program
- Names | background | bios on all participants
- Maggie Daley bio
- Description of what's happening in tent
- Arts list from me

Background on Gallery 37 to Sabrina

OFFICE OF THE FIRST LADY

[illegible]

Lynn -

Will you also fax to me your
list of invited guests (excluding
the kids) ?

Thanks -

Ten

OFFICE OF THE FIRST LADY

[illegible]

ps - remember, too, that
HRC is Honorary chair of
the President's Committee on
the Arts & the Humanities, &
in her remarks to the
Committee years ago, urged
the Committee to focus on kids
and the arts, out of which
this study came. 😊

Back to you...
— Nicole

April 25, 1996

ARTS FOR AT-RISK YOUTH EVENT

DATE: April 26, 1996
LOCATION: Blue Room
TIME: 3:00 pm
FROM: Katy Button

I. PURPOSE

To highlight the important role that the arts and the humanities can play in reaching youth at risk of drugs and violence; and to recognize the publication of the President's Committee on the Arts and the Humanities' report, "Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk."

II. BACKGROUND

The President's Committee on the Arts and the Humanities (PCAH)

Today, the President's Committee on the Arts and the Humanities is publishing its report, "Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk." The study describes what makes programs for at-risk youth effective, how they are designed and supported and includes 218 examples of programs from all over the United States. The study and today's event are funded entirely by the private sector. The President's Committee hopes that this study will convince local, state and federal leaders, and private contributors, to continue to support these programs, and to create more of them.

A copy of the PCAH report is enclosed.

National Endowment for the Arts

Since the early 1980's, the National Endowment for the Arts has been supporting and encouraging programs that target at-risk youth by offering classes, rehearsals, and other activities after school, on weekends and during the summer. The NEA has also partnered with other federal agencies, such as the Department of Labor and the Department of Justice and, more recently, the Corporation for National Service in an attempt to offer youth positive alternatives to destructive behavior, safe outlets for self-expression and self-definition, and disciplines that provide academic and

job skills. The NEA recently published a book, "Part of the Solution -- Creative Alternatives for Youth," which describes local arts programs supported by the NEA that have made a positive difference in the lives of children and their families. (A copy is enclosed)

Program

You will open the program with remarks focusing on the importance of the arts and humanities in the lives of children, especially those at risk, highlighting the President's Committee's report and the work of the Administration in supporting and encouraging these important programs.

Richard Dreyfuss will then speak about the importance of arts programs for children from his own perspective, and, of course, refer to his recent role in "Mr. Holland's Opus." Dreyfuss will then introduce the Chicago Children's Choir and the two children who will offer short testimonials about their own experiences with the arts and humanities. The first, Sherrona Ragin, is a member of the Chicago Children's Choir. The second, Joel (HO-ell) Hernandez, is a participant in the WritersCorp program and will read one of his own poems. And finally, Bill Strickland, who is a member of the National Council on the Arts, will talk about how the arts played a critical role in his childhood.

III. PARTICIPANTS

Stage:

- The First Lady
- Richard Dreyfuss
- The Chicago Children's Choir
- Sheronna Ragin (RAY-gin), member, Chicago Children's Choir (she will be seated with the Choir)
- Joel (HO-ell) Hernandez, participant, WritersCorp
- Bill Strickland, Executive Director, Manchester Craftsmen's Guild, Pittsburgh, Pennsylvania

Audience:

- Congressman Orrin Hatch (T)
- Members of the President's Committee on the Arts and the Humanities
- 180 invited guests, including representatives from arts programs across the country, Administration officials, and leaders in the arts and humanities community

IV. SEQUENCE OF EVENTS

To be provided by the Social Office

V. PRESS PLAN

Open Press

VI. REMARKS

Provided by Lissa Muscatine

THE WHITE HOUSE
WASHINGTON

TO: THE FIRST LADY

WHAT: ARTS & HUMANITIES PROGRAMS FOR YOUTH & RISK
REMARKS & RECEPTION

WHEN: Friday, April 26, 1996
2:50 p.m

WHERE: Meet & Greet: Blue Room
Remarks: East Room
Receiving Line: Blue Room

of GUESTS: Approx. 180/Open Press/Business Attire

FROM: Ann Stock, Sarah Farnsworth

(Invitation time is 2:30 p.m.)

