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Maestro Rostopovich, cellist
Sarah Wolfenson

Thank you to supporters and special
friends of the Kennedy Center

Trustees' Circle and 100 Club Donors Honored at the White House

President and Mrs. Bush hosted a special evening at the White House on April 22 for members of the 100 Club and the Trustees' Circle, two new leadership groups whose members have contributed more than \$3 million to the Kennedy Center. The funds will support the Kennedy Center's artistic programming and its nationwide education and public service programs.

"It is a pleasure," said President Bush, "for us to be here tonight sharing in a dream of President Kennedy's. JFK yearned to see an America that valued the arts as much as business or science or politics. Tonight, in a sense, we pay tribute to that vision. And to all of yours. You're here," he continued,

"because you believe in the Kennedy Center's vital and exciting and enjoyable work. And you've given of yourselves to endow its future and this nation's."

The new fund-raising efforts have been spearheaded by the Trustee Development Committee, headed by Dina Merrill Hartley; by William A. Schreyer, chairman and CEO of Merrill Lynch & Co., Inc.; and by Kennedy Center Chairman James D. Wolfensohn, who earlier that day said, "When I asked the Congress last year for major support for the Kennedy Center's accu-



Pianist Sara Wolfensohn, cellist Mstislav Rostropovich, and President Bush

culated deficit and building operations, I promised that I also would lead a reinvigorated private fund-raising effort to support the Center's artistic programming. Today we applaud the corporations, individuals, and foundations that have made this extraordinary commitment to the Center and its mission of national programming and education."

At the White House, the guests were treated to a recital by National Symphony Orchestra Music Director Mstislav Rostropovich, who, accompanied by Sara Wolfensohn on the piano, played

works by Marcello, Weber, Gershwin, Tchaikovsky, and his own Humoresque.

At press time, 26 corporations, 17 individuals, and one foundation had made commitments to the new programs, totaling approximately \$3 million in new revenues.

Those interested in becoming part of the Trustees' Circle or 100 Club should contact Barbara Hall (202/416-8051) or Marc Breslaw (202/416-8070), Directors of Development, The Kennedy Center, Washington, DC 20566.

X 6218

TO: CAROL
BYMIREFM: CATHY
FENSTON**Mstislav Rostropovich**

The current season is Music Director Mstislav Rostropovich's 14th at the helm of the National Symphony Orchestra, as well as the Orchestra's own 50th season. Rostropovich's leadership is among the longest and most impressive of those of current music directors of major American orchestras. In addition to the commemorations mentioned above, 1990 marked the 50th anniversary of his debut (at the age of 13 in Slavyansk) and the 25th anniversary of his debut with the National Symphony Orchestra.

Last year saw a burgeoning of the National Symphony's international reputation under Rostropovich's direction. Highlights have included the National Symphony's first tour to the USSR (an event covered by the world's media, as it was Maestro Rostropovich's first trip back to the Soviet Union since his departure in 1974) its third tour to Japan, as well as four recent recording releases.

Other major achievements during his tenure with the National Symphony Orchestra include: extensive touring of the United States and abroad, several critically acclaimed recordings, seven years of nationally broadcast concerts (the first in the Orchestra's history) and several televised concerts, all leading to greatly enhanced national and international recognition of the National Symphony Orchestra's artistry. Under Maestro Rostropovich's guidance, the Orchestra has commissioned works by some of the world's most distinguished composers and has begun, with the Sidney L. Hechinger Foundation, a commissioning project designed to create new orchestral works, with special encouragement given to American composers. The first of the Hechinger Commissions, Stephen Albert's Symphony RiverRun, won the 1985 Pulitzer Prize for Music. For his many achievements, but particularly for accomplishments with the National Symphony, Maestro Rostropovich was named Musical America's 1987 Musician of the Year.

His personal career is extraordinary and has been distinguished by an enviable diversity, bringing him recognition as conductor, cellist, and pianist; as one of today's most important catalysts for the creation of contemporary music, and as one of the world's most outspoken defenders of human rights. His 60th birthday was celebrated with gala concerts and festivals in Washington, New York, Boston, Paris, London, and Tokyo, as well as a musical cruise in the Mediterranean. Among the recent accolades that have been showered upon him are Knight Commander of the Most Excellent Order of the British Empire, Officer's Cross of the Order of Merit of West Germany, Commander of France's Legion of Honor, membership in the Academy of Arts of the French Institute, often called "the Forty Immortals," and, from the United States, the Presidential Medal of Freedom.

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WASHINGTON

THE WHITE HOUSE

Maestro Rostropovich's career as conductor began in the Soviet Union in 1961. He was active in this capacity throughout the USSR and Eastern Europe for many years before making his United States conducting debut in 1975. On October 4, 1977, he became music director of the National Symphony Orchestra, which today has taken a place among America's finest orchestras, a fact largely attributed to his leadership. Critics on four continents have praised the "transformation" of the National Symphony during his tenure.

As cellist, Maestro Rostropovich's artistry has been recognized for five decades. Considered by many to be the world's greatest living cellist, he has recorded virtually the entire cello repertoire and has inspired some of this era's finest composers to create works especially for him.

As pianist, Maestro Rostropovich has often accompanied his wife, the acclaimed soprano Galina Vishnevskaya, in recital. His extensive discography also includes many performances in that role, and together they have toured the globe.

In all his performing areas, Maestro Rostropovich has been one of today's most positive forces for the creation of contemporary music. The list of those who have written for him is enormous, including Shostakovich, Prokofiev, Britten, and Bernstein. Through his inspiration the existing solo cello repertoire has been vastly increased. As conductor and as cellist, he is viewed as a leading interpreter of the works of Shostakovich and Prokofiev, with whom he shared personal as well as professional relationships. He also had a close association with Benjamin Britten, and was for many years an artistic director of the Aldeburgh Festival. Currently he is president of the Evian Festival in France.

Maestro Rostropovich's musicianship has earned him numerous awards. His recordings have brought him the world's most coveted recording prizes, including the Grammy Award and the Grand Prix du Disque. He holds more than 30 honorary degrees, and 18 different nations have lavished more than 60 major awards upon him. Prior to leaving the USSR in 1974 on an exit visa, he had received the Stalin Prize, had been named a People's Artist of the USSR, and was a recipient of the Lenin Prize, the nation's highest prize. At the Moscow Conservatory he taught for 26 years, and at the Leningrad Conservatory for seven. At the latter institution he was made Honorary Professor.

Maestro Rostropovich has devoted many performances in support of humanitarian efforts around the world. Among his many recent benefit concerts were five performances in Europe and the United States to aid the Armenian earthquake relief efforts. In recognition of his services to human rights, Maestro Rostropovich received the 1974 Annual Award of the International League of Human Rights and the 1985 Albert Schweitzer Award.

It was his efforts on behalf of humanitarian causes (particularly his defense of dissident author Alexander Solzhenitsyn), that caused Rostropovich to be exiled from the USSR in 1974. 1990 saw a triumphant vindication: in January of that year his citizenship and that of his wife Galina Vishnevskaya were restored by a special act of the Presidium of the Supreme Soviet, and, in August, the same body voted to reinstate the citizenship of Solzhenitsyn.

February 1991



PUBLIC AFFAIRS/MARKETING/ADVERTISING

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To: Carol Blymire
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Carol -

The materials are coming by messenger.

My phone is 416-8430;
FAX 416-8421.

Laura

Washington, DC 20566-0001

Phone: 202 416 8420

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The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



WASHINGTON, D.C. 20566-0001
202 416-8000
FAX 202 416-8205

TO: Carol Blymire
FROM: Laura Longley
DATE: April 15, 1991
RE: April 22 White House Reception for the
Kennedy Center - President's Remarks

Carol,

Thanks for your patience and for inviting our input.

I'm sending via messenger today the following materials:

"The Dream"--This is a section of a report on the Kennedy Center prepared by James D. Wolfensohn in response to a request from Governor Sununu in February 1990. As the document unfolds, specific requests were made of the Administration, which the Administration subsequently supported. I am sure you know that the Administration's support resulted in unprecedented support on Capitol Hill for relief of the Center's long-accrued debt. Details are given in the Annual Report (noted below).

One of the important aspects of the Sununu document --and the resulting initiatives under James Wolfensohn's chairmanships--has been to demonstrate the private support for the Center through increased giving.

The April 22 reception recognizes this new commitment: 19 corporations, 17 individuals, and one foundation, have made commitments to two new leadership efforts for a combined total of approximately \$3 million in new funds to be received over a three-year period. These new fund-raising efforts have been led by Kennedy Center Chairman James D. Wolfensohn, the Trustee Development Committee, headed by Dina Merrill Hartley, and William A. Schreyer, chairman and CEO, Merrill Lynch & Co., Inc.

"Video Talking Points" document--This memo was to brief Chairman James Wolfensohn on key points about the Center's role as the national center for the performing arts and its new national vision. See "Finance and Fund-Raising" on where new initiatives with

the private sector fit into an emerging private/public partnership for the Center's programming and building operations.

New Kennedy Center Corporate Fund brochure--in support of the corporate campaign to boost private corporate giving to the national center for the performing arts. Wolfensohn's letter and Corporate Fund Chairman William Schreyer's lay out some useful points.

Draft of Mobil Op-Ed piece (due to run shortly): This piece again gives context on the private support issue, and also should give you some idea of what's important artistically in the Center's programs in the coming year. What they don't go into great detail on--given that Exxon is the sponsor--is the TEXAS FESTIVAL AT THE KENNEDY CENTER.

Since the President and Mrs. Bush are Honorary Chairpersons of that Festival, he/she might like to note it, perhaps in a reference to upcoming programming that fulfills the Center's national mission. Press releases on the Texas Festival are also included.

Annual Report: This copy went to the printer Friday. I'm including it only because it gives you the complete rundown on the Wolfensohn agenda, the new federal funding, and the past year's activities in several key areas, particularly programming.