2:50 p.m. THE FIRST LADY arrives in the Red Room for event briefing.

After event briefing, THE FIRST LADY proceeds to the Grand Foyer for a group photo with the **Chicago Childrens Choir**.

Note: Sheronna Ragin, program participant, will be with the Choir.

After the photo, THE FIRST LADY proceeds to the Blue Room to greet program participants and the following guests:

Blue Room Participants:

- Richard Dreyfuss
- Donna Bojarsky, guest of Richard Dreyfuss
- William Strickland, Executive Director, Manchester Craftsmen's Guild (Pittsburgh, PA)
- Joel Hernandez (12 yrs. old), Participant in WritersCorps (San Francisco, CA)
- Elizabeth Lerma, San Francisco Arts Commission
- Hoa Nguyen, Joel's teacher
- Jane Alexander, Chairperson, National Endowment for the Arts
- Sheldon Hackney, Chairman, National Endowment for the Arts

- Diane Frankel, Director, Institute of Museum Services
- John Brademus, Chairman, PCAH
- Ellen Lovell, Executive Director, PCAH
- Dorothy Hilbt, Tremaine Foundation
- Sandy Crary, Chief of Staff & WH Liaison, NEA

The Chicago Childrens Choir is announced into the East Room from the Cross Hall and proceeds on risers to sing two songs while the First Lady is in the Blue Room.

3:15 p.m.

(Approx. time) At the conclusion of the second song, non-program participants are escorted to reserved seats in the East Room.

PROGRAM BEGINS:

- The following Blue Room participants are announced into the East room and are seated in the front row:
 - Jane Alexander, Chair, National Endowment for the Arts
 - Sheldon Hackney, Chairman, National Endowment for the Humanities
 - John Brademas, Chairman, President's Committee on the Arts & Humanities
 - Diane Frankel, Director, Institute of Museum Services

- **THE FIRST LADY** is announced into the East Room accompanied by the stage participants:

Stage Participants:

Richard Dreyfuss

Joel Hernandez

William Strickland

Note: *Sheronna Ragin will be with the choir.

- **THE FIRST LADY** makes remarks and introduces Richard Dreyfuss
- **Richard Dreyfuss** makes remarks.
- **The Chicago Children's Choir** performs one song.
- **Sheronna Ragin** proceeds on stage from the risers and remarks. Upon conclusion of remarks, Sheronna Ragin returns to seat at risers.

- **Joel Hernandez, Participant in WritersCorps,** reads a poem.
- **William Strickland** remarks.
- Upon conclusion of remarks, **THE FIRST LADY** returns to the podium and invites guests into the State Dining Room for a reception and into the Blue Room for a receiving line

4:00 p.m. **THE FIRST LADY** proceeds to the Blue Room for a receiving line.

Note: The receiving line will flow from the Red Room through the Blue Room and out the Green Room.

4:45 p.m. Upon conclusion of receiving line, **THE FIRST LADY** proceeds to the Red Room for a group photo with the President's Council on the Arts & Humanities. (Approx. 30 guests).

4:50 p.m. Upon conclusion of group photo, **THE FIRST LADY** departs.

TBD Guests depart the East Gate and receive copies of the PCAH report as they leave.

SET UP NOTES: The stage will be in front of the gold curtain in the East Room. The Chicago Children's Choir will be on risers at the South East corner. The Choir will be seated during the remarks. A string quartet will play in the Grand Foyer during the receiving line and reception.

Richard Grant & Associates

Public Relations

Biography of

RICHARD DREYFUSS

Richard Dreyfuss, who has relied on intelligence, energy and personal integrity to gain and keep his place among the leading actors of the American cinema, can currently be seen starring in "Mr. Holland's Opus," for which he recently received Academy Award and Golden Globe Award nomination for Best Actor. He is currently filming "Trigger Happy", a feature film in which he co-stars with Gabriel Byrne, Ellen Barkin, Jeff Goldblum, and Richard Pryor, among others, for his Dreyfuss/James Productions Banner.