Mstislav Rostropovich, cellist, bio

Sara Wolfensohn, pianist, bio

Reminder: Our Congressional Trustees are expected to be there:

Senator Mark Hatfield
Senator Edward M. Kennedy
Senator George J. Mitchell
Representative Joseph M. McDade
Representative Charles Wilson
Representative Sidney R. Yates

cc: Marc Breslaw Barbara Hall, Gerry Otrema

THE DREAM

1. The nation's capital deserves a performing arts center which is renowned nationally and internationally. It should be part of the heartbeat of the nation. It should be daily proof that this Administration and the Congress care about its cultural history, its cultural diversity, and that they wish to see the best preserved and performed and honored in the nation's capital so that the heritage can be passed to future generations. Each year regional or state groups should perform at the Center--to be recognized by the Congress and the Administration. Other nations should send their best performers and creative talent to Washington, for it is here that the nation can receive the best of other lands.

2. Kennedy Center should stand for excellence. It should establish standards. It should be alive and take risks on the young and the talented. It should be confident in the fact that by performing the best in the arts, by encouraging the creative in our society, by educating the youth, and by enhancing the cultural diversity in our land, the Kennedy Center is playing a unique role in proving to the nation and to the world that we care about our culture and our children. We must show that we are aware that spiritual and cultural values make us civilized and enrich the lives of our citizens.
3. The Kennedy Center should not be regarded as in competition with any of the performing arts organizations or theatrical complexes in the nation. It should work with artistic centers throughout the country on joint initiatives in programming and in presentations and in providing a venue for a national recognition of the performing arts. While the Center is not involved in presenting the full spectrum of the performing arts, it can and should work with local national and international bodies to present coordinated programming of an innovative and unique kind. For example; a tribute to Latin/American culture in music theater and dance, a tribute to Mozart's 300th Anniversary in 1992 with performances of orchestral chamber music, instrumental, and operatic performances, a festival of the best in American drama with the greatest American actors of the day. The existing management of the Center has many ideas. They should be encouraged to work together and with outside producers and presenting organizations to develop innovative programs.
4. Several times each year there should be a festival of the performing arts for a state or city in the nation. Once or twice each year there should be an international festival built around a great performing arts organization like the Vienna Opera, La Scala or the Berlin Philharmonic. New works of American creative writers and composers should be commissioned for initial Washington performances. Young actors, dancers, and musicians should be given scope to perform at the Center as a recognition of their talents.
5. The education program should be broadened, deepened, and more clearly defined in terms of its objectives. There should be clear national and local goals developed in close cooperation with national, regional, and local educational bodies. The Kennedy Center should develop the best education programs and, by its leadership set standards for others to follow. Absolutely nothing is more important than educating our youth.

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6. More members of the minority communities must be attracted to participate every night at the Kennedy Center. The Center must set out to attract a broader audience by a combination of education, free or subsidized tickets and arrangements to welcome first time visitors to the Center to make them feel at home. Kennedy Center must strive to develop an audience that is rich in its cultural diversity and age distribution.
7. The Center must be alive. Youth has to be attracted, not only to school concerts, but also to programs geared to those who have left school and are in the early years of their working or college lives. Special programming is needed for this as well as subsidized seating.
8. The Washington community must become more involved. The Kennedy Center is both a national and a local institution. By virtue of its governance established under the framework of the Smithsonian, and with the Presidential appointment of Members of the Board of Trustees and Board of Advisors, there are few locals actively involved in the top of the Center. Ways must be found to make Washingtonians feel it is their Center as well as the nation's Center. Their involvement is crucial for audience development as well as for fundraising.
9. Most important of all, the Kennedy Center must stand for excellence, setting the highest standards for creativity for encouraging our young both as creators, performers and as members of the audience. The Kennedy Center must be as significant to Washington as the Bolshoi Theater is to Moscow.

(Magazine Calendar Description)

REVISED 3/25/91



TEXAS FESTIVAL
AT THE KENNEDY CENTER

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS
James D. Wolfensohn, Chairman

JUNE 1991 TEXAS FESTIVAL AT THE KENNEDY CENTER--WASHINGTON D.C.
Georgette Mosbacher, Festival Chairman

From June 11-22 the Texas Festival at the Kennedy Center, chaired by Georgette Mosbacher, celebrates the entire spectrum of the rich culture and lively arts of Texas. Presentations include the Houston Ballet in a world premiere of a Paul Taylor ballet with music of the Andrews Sisters, Fort Worth Ballet, Rosa Guerrero International Folklorico, Eduardo Montemayor's Ballet Fantasia Espanola, Dallas Black Dance Theatre; two theatrical productions--In The West and Camp Logan; the movie Giant and other films, and a variety of music--Dallas Symphony and pianist Alexei Sultanov, Thouvenel String Quartet, Chamber Players of Austin, Texas Boys Choir, a Gospel Choir, and popular artists including the Accordion Kings, Ray Benson's Asleep at the Wheel, the trio of Angela Strehli, Marcia Ball and Lou Ann Barton, Bells of Joy, Bobby Blue Bland, C.J. Chenier and the Red Hot Louisiana Band; Guy Clark, Albert Collins, Rodney Crowell, Jim Cullum and his Jazz Band, Joe Ely, Jimmie Dale Gilmore, Nanci Griffith, Butch Hancock, Little Joe Hernandez, Sara Hickman, Tish Hinojosa, Robert Earl Keen, Jr., Kris Kristofferson, Delbert McClinton, Willie Nelson, Cris O'Connell, Darden Smith, Texas Playboys, Texas Tornados, Townes Van Zandt, Jerry Jeff Walker, Katie Webster and Kelly Willis.

Who: Individual performers and troupes from Texas

What: Symphony, chamber music, bands, choral music, gospel, folk, pops, ballet, dance, theater, films, multi-media, exhibits, authentic Texas food, Festival Ball--free and paid events.

Where: Concert Hall--2,759; Eisenhower Theater--1,142; Public Spaces; Terrace Theater--513; American Film Institute Theater--224

When: June 11-22, 1991; **Performances:** 40 +/-; **Budget:** \$2-2.5 million

c/o The Kennedy Center, Washington, D.C. 20566

(202) 416-8000 Administration

(202) 467-4600; (800) 444-1324 Tickets and Information

PRESS ONLY, CONTACT: Mary Johnson (202) 416-8445, Media Relations



TEXAS FESTIVAL
AT THE KENNEDY CENTER

RELEASED 2/13/91
UPDATED 2/22/91

**KENNEDY CENTER CHAIRMAN JAMES D. WOLFENSOHN AND
RON HADDOCK, TEXAS FESTIVAL CORPORATE FINANCE CHAIRMAN,
ANNOUNCE SPONSORS FOR TEXAS FESTIVAL AT THE KENNEDY CENTER**

WASHINGTON, DC, and DALLAS, TX, February 13, 1991--Kennedy Center Chairman James D. Wolfensohn and Ron Haddock, Texas Festival Corporate Finance Chairman, today announced the corporations, foundations and individuals joining Exxon--the major corporate sponsor of the Texas Festival at the Kennedy Center--in support of the first state festival at the nation's center for the performing arts June 11-22.

In making the announcement James Wolfensohn said, "One of the major roles of the Kennedy Center is to bring to national attention the finest artists from every corner of our country. With Texas, we chose a very big corner. Thanks to the success of our ongoing fund-raising efforts in Texas," he added, "I am proud to announce that we will be able to bring an appropriately rich array of outstanding artists to the Festival to represent this great state."

Ron Haddock said, "As the corporate campaign reaches its final stages with more than 90 percent of its \$2 million goal reached, I would like to express my gratitude to the companies that have committed to the success of the Texas Festival at the Kennedy Center. It is rewarding to be able to announce such an impressive list of corporate sponsors."

NOTE: Corporate, Foundation, Individual and other gifts are listed on the following two pages.

- more -

Texas Festival at the Kennedy Center - Donors/2

The following gifts were announced in October and November 1990:

- \$500,000 given by Exxon, the major corporate sponsor of the Texas Festival at the Kennedy Center
- \$220,000 (estimated income) from the Rosewood Crescent Endowment Fund established by Kennedy Center Trustee Caroline Rose Hunt
- \$100,000 from FINA (of which Haddock is president and CEO) to underwrite, in part, the production of Houston playwright Celeste Bedford-Walker's play, Camp Logan. In addition, the company is providing in-kind support for the Festival fund-raising effort.

In addition, the following gifts have been pledged to support the Texas Festival at the Kennedy Center:

Two new gifts of \$100,000 have been secured--one from OxyChem and the other from EDS (for support of the June 19 "Juneteenth" Gospel program).

Four \$50,000 pledges have been made--two of these are from Union Pacific Resources and the Dallas Cowboys. In addition to \$50,000, J.C. Penney, Inc. will lend the Center its "Texas Lifestyle Exhibit" for display during the Festival. Southwestern Bell Telephone has pledged support to underwrite a June 16 double bill featuring the Rosa Guerrero International Folklorico and Eduardo Montemayor's Ballet Fantasia Española.

Many companies are contributing \$25,000 or more. These are Vinson & Elkins; Halliburton Foundation, Inc.; Shell Oil Company; American General Corp.; Godwin, Carlton & Maxwell; Tandy Corp.; Oryx Energy Company (whose gift is designated for an evening of Tejano music), Dresser Foundation, Inc., and Phillips Petroleum Co.

Additional corporate contributors include: Mesa Limited Partnership; Ernst & Young; ARCO; The Staubach Co.; GTE Southwest, Inc.; Goldman, Sachs, & Co.; Levenson, Levenson & Hill; KPMG Peat Marwick; Houston Chronicle; Austin Industries, H.E. Butt Grocery Co., Collmer Semiconductor, Inc.; The First Boston Corp.; Wilmer, Cutler & Pickering, Thompson & Knight; Pennzoil Co.; TransAmerica Criterion; Johnson & Gibbs, P.C.; Alexander & Alexander of Texas, Inc.; Frito-Lay, Inc.; McKinsey & Company, Inc.; Grace Energy Corp.; Randall's Food Markets, Inc.; Baker & Botts; HCB Contractors, and Enserch Corp.

Texas Festival at the Kennedy Center - Donors/3

Foundation grants include \$150,000 pledged by **The Brown Foundation, Inc.**, to commission a new work choreographed by Paul Taylor for the Houston Ballet using music by the Andrews Sisters. (The Brown Foundation grant is contingent upon the Kennedy Center raising the balance of funds needed for this new production.) The Houston Ballet will give the world premiere (June 20) and three additional performances at the Center during the Texas Festival. This work is the first to result from the Kennedy Center's new ballet commissioning project involving six American companies and choreographers.

Also supporting the festival are **The Eugene McDermott Foundation, Strake Foundation, Trammel Foundation, El Paso Community Foundation and Lanward Foundation.**

Individuals are also contributing to the Festival. Generous gifts have been made by **Caroline Rose Hunt and Mrs. Wesley West**, with additional gifts received from **John and Arlene Dayton, John Cox, Jim Boldrick, Earle Craig, Zuma Renaud and Roy A. Baze**, among others.

Two campaigns targeting individuals are being launched this month: "Texans in Washington," chaired by Sally and Buck Chapoton and Dorothy and Bill McSweeny, had a successful kick-off February 4 at the home of Sylvia de Leon and Lynn Coleman with Texas Governor Ann Richards in attendance; chairpersons in cities across Texas will be hosting events over the next two months to share the story of the Texas Festival with their friends and colleagues.

The Festival also has been supported by a \$25,000 gift from the **American Bicentennial Presidential Inaugural Committee.**

Many corporations, foundations and individuals supporting the Festival are making gifts specifically to enable a performing group or individual artist from their own city to participate. El Paso sources, for example, have earmarked gifts for the presentation of the Rosa Guerrero International Folklorico, while Midland fund raisers have been bringing in gifts to support the Thouvenel String Quartet.

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TEXAS FESTIVAL
AT THE KENNEDY CENTER

RELEASED 2/13/91
UPDATED 3/12/91

TEXAS PLAYBOYS, C.J. CHENIER, RODNEY CROWELL, NANCI GRIFFITH,
WILLIE NELSON, JERRY JEFF WALKER, MANY OTHERS
IN TEXAS FESTIVAL AT THE KENNEDY CENTER

El Paso's Rosa Guerrero International Folklorico, San Antonio's Ballet
Fantasia Española, Midland-Odessa's Thouvenel String Quartet,
Chamber Soloists of Austin, Plus the Film "Giant" on Main Stages

"Texas Roadhouse Cafe" Presents Kaleidoscope of
Famous Texans from All Parts of State in Unique Western Swing,
Tejano, Country, Gulf-Style Cajun, Blues, and Folk Music

AUSTIN, TX, and WASHINGTON, DC--Texas Governor Ann Richards and James
D. Wolfensohn, chairman of the Kennedy Center, today announced the
diverse Texas artists and groups who will appear at the national
center for the performing arts in Washington, D.C., during the Texas
Festival at the Kennedy Center--the first festival to celebrate the
lively arts of an entire state.

In making the announcement Governor Richards said, "I care about
the arts. Not only do I tell this to Texans, now I can tell the world
as well. The Texas Festival at the Kennedy Center is our opportunity
to showcase Texas talent--and this is important because not only does
it feed our spirits, but it is good for business. With the Kennedy
Center's Texas Festival, we are going to put Texas on the cultural
map."

"One of the major roles of the Kennedy Center is to bring to
national attention the finest artists from every corner of our
country," said Chairman Wolfensohn. "With Texas, we have chosen a
state rich in talent and diversity. We are very proud to share this
initiative with a great and enthusiastic state."

The current schedule for the June 11-22 Texas Festival at the
Kennedy Center, listed by theater and subject to change, begins on the
following page. (Note--Texas hometowns and/or cities of residence are
in parentheses.)

- more -

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Washington, D.C. (202) 416-8310

The Texas Festival at the Kennedy Center is being made possible through the generous support of corporations, foundations and individuals. Exxon, the major corporate sponsor, is supporting the Festival with a leadership gift of \$500,000. An estimated \$220,000 generated by the Rosewood Crescent Endowment Fund, established by Kennedy Center Trustee Caroline Rose Hunt, is being made available to the Festival. Other major gifts secured by Texas Festival Finance Chairman Ron Haddock include \$100,000 plus in-kind support from FINA, and \$100,000 each from OxyChem and EDS. A pledge of \$150,000 from The Brown Foundation, Inc. will make possible a world premiere ballet from the Houston Ballet. (The grant is contingent upon the Kennedy Center's raising the balance of the necessary funds for the new production.) Additional gifts and specific artistic sponsorships are detailed in the accompanying release and performance directory.

TEXAS ROADHOUSE CAFE (200 seats) POPULAR MUSIC
(in the Kennedy Center's rooftop Encore Cafe)

An innovative Texas Roadhouse Cafe, set up on six festival nights in the roof-level Encore Cafe and featuring Texas food and drink, will present a broad spectrum of Texas musical styles, including Western Swing, Tejano, Country, Cajun, Blues, and Folk.

- June 12--Country: Jerry Jeff Walker (Austin) and Kelly Willis (Austin)
- June 13--Blues/Rock: Delbert McClinton (Fort Worth) and the Antone's of Austin team of Angela Strehli (Fort Worth), Marcia Ball (Austin) and Lou Ann Barton (Fort Worth)
- June 14--Zydeco (a mixture of Cajun and Rock styles)/Blues/Rock: Clarence "Gatemouth" Brown (Orange); C.J. Chenier (Port Arthur) and the Red Hot Louisiana Band (which is really from Texas), plus Katie Webster (Houston)
- June 16--Contemporary Folk/Country: Sara Hickman (Dallas); Darden Smith (born in Brenham, lives in Austin); Joe Ely (born in Amarillo/lives in Lubbock)
- June 19--Folk/Country: Townes Van Zandt (Houston); Guy Clark (born in Monahans/lives in Houston); Robert Earl Keen, Jr. (born in Houston/lives in Bandera) Butch Hancock, (Lubbock), Jimmie Dale Gilmore (Lubbock)
- June 20--Western Swing: Seven original members of Bob Wills' Texas Playboys: Johnny Gimble (Tyler); Leon Rausch (Arlington); Herb Remington (Houston); Eldon Shamblin (Amarillo); Bob Boatright (Mansfield); Tommy Perkins (Oklahoma City, OK); Curly Hollingsworth (Waco)
plus Asleep at the Wheel (Austin), Chris O'Connell (Austin); Jody Nix (Big Spring)

CONCERT HALL (2,750 seats) -- CLASSICAL, GOSPEL and POPULAR MUSIC

A spirited finale to the Texas Festival will be "A Night of Texas Songs and Songwriters" in the Concert Hall on Saturday, June 22, featuring five-time Grammy winner Willie Nelson (of Austin), Rodney Crowell (Houston), and Nanci Griffith (born in Seguin/lives in Austin). Making special guest appearances on the program will be Texas' leading Tejano singer, Little Joe Hernandez (El Paso), Kris Kristofferson (Brownsville) and Guy Clark (Monahans/Houston). This Concert Hall program and the Roadhouse performances will be videotaped on high-definition television by Rebo High Definition Studio of New York City.

Earlier in the Festival, the Kennedy Center Concert Hall will host a richly textured evening of Gospel music in a traditional celebration of "Juneteenth" on June 19 (sponsored by EDS), the day of emancipation celebrated by Black Texans since the freeing of the slaves. This program will feature such performers as Bells of Joy (Austin) and a special Texas Exe's Gospel Choir. Led by The Rev. Donald Vails, the choir members are Texans living in the Washington metropolitan area. Other Festival attractions in the Concert Hall are the previously announced Dallas Symphony Orchestra with Alexei Sultanov, the 1989 winner of the Van Cliburn International Piano Competition (June 15), and the Texas Boys Choir (June 16).

TERRACE THEATER (500 seats) DANCE, THEATER, CLASSICAL & POPULAR MUSIC

Two separate programs in the Center's Terrace Theater are also cast in the Roadhouse spirit. The first, on June 15 (sponsored by Oryx Energy Company), features Tejano music, derived from the special mix of musical cultures found at the Texas-Mexico border, with the Texas Tornados (San Antonio), whose members include accordionist Flaco Jimenez, keyboardist/singer Augie Meyers, guitarist/singer Doug Sahm, and singer/guitarist Freddy Fender. The Tornados will be joined by singer/songwriter Tish Hinojosa (San Antonio). On June 17, a full evening of Texas Blues brings balladeer Bobby Blue Bland (Houston) and guitarist/singer Albert Collins (born in Leona/lives in Houston) to the Terrace.

TERRACE THEATER, continued

Also in the Terrace, a double bill (sponsored by Southwestern Bell Telephone) with the brilliantly costumed **Rosa Guerrero International Folklorico** (El Paso) and **Eduardo Montemayor** and his **Ballet Fantasia Española** (San Antonio) will show the excitement and drama of Hispanic and Mexican dance on June 16. Another double bill on June 18 features the internationally known **Thouvenel String Quartet**, artists-in-residence with the Midland-Odessa Symphony since 1977, and five members of the **Chamber Soloists of Austin**.

Previously announced Texas Festival Terrace Theater presentations are the play **Camp Logan** by Houstonian Celeste Bedford-Walker (three performances June 20-22 sponsored by FINA) and **In the West** from Austin's Big State Productions, a theater piece portraying a variety of Texas characters (three performances June 12-14).

EISENHOWER THEATER (1,142 seats) FILM and DANCE

The 1956 color and Cinemascope film adaptation of novelist Edna Ferber's **GIANT** won an Oscar for director George Stevens. A fictional chronicle of several generations of a wealthy Texas family, the movie stars Rock Hudson, Elizabeth Taylor and James Dean. On June 11 in the Eisenhower Theater, a beautiful print from George Stevens, Jr.'s private collection will be shown (with intermission). After the movie, the audience moves to the Roof Terrace for a barbecue and Western dancing. (Washingtonians unschooled in the two-step can sign up for lessons offered at the Kennedy Center on four consecutive Mondays beginning April 29; call 202/416-8300 for details.) The previously announced Texas Festival events in the Eisenhower Theater are two performances by the **Fort Worth Ballet** (June 15-16) and four performances by the **Houston Ballet** (June 20-22). The Houston Ballet's program includes a world premiere ballet choreographed by Paul Taylor to music of the Andrews Sisters. It is the first commission to result from a new Kennedy Center commissioning project involving six American ballet companies and choreographers.