Born October 29 in Brooklyn, New York, Dreyfuss and his parents moved to Los Angeles when he was eight-years-old. It was not much later he realized he wanted to spend his life as an actor. He attended Beverly Hills High School, began his acting career at The Westside Jewish Community Center in Los Angeles, studied for a year at San Fernando Valley State College and, then, as a conscientious objector, spent the next two years in alternate service as a clerk at Los Angeles County Hospital.

In the late sixties and early seventies, Dreyfuss commuted between both coasts doing Broadway, off-Broadway, repertory and improvisational comedy, as well as some guest appearances on television.

Dreyfuss made his motion picture debut in 1967 with a bit part

-more-

Richard Dreyfuss Biography -- Page 2

in "Valley of the Dolls," followed by one line in "The Graduate." Then several films later, in 1973, his sensitive portrayal of an ambivalent college-bound teen in the cult classic "American Graffiti," garnered him both praise and attention. This was the beginning of a string of stellar performances in such films as "The Apprenticeship of Duddy Kravitz," "Jaws," "Close Encounters of the Third Kind" and "The Goodbye Girl," for which he won the Academy Award for Best Actor in 1977 at the age of 29...the youngest actor to win this coveted award.

The 80's saw a string of acclaimed movies including "Down and Out In Beverly Hills," "Tin Men" and "Stakeout," followed by at least a dozen others.

Dreyfuss, like many other actors began his career on stage but few have returned to their theatrical roots as steadfastly as he with starring roles in "The Hands of Its Enemy," "The Normal Heart," and most recently the Broadway production of "Death and the Maiden" with Glenn Close and Gene Hackman, to name a few. This past summer, he directed "Hamlet" for The Birmingham Theatre Company at The Old Rep in England, marking his bow as a director. He is also a charter member of the Los Angeles Classic Theatre Group.

Most recently, Dreyfuss starred in "Three Hotels" at The Mark Taper Forum in Los Angeles for which he received an L.A. Drama Critics Circle Award nomination for Best Actor and did a cameo role

Archer, Carrie Fisher and William Peterson for Showtime's "Directed By" series and starred as Mark Antony in the L.A. Theatre Works/BBC Radio/KCRW production of Julius Caesar. Both of these productions are scheduled to be broadcast later this year.

One of the many dimensions Dreyfuss has displayed throughout the years of his success has been his political and social activism. He has campaigned for political candidates, given testimony before congressional and other governmental committees, worked with groups promoting solutions to the Arab/Israeli conflict and encouraged community service and civic literacy, among other activities. Dreyfuss has made his involvement a priority.

Dreyfuss has three children: Emily, born November 1983, Benjamin, born June 1986 and Harry, born August, 1990, and currently resides in Los Angeles.

RICHARD DREYFUSS
CREDITS

MOTION PICTURES

VALLEY OF THE DOLLS (20th Century Fox).....1967
THE GRADUATE (United Artists/Embassy).....1967
THE YOUNG RUNAWAYS.....1968
HELLO DOWN THERE (MGM).....1969
DILLINGER (AIP).....1973
AMERICAN GRAFFITI (Universal).....1973
THE APPRENTICESHIP OF DUDDY KRAVITZ (Paramount).....1974
JAWS (Universal).....1975
INSERTS (United Artists).....1976
CLOSE ENCOUNTERS OF THE THIRD KIND (Columbia).....1977
THE GOODBYE GIRL (Warner Bros.).....1977
THE BIG FIX (Universal).....1978
THE COMPETITION (Columbia).....1980
WHOSE LIFE IS IT ANYWAY? (MGM).....1981
THE BUDDY SYSTEM (20th Century Fox).....1984
DOWN AND OUT IN BEVERLY HILLS (Buena Vista).....1986
STAND BY ME (Columbia).....1986
TIN MEN (Buena Vista).....1987
STAKEOUT (Buena Vista).....1987
NUTS (Warner Bros.).....1987
MOON OVER PARADOR (Universal).....1988
LET IT RIDE (Paramount).....1989
ALWAYS (Universal).....1989
POSTCARDS FROM THE EDGE (Columbia).....1990
ROSENCRANTZ AND GUILDENSTERN ARE DEAD (Cinecom)
(Voted best actor by the Italian film journalists).....1990
ONCE AROUND (Universal).....1990
WHAT ABOUT BOB (Touchstone).....1991
LOST IN YONKERS (Rastar/Columbia).....1992
ANOTHER STAKEOUT (Buena Vista).....1993
SILENT FALL (Morgan Creek/Warner Bros.).....1994
THE AMERICAN PRESIDENT (Castle Rock).....1995
MR. HOLLAND'S OPUS (Interscope/Disney).....1995
NIGHT FALLS ON MANHATTAN (Paramount).....1996
TRIGGER HAPPY (United Artist).....1996