TEXAS FESTIVAL FIESTA (Saturday, June 15, Noon to 6 p.m.) OUTDOORS

The Kennedy Center, on Saturday, June 15, from noon to 6 p.m., invites the public to attend a grand Texas-style fiesta. Free entertainment by the **Accordion Kings** (who perform Polkas, Conjunto from the Texas-Mexico border, Zydeco and Cajun music) and the **Jim Cullum Jazz Band** (San Antonio) will issue from stages placed around the Center's grounds. The Accordion Kings, who include numerous individuals and groups, were brought together by Texas Folklife Resources to highlight the musical history of the accordion in various ethnic settlements in Texas. Plenty of room for dancing will be provided.

The public is also invited to come on down with their string instruments--banjos, fiddles, guitars--for a fun and festive country and western **Pickin'Jam**. In addition to all this music and dancing, any of a number of different Texas cuisines and beverages will be available for purchase from booths on the Center's lawns. For those who prefer seated dining, Restaurant Associates' **Encore Cafe** and **Roof Terrace Restaurant** at the top of the Kennedy Center will provide authentic Texas dining with the assistance of a guest chef from Texas.

TEXAS FESTIVAL EDUCATION EVENTS

Three free events to enhance the audiences' enjoyment of Texas Festival productions are planned by the Kennedy Center Education Department: a June 14 discussion of the origins of the theater piece **In The West** by director Jim Fritzier; a June 20 discussion and demonstration given by Ben Stevenson, artistic director of the **Houston Ballet**, and members of the company; and a June 21 presentation of the history and inspiration for **Camp Logan** by its playwright, Celeste Bedford-Walker. These events are free to ticketholders.

AMERICAN FILM INSTITUTE THEATER (224 seats) TEXAS FILMS

Showings of films with Texan themes are scheduled throughout the June 11-22 Festival in the American Film Institute Theater.

(Note: A schedule will be provided at a later date.)

PRESS ONLY, PLEASE CONTACT: Mary Johnson or Kelley Ryan (202) 416-8440
Kennedy Center Media Relations

FOLLOWING IS A CHRONOLOGICAL SCHEDULE, UPDATED MARCH 6, 1991, WITH DATES AND ARTISTS SUBJECT TO CHANGE.



TEXAS FESTIVAL
AT THE KENNEDY CENTER

EMBARGOED UNTIL:
11 A.M., EST,
October 4, 1990

**EXXON GRANTS MAJOR SUPPORT TO
JUNE TEXAS FESTIVAL AT THE KENNEDY CENTER;
KENNEDY CENTER ANNOUNCES MAINSTAGE ATTRACTIONS
Texas' Many Ethnic Heritages To Be Displayed Over Two-Week Festival**

DALLAS--The John F. Kennedy Center for the Performing Arts today announced that Exxon will be the major corporate sponsor of the Texas Festival at the Kennedy Center. The national performing arts center also announced the Texas artists and arts groups who will perform on its main stages during the June 1991 festival.

The Exxon gift of \$500,000 was announced by Kennedy Center Trustee Caroline Rose Hunt, who was the first to support the festival with a pledge of approximately \$220,000--the amount of interest expected to accrue in the Rosewood Hotels/Crescent Endowment Fund by June 1991. Kennedy Center Chairman James D. Wolfensohn joined Hunt in thanking Exxon president Lee Raymond for Exxon's lead corporate gift, which will make it possible to bring Texas performing arts and artists to national attention.

Said Wolfensohn, "We extend our deepest thanks to Exxon--and to Caroline Hunt, who brought Exxon and the Kennedy Center together. This generosity

- more -

makes it possible for us to pursue our plans for this national showcase of the richly diverse culture of Texas. It is our hope that Exxon's generous gift will set the pace for the further private giving needed to insure the festival's success."

Wolfensohn then went on to announce the first flight of Texas artists who have been selected to perform on the Center's main stages during the June 1991 festival:

- Houston Ballet, which under the artistic direction of Ben Stevenson has risen to the forefront of American ballet, will give the world premiere of a new Paul Taylor ballet--the first new ballet to be created under the auspices of the Kennedy Center's recently announced ballet commissioning project. That project will bring six new ballets to the Kennedy Center over the next four years. (Four performances in the Eisenhower Theater, June 20, 21, 22.)
- Fort Worth Ballet has experienced enormous growth in recent years under the artistic direction of Paul Mejia, who is assisted with the Balanchine repertoire by his wife, the American prima ballerina Suzanne Farrell. (Two performances in the Eisenhower Theater, June 15, 16.)
- The Dallas Symphony, one of the nation's leading orchestras, is now celebrating its 90th year, and its second sold-out season in its new Morton H. Meyerson Symphony Center. The orchestra will appear under the baton of its distinguished music director, Eduardo Mata. (One performance in the Concert Hall, June 15.)
- The Texas Boys Choir, a double winner of the coveted Grammy Award and an internationally loved ensemble, is fluent in both the classical and folk-song repertoire. (One performance in the Concert Hall, June 16.)
- Camp Logan (Mountaintop Productions) is a fact-based play written by Celeste Bedford-Walker about the 1917 uprising of the all-black 24th Infantry Regiment after its members could no longer endure the harassment of the townspeople of Houston where it was stationed. (Three performances in the Terrace Theater, June 15, 16, 17.)

- In The West (Big State Productions), is a series of 18 monologue portraits that illuminate the Southwestern spirit. Texan Jim Fritzler's production was created in response to an exhibit of Richard Avedon's photography. (Three performances in the Terrace Theater, June 12, 13, 14.)

The Texas Festival at the Kennedy Center, the first state arts festival to be held at the national performing arts center, will also include a Juneteenth Celebration, a Gospel Music Concert and a Country and Western Music Concert in the Concert Hall. The Terrace Theater will host chamber music, Mexican folk dance, Spanish dance, modern dance and contemporary music. Special arrangements are also being made to present Texas performers in the Center's Encore Cafe in the evening. All of these performers--as well as the many groups displaying the varied ethnic heritages of Texas who will be presented in a free, six-hour, open house extravaganza--will be announced later this month. In addition, films with a Texas theme to be shown during the festival will soon be listed. Details on the planned television gala will also be released as soon as possible.

A distinctive festival logo featuring the universally recognized symbol of Texas, the "lone star," with a howling armadillo, the Southwest's indigenous nocturnal animal, has been created by Bozell Inc., of Dallas, to symbolize the festival. The logo will appear in many guises throughout the year, heralding news of the Texas Festival at the Kennedy Center.

PRESS ONLY, PLEASE CONTACT:

Mary Johnson (202) 416-8445
Kennedy Center Media Relations
Washington, D.C. 20566

Dancie Perugini Ware Public Relations
(713) 224-9115 (Houston)

October 4, 1990



WILLIAM A. SCHREYER

CHAIRMAN

AND CHIEF EXECUTIVE

OFFICER

MERRILL LYNCH & CO., INC.

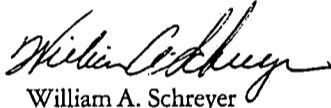
For 20 years, the Kennedy Center has stood as a national and international symbol of excellence in the arts. It represents the best that we can be as a people—honoring the treasures of our past and holding the promise of our future.

More than 25 million people have enjoyed performances at the Kennedy Center. But the impact of the Kennedy Center extends far beyond its doors. Through its education and public service programs, through its touring performances and broadcasts, the Kennedy Center has reached audiences numbering in the hundreds of millions in America and around the world.

By supporting the Kennedy Center, we make an investment in our own future: in our children's education, in our stature as a nation, and in our place in history.

As chairman of the Kennedy Center Corporate Fund, I am proud to offer my support and that of Merrill Lynch to our national performing arts center.

I hope that you will join me.


William A. Schreyer

JAMES D. WOLFENSOHN

CHAIRMAN

JOHN F. KENNEDY CENTER

FOR THE

PERFORMING

ARTS

The Kennedy Center was built on a dream—a dream to create, in America's capital city, a national performing arts center to rival any other in the world. It would honor and encourage our country's most gifted artists, teach our children the value of beauty, and carry the message and the joy of the arts to all Americans.

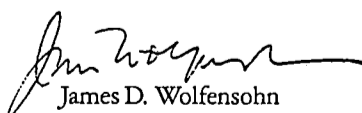
Today the Kennedy Center has a new dream—to set new standards of excellence not just in the arts but in the presentation of the arts, and to be the best-managed cultural organization in this country.

We are working toward this goal today, and our success has been measurable. At the same time, we are working to develop model education programs that will benefit not just our children, but our children's children; to illuminate and preserve our own rich cultural heritage through state, regional, and international festivals of the performing arts, and to make the best of the arts available to the broadest possible audience through the medium of broadcast.

To accomplish these goals, the Kennedy Center must depend upon major private sector support, of which the Corporate Fund is a vital part. This year, the Kennedy Center Corporate Fund has been expanded to include a new "100 Club." To date, more than 25 members of the American business community have joined the "100 Club" by making a minimum donation of \$100,000 payable over a maximum of three years. To those in this group, we offer recognition at performances, entertainment within the Center, and access to all of our activities. I urge you to join them.

Your contribution to the Kennedy Center Corporate Fund encourages excellence, honors our country's best, and creates a legacy for our children.

Few gifts can do so much.


James D. Wolfensohn





In 1990, the Kennedy Center faced financial crisis: a \$17 million deficit, facilities in serious need of repair and refurbishment, and funding—primarily from corporate and private donors—that was inadequate to cover operating losses.

The Kennedy Center sought and was granted a Congressional appropriation of \$14.9 million to help reduce the Center's accumulated deficit and an additional \$14.4 million for essential building repairs.

Efforts to turn the Kennedy Center's financial situation around had already begun even before the Congressional appropriation was approved. A thorough management study was undertaken, with a resulting plan for reorganization designed to improve the Center's operating efficiency at both the administrative and programming levels. A national study of arts education programs has been initiated to build on the best and to create programs that will serve as models for cultural institutions across the country. New signage and communications programs have been installed to make the Center more accessible to all segments of the public. A new focus was given to the commercial viability of the Center's presentations, in keeping with the Center's goals of increased accountability and profitability.

Like most arts institutions, the Kennedy Center cannot rely on ticket sales alone to cover its operating expenses. While increased efficiency and cost-cutting measures can help to reduce the Center's operating deficit, it is only through sustained and substantial private support that the Kennedy Center can continue to set new standards of excellence in its programs.

In setting and meeting the highest goals for efficiency, accountability, and administrative excellence, the Kennedy Center seeks to make America's national performing arts center the best-run cultural organization in this country—an organization as deserving of your support as the artistry which it presents.