STAGE

JULIUS CAESAR (New York).....1978
OTHELLO (Atlanta/New York).....1979
A DAY IN THE DEATH OF JOE EGG (New Haven).....1981
REQUIEM FOR A HEAVYWEIGHT (New Haven).....1983
THE HANDS OF ITS ENEMY (Los Angeles).....1985
THE NORMAL HEART (Los Angeles).....1987
DEATH AND THE MAIDEN (New York).....1992
HAMLET - Director (London).....1994
THREE HOTELS - (Mark Taper Forum, Los Angeles).....1995

-more-

- United Jewish Appeal Galas, Keynote speaker. Cleveland, Nov. 1995, Baltimore, Nov. 1995, Denver, Feb. 1995.
- For the Record, Founder and U.S. Advisory Board Chair. A unique publication of translated news and editorial opinion from Israeli newspapers. Distributed to Mid East policy makers, foreign press, Capitol Hill and American Jewish leaders. 1992-93.
- Frequent speaker on Jewish values as well as the Middle East conflict, to a variety of Jewish and other civic organizations, including UCLA Hillel and the 1993 World Union for Progressive Judaism's Biennial (via video tape).

"Choice"

- Featured speaker, November 12, 1990, National Mobilization Rally, Los Angeles.
- Featured speaker at Pro-Choice rally at University of North Carolina campus. One part of a special 10 campus tour, organized by the Hollywood Women's Political Committee.
- Narrated independent Pro-Choice, Inc. spot used during the 1990 election cycle.

"Boards" (Selective)

- ACLU Foundation of Southern California.
- National Constitution Center, Philadelphia.
- Americans for Peace Now, New York.
- Co-Founder of L.A. Works, Los Angeles.
- Citizens For Service, Washington, D.C.

"Awards"

- Venice Family Clinic, Silver Circle Award recipient, 1995.
- Man of the Year 1993, from KNX News Radio. Honored for his contribution to the Los Angeles community and for his participation in L.A. WORKS.
- Medal of Honor Award, from the Jewish Museum of the Diaspora in Tel Aviv. Awarded in New York, May, 1992.
- Good Guy Award, from the National Women's Political Caucus, 1990.
- Nominated for a 1994 Jefferson Award by the American Institute for Public Service.

"Productions"

Richard Dreyfuss Credits cont.
Page 2

TELEVISION

FUNNY, YOU DON'T LOOK 2001 (ABC-TV)
(Creator, Producer, Writer).....1987
AMERICAN CHRONICLES (Fox TV)
(Narrator).....1990
PRISONER OF HONOR (HBO)
(Producer/Star).....1991
CLASS OF THE 20TH CENTURY (A&E)
(Host).....1991
THE PAPAL CONCERT TO COMMEMORATE THE HOLOCAUST (PBS)
(Narrator).....1994
SMITHSONIAN'S GREAT BATTLES OF THE CIVIL WAR (THE LEARNING CHANNEL)
(Host).....1995
OUR LOVE IS HERE TO STAY (SHOWTIME)
(Director).....1995