SETTING
NEW
STANDARDS
OF
EXCELLENCE

PASSING
ON
THE LEGACY
OF
THE ARTS



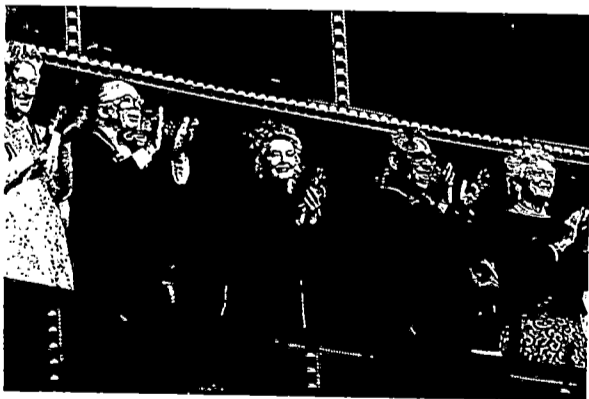
Since opening its doors in 1971, the Kennedy Center has taught a generation of American children the value of beauty—opening young eyes and ears to the joy of great performances, encouraging curiosity and creativity, providing role models, and seeding the dreams of young artists and young audiences alike.

Creating model programs that reach far beyond the doors of its theaters, the Kennedy Center preserves the legacy of the arts for America's young people. Your contribution to the Corporate Fund is an investment in their future.

CARRYING
THE
DREAM
ACROSS
AMERICA

Carrying the message of the arts has been part of the Kennedy Center's mission for 20 years. In annual television broadcasts seen by millions, the Kennedy Center Honors have brought home the life work of our greatest living creators and performers—in moving ceremonies that remind us of the richness of our culture and the abundance of our gifts.

More recently, the Kennedy Center has begun an ambitious series of state and regional festivals designed to bring our nation's best to our nation's capital for the world to see and admire. The 1991 Texas Festival will focus national attention on the arts and artists of the Lone Star State in the Center's first state festival.



Since its opening in 1971, the Kennedy Center has presented on its six stages the best of the performing arts from America and around the world. Now plans are underway to fully develop the Kennedy Center's "seventh stage," television, to deliver to the broadest possible audience

the best the arts have to offer. This is one part of the Kennedy Center's dream. Your contribution to the Corporate Fund can make it a reality.

DRAFT 3
OP-ED KENNEDY CENTER
S.L. DEY
4/9/91

Revised/SL
4/9/91

CARRYING THE DREAM ACROSS AMERICA

There's no place within the heart of a nation where its timeless ideals and aspirations are revealed more fully than in its arts. Music, theater and dance convey the vision of a nation's culture and the values it embodies. Twenty years ago the John F. Kennedy Center for the Performing Arts opened its doors with this mission: to carry the message of the best of this nation's arts -- and the world's -- to all Americans.

What began as a fragile dream -- to build, in the nation's capital, a national performing arts center the equal of any in the world -- is now a flourishing reality. Over the years the various stages of the Center have unveiled one major artistic event after the other: the world's outstanding ballet companies and innovative contemporary dance groups; great orchestras -- including its own National Symphony Orchestra -- and great soloists; dramatic new plays and major musical theater.

Consider this season alone. The smash hit The Phantom of the Opera comes to the Center in late May. The following month the Center launches an ambitious series of state and regional festivals showcasing our nation's rich cultural diversity. Next year will bring a Festival of the Americas and, drawing on the world for inspiration, a German Festival celebrating the unification of East and West Germany.

This October through next June, audiences will be dazzled by the Soviet Union's legendary Kirov Ballet plus five more great companies, among them The Royal Danish Ballet, the American

Ballet Theatre and the Dance Theatre of Harlem. The two others, America's Ballet West and Pacific Northwest Ballet, will premiere works commissioned by the Center as part of its efforts to develop emerging talent.

On the other side of the footlights, the Center has been innovative in its education and public service programs. This spring the Imagination Celebration Children's Arts Festivals enthralls school and family audiences alike in 12 cities across the U.S. as well as down under in Sydney, Australia. The American College Theater Festival helps aspiring young students improve their playwriting and acting skills. And under the Center's auspices, the Arts Centers and Schools Institute brings together performing arts centers and school districts to nurture the arts in classrooms across America.

The Kennedy Center does all this and much, much more. It's an impressive list of programs, but while building operations enjoy federal support, offering the best of the arts from across the nation and around the world requires private funding--more money than comes from ticket sales alone. That's why the Corporate Fund was created. It's an alliance of business executives who work with Kennedy Center Chairman James D. Wolfensohn and William A. Schreyer, Corporate Fund chairman, to raise money to support the Center. Mobil and many other companies have given since the Center opened. Perhaps your company will also want to help. To find out more, please write The Corporate Fund, The John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566.

By supporting the Kennedy Center, you'll be helping to carry the experience and the joy of the arts to all Americans.



91 APR 12 AM 10:03

Date: 12 April 1991

FACSIMILE COVER PAGE

TO

Name: Carol Blymire

Location: White House

Telephone Number: () _____ FAX Equipment Number: () 456-6218

FROM

Name: Peter Fay

Location: Performing Arts Library

Telephone Number: () 416-8783 FAX Equipment Number: () 416-8786

IF THERE ARE PROBLEMS IN TRANSMISSION:

Please Call: _____ Telephone Number: () _____

Messages (if any): _____

1 of 3 pages

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



WASHINGTON, D.C. 20566-0001
202 416-8000
FAX 202 416-8205

FACT SHEET

The Building

Architect Edward Durell Stone

Size 630 feet long, 300 feet wide, 100 feet high Grand Foyer (location of the Robert Berks bust of President John F. Kennedy); Hall of States; Hall of Nations

Theaters

Eisenhower Theater
1971
Seating 1,100; wood panelled interior; gifts from Canada, Cyprus, Egypt, and Mexico

Opera House
1971
Seating 2,200; red and gold decor; gifts from 22 African nations, Austria, France, Iran, Ireland, Japan, and Sri Lanka

Concert Hall
1971
Seating 2,700; white and gold decor; gifts from Argentina, Denmark, Great Britain, Israel, Norway, and Switzerland

Terrace Theater
1979
Seating 500; silver and rose decor; gift from the government and people of Japan.

**American Film
Institute Theater**
1973
Seating 220

Theater Lab
Seating 380

Performing Arts Library 1979

A performing arts reference facility operated jointly with the Library of Congress.

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



WASHINGTON, D.C. 20566-0001
202 416-8000
FAX 202 416-8205

The John F. Kennedy Center for the Performing Arts James D. Wolfensohn, Chairman

As the national center for the performing arts, the Kennedy Center is a living presidential memorial mandated by Congress to present and produce the finest performing arts from this country and abroad.

Since it opened in 1971, the Center has come to symbolize our nation's regard for the performing arts and to serve as a dynamic national resource contributing to the cultural enrichment of the United States. Through its diverse presentations and its nationwide education programs, the Center gives millions of Americans a chance to learn about and enjoy live performances. The Center recognizes American accomplishment in this field by bringing the finest performing arts programs from all over the country to its stages and into the national spotlight. Hundreds of talented Washington-area artists perform at the Kennedy Center each year as well, and the Center is the home of the National Symphony Orchestra, the American Film Institute, and the Washington Opera. Annually, the Kennedy Center actively assists and encourages both aspiring artists and established performers through a number of annual musical and theatrical competitions. The Kennedy Center also has the nation's largest half-price ticket program, made available each year to more than 100,000 eligible students, senior citizens, persons with permanent disabilities, enlisted military personnel, and others on fixed low incomes.

Presenting more performing arts than any other single institution in the United States, the Kennedy Center is the largest cultural facility of its kind, housing six theaters of varying sizes, designed to offer exceptionally fine acoustics, sight lines, and technical capacities, with performances and other events offered every day of the year.

October 1990

Music

The National Symphony Orchestra made international headlines this year with its historic tour of the Soviet Union, sponsored by Armand Hammer and the Armand Hammer Foundation, Pepsico Inc., Procter & Gamble Fund and the United States Information Agency, with ongoing support from the John F. Kennedy Center for the Performing Arts. In musically superb, emotionally charged performances in Moscow and Leningrad, Maestro Rostropovich and the Orchestra earned glowing reviews like this one in *The Washington Times*: "This performance by Mstislav Rostropovich and the National Symphony Orchestra will go down in history as one of the great events of our culture. The musicians and their music covered in glory the name of the United States of America." The excitement of that visit was also communicated to audiences across the United States through a documentary, *Soldiers of Music: Rostropovich Returns to Russia*, which aired on PBS and will be released internationally.

As musical ambassadors for the Kennedy Center and the nation, the NSO also embarked on tours of Europe, sponsored by Northern Telecom, and Japan, sponsored by Chase Manhattan Corporation. In addition, three of the Orchestra's members traveled to the Persian Gulf to perform for U.S. armed forces stationed there.

At home, the NSO played a key role in the tributes accorded to the late Leonard Bernstein, whose association with the Kennedy Center dated from the Center's opening gala performance of Bernstein's *Mass* in 1971. Screenings of *West Side Story*, a free concert by the U.S. Army Band, and other events led up to the National Symphony Orchestra's tribute performances of Bernstein's music, conducted by Music Director Mstislav Rostropovich.

The Orchestra, now in its 60th season, has also paid tribute to previous music directors throughout the year and has welcomed such distinguished guest artists as flutist James Galway, violinist Joshua Bell, pianist Alicia de Larrocha, and conductors Yuri Temirkanov, Sir Neville Marriner, and Kurt Sanderling. In June, the Orchestra traveled to the Casals Festival in Puerto Rico, where it was, for the fourth consecutive year, the resident orchestra of the Festival.

Among the many honors received by Maestro Rostropovich during the year was the Columbia University Ditson Conductor's Award for contributions to the advancement of American music. In addition, Rostropovich and the Orchestra were nominated for a Grammy Award for their recording of *Boris Godunov*.

Other musical events of note included the inauguration of the Terrace Concerts Jazz Series, with performances and commentary devoted to such masters of this great American art form as Duke Ellington, Thelonius Monk, and Jelly Roll Morton. The popular Saturday evening series played to capacity crowds in the Terrace Theater.

The Center's Friedheim Award for composition again drew international attention. This year the Friedheim, which *The New York Times* has called "one of the most prestigious prizes an American composer can win," was awarded to William Kraft and Ralph Shapey, who tied for first place in the competition.



THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

PUBLIC AFFAIRS/MARKETING/ADVERTISING

TELEFAX TRANSMISSION

91 APR 18 10:03

To: **Carol Blymire**

Telefax Phone Number: 202-456-6218

From: Laura Longley

Date: April 18, 1991

Number of Pages (including cover sheet): 1



Sometimes I forget the obvious. Did I mention that it would be appropriate for the President to mention Jim Wolfensohn, Kennedy Center Chairman and his leadership that has brought forward these new initiatives?

*Ack.
Wol
Dirk M H
Wm Schl
Congress
100 Club
New club man*

Washington, DC 20566-0001

Phone: 202 416 8420

Telefax: 202 416 8421

FINANCE AND FUND-RAISING:

In the areas of finance and fund-raising, I will look back on 1990 as the year we began to set our financial house in order.

Thanks to the support of Congress, we were able to set aside most of a long-accrued deficit and begin to address the Center's serious repair needs.

It was also the year we looked hard at how we spend money, and how we can become more cost-conscious and cost-efficient. And we looked at how and from whom we seek private support.

To develop our fund-raising potential, this year we have launched new leadership organizations--

- * the 100 Club for corporate leaders and
- * the Trustees Circle for individuals--

as well as an annual fund, with a first annual benefit for the Kennedy Center.

We have vigorously pursued funds in Texas in support of our first state performing arts festival--the Texas Festival at the Kennedy Center.

Meanwhile, we continue to look to the Kennedy Center Honors, the National Symphony Orchestra Ball and Show House, and many other activities throughout the year to assist in fund raising.

EDUCATION

In education, we have been exploring the best ways possible for the Kennedy Center to stimulate the arts of this nation now and into the future through the education of people of all ages, but particularly our young people.

In 1990 alone, more than **6 million people nationwide** were reached by the Kennedy Center's education and public service programs.

- * **Kennedy Center Imagination Celebration Children's Arts Festivals** delighted school and family audiences in 12 American cities as well as in Sydney, Australia
- * The **Kennedy Center's American College Theater Festival** brought the dream of a **national spotlight** to more than 18,000 young actors.
- * **Cultural Consortium**--In one of the Center's most innovative programs, we joined with the Smithsonian Institution and the Library of Congress, with Washington's schools and recreation leaders to launch a summer "Culture Corps" internship program, in which young people from urban Washington conceived and designed a program to promote young people's use of the city's vast cultural resources.
- * **"Arts Centers and Schools" Institute**--A new Kennedy Center initiative which brings together **performing arts centers** and their **school districts** from all around the country to learn how arts organizations and their schools can bring the arts into the classroom through **teacher education**.

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Laura



WASHINGTON, D.C. 20566-0001
202 416-8000
FAX 202 416-8205

VIDEO TALKING POINTS--6 to 7 minutes, two complete takes

Hello. I am **James Wolfensohn**, chairman of the John F. Kennedy Center for the Performing Arts, our nation's center for the performing arts.

The Kennedy Center was **built on a dream--a dream to create, in America's capital city, a national performing arts center to rival any other in the world. It would**

- * **honor and encourage our country's most gifted artists,**
- * **teach our children the value of beauty, and**
- * **carry the experience and the joy of the arts to all Americans.**

Today the Kennedy Center has a **new dream--to set new standards of excellence not just in the arts but in the presentation of the arts, and to be the best-managed cultural organization in this country.**

We are working toward this goal today, and I am happy to say that **our success has been measurable.**

In 1990, when I accepted the challenge of becoming chairman, the Kennedy Center faced **financial crisis:**

- * **a \$17 million deficit**
- * **facilities in need of serious repair and**
- * **funding--primarily from corporate and private donors--that was inadequate to cover operating losses.**

Today things are looking up:

- * **The Center sought and received unprecedented Congressional support to reduce the deficit and initiate appropriate levels of support for building operations.**
- * **A thorough management study was undertaken.**

- * A national study of arts education programs was initiated and a re-focus of the Center's arts education programs was begun.

At the same time, we are working

- * to develop model education programs that will benefit not just our children, but our children's children;
- * to illuminate and preserve our own rich and diverse cultural heritage through state, regional, and international festivals of the performing arts, and
- * to make the best of the arts available to the broadest possible audience through the medium of broadcast.
- * to serve as a creative force in the performing arts by collaborating with other cultural institutions on new commissions and the presentation of emerging artists

Like most arts institutions, the Kennedy Center cannot rely on ticket sales alone to cover its operating expenses.

While increased efficiency and cost-cutting measures can help to reduce the Center's operating deficit, it is only through sustained and substantial private support that the Kennedy Center can continue to set new standards of excellence in its programs.

In setting and meeting the highest goals for artistic and administrative excellence, the Kennedy Center seeks to make America's national performing arts center the best-run cultural organization in this country--an organization as deserving of support as the artistry which it presents. ~

(FOUR Separate 1- to 1.5-Minute Takes)

PROGRAMMING

On our stages, we seek to present our nation's--and the world's--finest artists while we reflect and stimulate the diverse cultural life of America.

We are striving to accomplish this through our presentations on the Center's six stages--

from the world's outstanding ballet companies to innovative contemporary dance groups, from great orchestras, including our own **National Symphony Orchestra**, to great soloists, from dramatic new plays to major musical theater.

State and regional festivals afford us with wonderful opportunities for highlighting our nation's cultural diversity. We are launching a series of festivals with the **Texas Festival at the Kennedy Center**, bringing more than 500 exceptional artists from Texas to the Kennedy Center for two weeks of performances.

We will be focusing on other states and regions in the future and will also look to the world for inspiration. Our current plans call for a **German Festival** and a **1992 Festival of the Hemispheres**.

We also are stimulating arts activity nationally through our artistic commissions and program sponsorships. For example:

In our ballet commissioning project of six new works involving six dance companies, we have (among others)

- * a new work by **Paul Taylor** underway for the **Houston Ballet**, which will premiere at the Center, and
- * a new work by **John Neumeier** for **Ballet West**

Meanwhile, through our Education program, we recently commissioned:

- * dance works by **Alwin Nikolais** (Nick - o - lie) and **Erick Hawkins**
- * several new plays for young people
- * and we are collaborating with the **Metropolitan Opera** in a program called "**New Opera for New Ears**." The first two people with whom we are talking are **Carly Simon** and **Elvis Costello**.

For audiences of all ages, we are supporting the production of new American plays through our **Fund for New American Plays**, which boasts the Pulitzer- and Tony-Award-winning **Heidi Chronicles** among the new works it has helped to launch.

ORGANIZATION / quality / service / community:

To make the Kennedy Center the **best-run cultural organization** in the country, we are taking several major steps, which include:

- * a **thorough review of our management**, with a reorganization and the establishment of several new key positions
- * the establishment of **quality** as central to our vision for the center in its **programming, its management, its relationships with patrons and donors, the community, other institutions, and the nation**

We are aiming to achieve a level of **customer service** commensurate with the Kennedy Center's high artistic standards.

Also, through a **new local board**, we are seeking to strengthen our ties with the Washington community, so we may better serve the needs of Washington artists, young people, and the community as a whole.

Programming: On stage and beyond

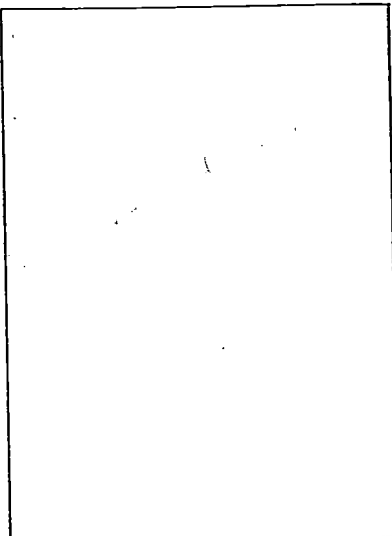
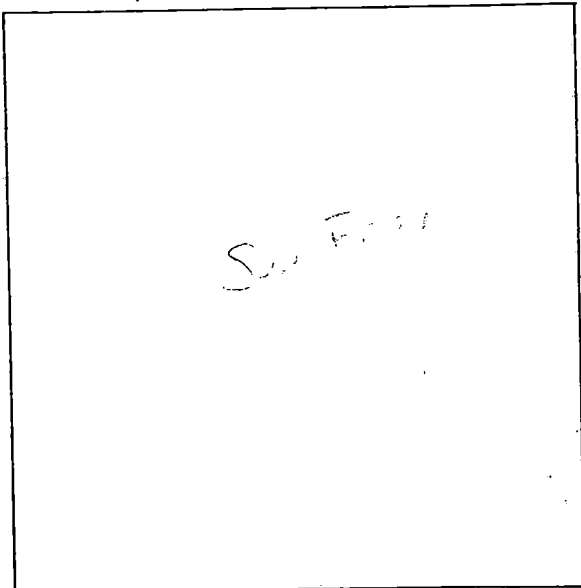
To present the best of the performing arts from America and around the world, to illuminate the extraordinary diversity of American culture, to develop the audiences of the future, to encourage new artists and to support the creation of new works—these were the dreams of the Kennedy Center's founders for the national center for the performing arts. In the past year, we saw those dreams come to life in brilliant performances on the Center's stages.

Dance

From the gala celebration of American Ballet Theatre's 50th Anniversary to the ground-breaking contemporary choreography of Mark Morris's Monnaie Dance Group, the Center's dance season brought a breathtaking array of companies. We welcomed back the Australian Ballet and London's Royal Ballet, each returning for the first time in more than a decade. Japan's Matsuyama Ballet made its Kennedy Center debut. Among the American companies featured were Dance Theatre of Harlem, San Francisco Ballet, Hubbard Street Dance Company, and the powerful performance art of Urban Bush Women.