RADIO

JULIUS CAESAR (L.A. Theatre Works/BBC Radio/KCRW Production)
(Actor).....1995

**SELECTED SUMMARY OF RICHARD DREYFUSS'
RECENT PUBLIC SERVICE ACTIVITIES**

"Citizen Participation"

- L.A. WORKS. Co-Founder. One of L.A.'s premiere public action centers that organizes community service projects throughout the Los Angeles area, recruiting volunteers from the entertainment, corporate, non-profit and arts communities. April, 1991.
- Americorps, Cal Poly Pomona. Keynote speaker at a state conference of Americorps members, faculty and supporters. August, 1995
- 1994 Krinsky Lecture, Pomona College. Delivered an address to students, faculty and community. April, 1995.
- Commonwealth Club, San Francisco. Speaker at prestigious forum for San Francisco community and business leaders. Broadcasted nationally over NPR affiliates. December, 1994.
- Show Coalition & Town Hall, Los Angeles. Moderated a drug policy panel, which included some of the nation's experts on drug policy reform, as well as Colombian Drug Czar Gustavo de Greiff. July, 1994
- Town Hall of California, Los Angeles. Speaker at prestigious forum for Los Angeles community and business leaders. October, 1993.
- Clinton Presidential Campaign. Numerous personal and media appearances as well as speeches and rallies on behalf of the campaign, in Los Angeles, New York and Ohio. 1992.
- Commission on National Service, Los Angeles. Gave formal testimony on the importance of national and community service. December, 1992.
- American Magazine Conference, Naples, Florida. Keynote speech before editors and publishers from most major North American magazines. October, 1991.
- Social Venture Network, Santa Cruz. Speech to organization of corporate leaders concerned with social responsibility. February, 1991.
- Citizen Action, Midwest Academy Retreat, Chicago. Speech before nationwide workshop of community organizers. August, 1990.
- People for the American Way, North Carolina. Speech. March, 1990.

"Middle East/Jewish Affairs"

- Imagining the Peace: Alternative Futures for the Middle East. Co-creator of a forum for academic teams from the Middle East (Israeli, Syrian, Jordanian, Egyptian, Palestinian), to explore scenarios for possible future co-existence in the region.

- "C-TV." Producer of an educational video for the Close Up Foundation that teaches civics to 5-8th graders. 1988.
- "Funny, You Don't Look 200." Producer and creator of a one-hour prime time special for ABC TV, commemorating the bi-centennial of the Constitution. October, 1987.

Chicago Children's Choir
Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602
312 849 8300
312 849 8309 fax



BACKGROUND INFORMATION

The Chicago Children's Choir has achieved a reputation as one of the nation's best young choral ensembles. Recently called "one of Chicago's musical treasures," the Choir is known for its broad, multilingual repertoire which includes spirituals and folk songs as well as standard high-voice and four-part music from around the world. The Choir has performed with the Chicago Symphony Orchestra and Chorus, the Grant Park Symphony and Chorus, the Chicago Civic Orchestra, Chicago Youth Symphony Orchestra, the Joffrey Ballet, and the Wheaton Symphony.

The Choir has also developed an international touring reputation. In June 1995 the Choir traveled along the Great Lakes with concerts in Toronto and Stratford, Canada as well as Macinac Island; while during July 1994 the Choir toured Russia and Warsaw and performed in the Capella Hall in St. Petersburg, and with the Preobrajhenie Children's Choir in Moscow, and the Ekaterinburg Municipal Boys Choir in Ekaterinburg. In June 1993 the Choir traveled to Mexico City and performed concerts with the Carlos Chavez National Youth Symphony Orchestra. In 1992 the Choir toured Japan with the Chicago Youth Symphony Orchestra. Together they were hailed by the Japanese press as "the best America has to offer."

The Chicago Children's Choir was founded in 1956 by the late Reverend Christopher Moore at the First Unitarian Church in Hyde Park as a way to bring children from diverse ethnic, cultural, and economic backgrounds together to strive for a common goal - to make beautiful music. Reverend Moore envisioned a choir with a repertoire as diverse as its singers, with equal emphasis given to outreach to Chicago's youth and to artistic excellence.