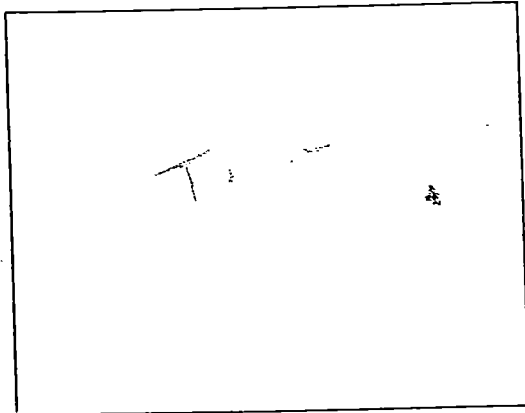
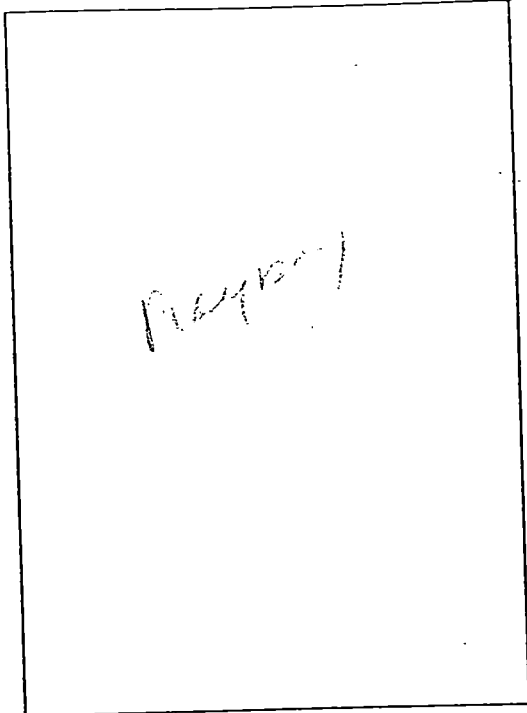
Looking ahead, the year to come will bring new works to the Center's dance stages through an innovative commissioning program funded in part by the National Endowment for the Arts, the Lila Wallace-Reader's Digest Fund, Inc., and the Brown Foundation. The program, developed by the Kennedy Center, will support the creation of six new ballets for American regional companies, each of which will re-

ceive its world premiere at the Kennedy Center and eventually be shared with all six participating companies. The first of these, a new work by Paul Taylor created for Houston Ballet, will be performed at the Texas Festival in June 1991.

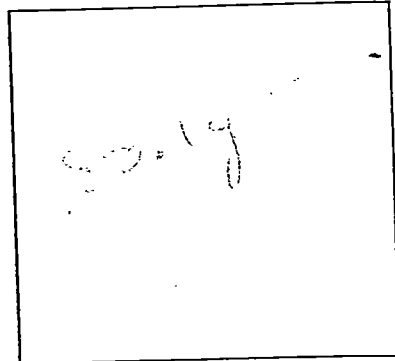


Theater

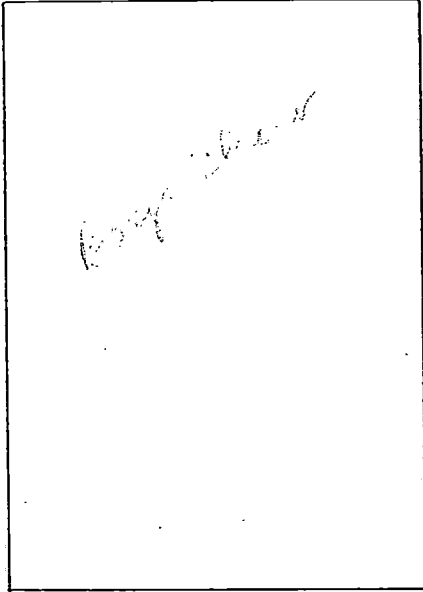
Drawing on both the international and the burgeoning regional American theater scenes, the Kennedy Center presented Ireland's legendary Abbey Theatre in a critically acclaimed production of *The Playboy of the Western World*; the Goodman Theatre's ethereally beautiful *She Always Said, Pablo* and the hard-hitting musical on ghetto life, *Project!*, both representing Chicago's prolific theater community; and from the "third-smallest town in Texas," the quirky, comic holiday hit, *A Tuna Christmas*. The Kennedy Center also hosted such New York successes as



Grand Hotel, The Musical; the delightful farce *Lend Me a Tenor*; the roller-skating blockbuster *Starlight Express*; and the inspiring South African musical *Sarafina!* The current season also saw the presentation of the new play *Lucifer's Child*, starring Julie Harris, and *The Heidi Chronicles*, the award-winning comedy whose creation was supported by the Center's Fund for New American Plays.



Looking ahead...



Much of this year has been spent planning the multi-cultural, multi-media Texas Festival at the Kennedy Center, funded by Exxon and many other generous donors from Texas. The first of many such festivals, the Texas Festival will highlight the rich cultural diversity of the American Southwest with a dazzling collection of theater, dance, music, and film from the Lone Star State. The box office opening for the festival saw enthusiastic crowds sampling a taste of Texas with food, live entertainment, and special events—and resulted in a near sellout of many of the performances, which will begin in June 1991.

Other festivals in the planning stages include a German Festival and a 1992 Festival of the Americas.

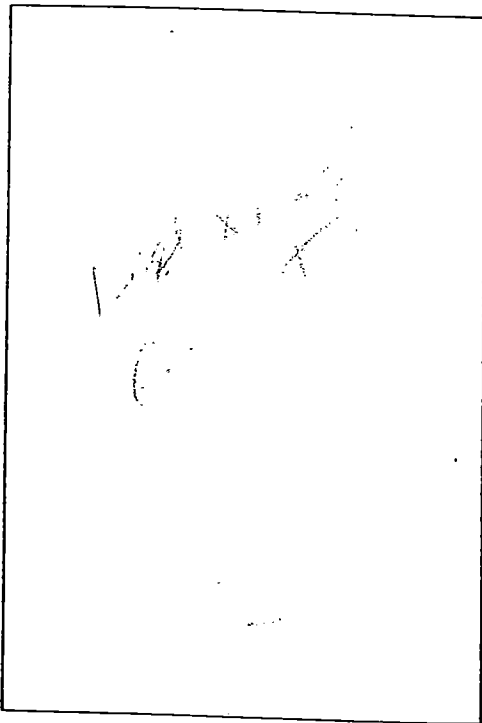


Education

Insuring a future for the arts through the audiences of tomorrow

As the nation's performing arts center, the Kennedy Center's impact—and responsibility—extends far beyond its doors. It reaches across America and into the future. Perhaps nowhere is this responsibility more keenly felt or this goal more truly achieved than in the Center's education programs.

In the past year alone, more than six million people were reached through the efforts of the Kennedy Center Education department. With the support of the U.S. Department of Education, the Center helped to bring the arts into the classroom for more than five million American schoolchildren through the efforts of its Alliance for Arts Education, a network of hundreds of teachers, education administrators, lawmakers, and concerned individuals in 45 states.



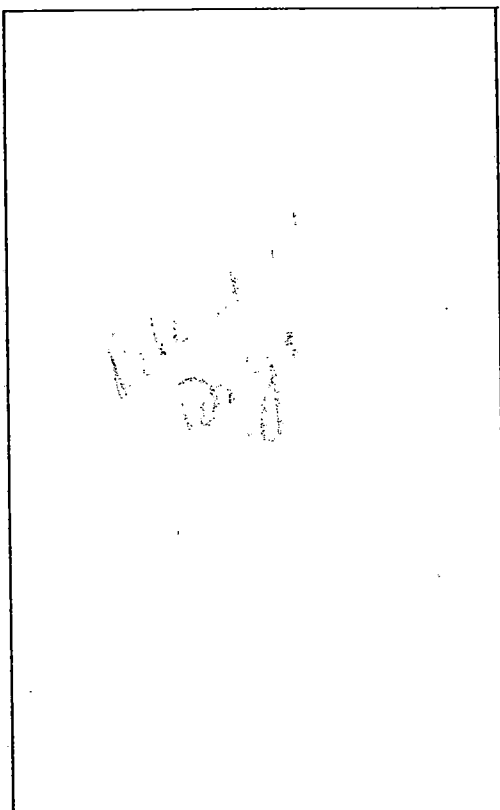
The American College Theater Festival brought the dream of a national spotlight to more than 18,000 students and 2,200 faculty members representing 550 schools. The festival, which culminates in a week of free performances at the Kennedy Center, also sponsored numerous awards programs in playwriting, design, criticism, and acting and cosponsored the Shenandoah Valley Playwrights Retreat.

More than 500,000 young people and their families attended performances of the Kennedy Center Imagination Celebration, the national children's arts festival which presented a month of performances at the Center and traveled to 12 U.S. cities and Australia.

More than 90,000 Washington-area young people and their families enjoyed 200 free or low-cost performances by the Kennedy Center Theater for Young People, and 900 aspiring young actors and authors participated in acting classes and playwriting workshops.

The Kennedy Center Theater for Young People this year established its Traveling Young Players, a troupe of multi-talented, multi-ethnic young actors who will travel the Washington area presenting free performances at such locations as the Children's Hospital, the National Zoo, and Andrews Air Force Base.

In conjunction with performances at the Center, the Kennedy Center's Educational Services program presented workshops and other educational events for 7,600 secondary school students, 1,400 teachers, and 11,000 other adults during the year.



The National Symphony Orchestra Education Program gave 93,568 area residents the opportunity to attend specially priced concerts designed to introduce elementary and secondary school students and their families to the music of a symphony orchestra. Under the leadership of the Orchestra's Affiliate Artist Conductor, Randall Craig Fleischer, the Young People's Concerts have served as a model program for other orchestras, several of which have asked to use NSO programs and scripts. In addition, the NSO Young Soloists' Competition, now in its 18th season, added nine winners to its ranks, each of whom will perform with the NSO. Apprenticeships and scholarships for advanced music students, a high percentage of whom are from ethnic

minority groups, continue to be offered annually.

Teaching new audiences the value of the arts is just one of the goals of the Kennedy Center's education programs. Creating new works for these and future audiences is also a priority. The past year's Kennedy Center Education commissions included plays by James Still (*Amber Waves*) and Mary Hall Surface (*The Reluctant Dragon*) and a new work created especially for young audiences by the renowned choreographer Alwin Nikolais. The Kennedy Center is also collaborating with the Metropolitan Opera in a program called "New Opera for New Ears."