Today the Chicago Children's Choir is a multiracial, multicultural children's choir dedicated to making a difference in young people's lives through musical excellence. The Choir's tuition-free programs extend well beyond the acclaimed Concert Choir, serving over 2,000 young people ages 4-18. The In-School outreach program provides elementary music education and performance opportunities for children in more than 35 Chicago schools. The After-School program provides choral and performance training at graduated skill levels in five neighborhood-based locations.

Chicago Children's Choir
Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602
312 849 8300
312 849 8309 fax



Sheronna Laki Ragin has been a member of the Chicago Children's Choir since 1990. She attends Dunbar High School and is also a member and section leader of the school's Advanced Choir. Sheronna is a member and treasurer of the R. Nathaniel Dett Jr. Club Music and Allied Arts organization. Very active in community and civic organizations, Sheronna is a member of the Guild Girls where she works in the food pantry and in nursing homes. She is also a choir member and Jr. usher at her church. Sheronna has been nominated to attend the Women in Engineering Minority Program at Southern Illinois University this summer that she will participate in upon returning from a 4-week long tour to South Africa along with the Chicago Children's Choir. Sheronna is 15 years old and lives on the south side of Chicago with her grandparents and her sister Khalia, who is also a member of the Chicago Children's Choir.

APR-22-1996 19:41

Remarks by Joel Hernandez

Hello, my name is Joel Hernandez and I am twelve-years-old. Every Tuesday after school, I go to the South of Market Cultural Center. It is an art center near my house, located in South of Market, East-side of San Francisco. Highway 101 is over our roof. I walk a half a block from my home to get there, under the highway.

At the South of Market Cultural Center, I can help make a mural for the city which is really fun— and I can write poetry with WritersCorps. Poetry relaxes my mind. My mind needs this after a long day of school. Sometimes my classroom at school is so full of confusion and disorder that I feel like getting into trouble so I can be sent home. (But I don't.) In the studios with my art teachers I can learn how to express myself better.

If kids didn't have a place like the cultural center to go to after school, they could be out somewhere their parents didn't know about. Or they could be watching TV and playing video games. Becoming a couch-potato doesn't help their lives, but writing does.

APR-22-1996 19:41

My Soul*Joel Hernandez, age 12*

My soul is like something with the sun trapped inside.
My soul is tasty and chewy like bubble gum.
My soul is like a pizza being cut in pieces.
My soul is a flower but there's a bee taking its power.
My soul wishes it had a mind of its own.
My soul wishes it could ride a bike around a garden.
If my soul could talk it would say, "I'm finally free!"
My soul is like something with a dream trapped inside.

My Home ✓

My home is as dirty as my neighbor's bird cage.
My home is a cage for me.
In the morning it is as cold as Antarctica
and in the afternoon, it is as hot as the sun.
When we are cleaning up, it is as big as a jungle
and as dirty as a jungle.
My home is as old as George Washington.

-- Joel Hernandez, 12

William E. Strickland, Jr.

William Strickland presently serves as Executive Director of the Bidwell Training Center, Inc., located in Pittsburgh, Pennsylvania. The center concentrates on the provision of technology-based job training for dislocated and disadvantaged citizens of the region. Mr. Strickland has developed programs in conjunction with IBM, Heinz USA, Bayer USA, PPG Industries, and Alcoa, among other corporations.

In addition to his responsibilities at Bidwell, he serves as Executive Director of the Manchester Craftsmen's Guild, an arts apprenticeship training program for inner-city public school students. This training has resulted in the successful placement of minority students in undergraduate school programs.

Mr. Strickland is a practicing ceramic artist and lectures frequently on the subject of arts and economic development. He holds a Bachelor of Arts degree from the University of Pittsburgh, where he is also a candidate for a Master of Arts degree in Diplomatic History. Mr. Strickland was an airline pilot with Braniff International and holds a captain's rating and full certification on turbo jet aircraft as second officer, a position he held with Braniff for more than a year.