In creating model programs in arts education, the Kennedy Center has become a national leader. One such far-reaching program currently being developed is the institute for "Arts Centers and Schools: Partners in Arts Education." Funded in part by a grant from the Toyota USA Foundation, this ambitious program brought together the staffs of 14 regional arts centers and their neighboring school systems to study the Kennedy Center's education programs as models for their own. Institute participants saw the Kennedy Center's events in action, examined how they are planned, implemented, and administered, and now have the opportunity to explore potential applications in their own centers.

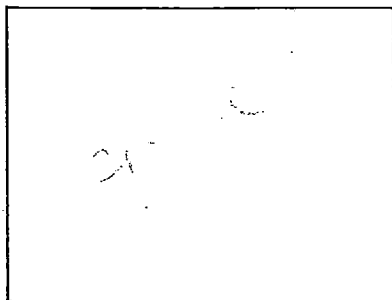
Community Outreach

Bringing the arts home

The world knows the Kennedy Center as America's national performing arts center. But Washington knows the Kennedy Center as a place for great performances—a place that brings the arts home.

In an effort to better serve its hometown audiences, the Kennedy Center has initiated major new programs designed to represent the arts and artists of Washington on its stages. This year will see the formation of a new local board composed of Washington's arts, business, and education leaders whose mission will be to oversee the Center's efforts in this regard.

The Kennedy Center's education programs have served a generation of Washington-area young people and their families. The past year saw new initiatives in this field, including the innovative "Culture Corps" internship program, which brought together a group of 62 young people from urban Washington to explore the city's vast cultural resources. The success of this program has prompted the development of a year-round "Cultural Passport Program," which is intended to increase attendance and participation by the District's young people and their families in the activities of the city's cultural institutions. The Kennedy Center is joined in this project by Very Special Arts and its fellow members of the Washington, D.C. Cultural Consortium, which include the D.C. Public Schools, the D.C. Department of Recreation and Parks, the Kennedy Center, the Library of Congress, National Gallery of Art, the Smithsonian Institution, and the National Park Service.



Bringing Washington's artists to the Kennedy Center stages has long been a goal of the Center. The "Washington, Front and Center!" program, begun four years ago, was expanded this year, presenting four performances of local choreographers, dancers, musicians, and international artists who have made Washington their home.

The past year has also seen the birth of the New Young Performers Series, a collection of free recitals by talented young musicians representing schools in the District, Virginia, and Maryland. These noontime concerts, held in the Grand Foyer, are sponsored by the Kennedy Center Office of Cultural Diversity Affairs. Also new this year is the National Symphony Orchestra's Young Artists' Showcase series, presenting winners of the Young Soloists' Competition in concerts that both highlight local talent and provide an accessible introduction to classical music.

Perhaps the most visible of the Center's programs that focus on its hometown role is the Open House Arts Festival, which is made possible through the work of the volunteers of the Friends of the Kennedy Center. This tremendously popular annual event turns the Center "inside-out" with a day-long, Center-wide celebration of the arts and artists of Washington. The 1990 Open House welcomed dozens of performers and an audience of more than 50,000 people.

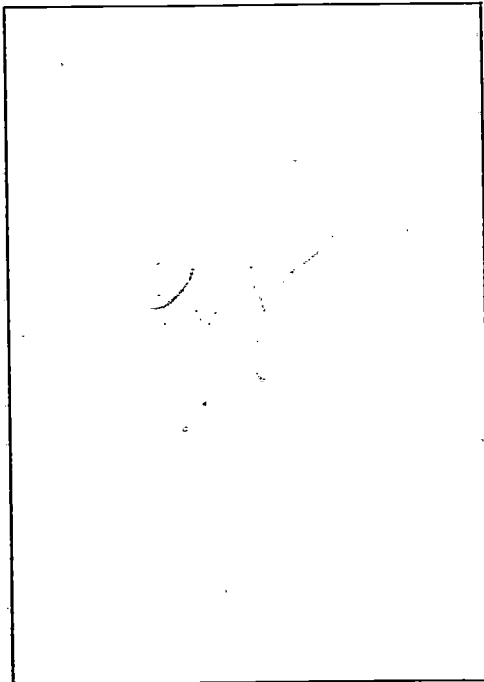
The Kennedy Center

Setting new standards of excellence

Setting and meeting new standards of excellence in the presentation of the arts has become the Center's highest priority. It affects every area of its operation, including programming, management, and the relationship with patrons, donors, the Washington community, other arts organizations, and the nation it serves.

In the past year, much has been done to accomplish this goal. A thorough review of the Center's management structure was conducted on a pro bono basis by the management consulting firm of Cannon Devane. The Center's management has been reorganized and several new key positions have been created. Carolyn Reynolds has been named director of television and special projects, Charles Meng has joined the Center as director of administration, and Kenneth Kaufman has become the Center's in-house general counsel and

a member of the office of the chairman. A search is currently underway for a chief operating officer and an artistic director for theater.



To improve its relationship with patrons, the Center has undertaken a broad and aggressive program to achieve a standard of customer service that is as high as the artistic standards that direct the Center's programming. "Project Friendly," begun in 1990, has brought about such welcome changes as new signage throughout the building and a Center-wide cleanup in which Kennedy Center staffers rolled up their sleeves and pitched in to "take care of this house."

In keeping with this new emphasis on customer service, the Center's marketing and sales department has set new goals for customer retention. It is the goal of the staff to make each patron's experience with the Center, whether as a one-time visitor or a season subscriber, as pleasant and convenient as it is artistically rewarding. In this way,

the Center will serve its patrons and itself best by encouraging repeated, return participation by more members of its audiences. To accomplish this, innovative new customer relations programs have been put in place, with new incentives including personal service representatives and expanded benefits for subscribers.

setback. But I must say after being here for 2 years, and having the experience of the Presidency, and there is no experience you can get that can possibly prepare you adequately for the Presidency, I must say that I have a good deal of hope for the United States. Just because I think that this country, which as I say criticizes itself and is criticized around the world, 180 million people, for 17 years, really for more than that, for almost 20 years, have been the great means of defending first the world against the Nazi threat, and since then against the Communist threat, and if it were not for us,

the Communists would be dominant in the world today, and because of us, we are in a strong position. Now, I think that is a pretty good record for a country with 6 percent of the world's population, which is very reluctant to take on these burdens. I think we ought to be rather pleased with ourselves this Christmas.

NOTE: The interview was recorded on December 16 in the President's office at the White House. It was telecast on December 17 at 6:30 p.m. by the Columbia Broadcasting System and the American Broadcasting Company, and at 8:30 p.m. by the National Broadcasting Company. The program was also broadcast by the major radio networks.

552 Magazine Article "The Arts in America." December 18, 1962

ONE AFTERNOON in the fateful year 1940, the President of the United States had two callers. The first was Lord Lothian, the British Ambassador, who had just flown in from London to give Franklin D. Roosevelt an eyewitness account of the bombing of London. The second was Francis H. Taylor, museum director and authority on the history of art.

Taylor waited for 2 hours while the President and Lothian talked. When he finally entered, he found the President "white as a sheet." Yet the President, we are told, kept Taylor in his office that afternoon for another hour and a half. Turning from a grim preoccupation with the war, Franklin Roosevelt talked about the arts in American life. He spoke of plans for broadening the appreciation of art and looked forward to a day when "every schoolhouse would have contemporary American paintings hanging on its walls."

George Biddle, the distinguished American artist who records this meeting, adds on his own: "Roosevelt had little discrimination in his taste in painting and sculpture. [But] he had a more clear understanding of what art could mean in the life of a community—for the soul of a nation—than any man I have known."

In the year of 1941, Roosevelt himself recalled another President who also found time in the midst of great national trials to concern himself with artistic endeavors. It was in the third year of the Civil War, as Roosevelt told the story in a speech dedicating the National Gallery in Washington, D.C., and men and women had gathered to see the Capitol dome completed and the bronze goddess of liberty set upon the top. "It had been an expensive, a laborious business," Roosevelt said, "diverting labor and money from the prosecution of the war and certain critics . . . found much to criticize. There were new marble pillars in the Senate wing of the Capitol, there was a bronze door for the central portal and other such expenditures and embellishments. But the President of the United States, whose name was Lincoln, when he heard these criticisms, answered: 'If people see the Capitol going on, it is a sign that we intend this Union shall go on.'"

Both Roosevelt and Lincoln understood that the life of the arts, far from being an interruption, a distraction, in the life of a nation, is very close to the center of a nation's purpose—and is a test of the quality of a nation's civilization. That is why we should be glad today that the interest of the Ameri-

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Looking at the American scene, I am impressed by its diversity and vitality—by the myriad ways in which Americans find enlightenment, exercise, entertainment, and fulfillment. Everyone, young and old, seems to be busy. Our roads and seashores are crowded; the great parks draw visitors in unprecedented numbers. Sports thrive, and even such formerly humdrum activities as buying groceries for the family take on a holiday aspect in the new shopping centers. In the midst of all this activity, it is only natural that people should be more active in pursuit of the arts.

The statistics are gratifying: books have become a billion-dollar business; more money is spent each year in going to concerts than to baseball games; our galleries and museums are crowded; community theaters and community symphony orchestras have spread across the land; there are an estimated 33 million Americans who play musical instruments. And all this expresses, I believe, something more than merely the avidity with which goods of all kinds are being acquired in our exuberant society. A need within contemporary civilization, a hunger for certain values and satisfactions, appears to be urging us all to explore and appreciate areas of life which, in the past, we have sometimes neglected in the United States.

Too often in the past, we have thought of the artist as an idler and dilettante and of the lover of arts as somehow sissy or effete. We have done both an injustice. The life of the artist is, in relation to his work, stern and lonely. He has labored hard, often amid deprivation, to perfect his skill. He has turned aside from quick success in order to strip his vision of everything secondary or cheapening. His working life is marked by intense application and intense discipline. As for the lover of arts, it is he who, by subjecting himself to the sometimes disturbing experience of art, sustains the artist—and seeks only the reward that his life will, in consequence, be the more fully lived.

Today, we recognize increasingly the es-

sentiality of artistic achievement. This is part, I think, of a nationwide movement toward excellence—a movement which had its start in the admiration of expertness and skill in our technical society, but which now demands quality in all realms of human achievement. It is part, too, of a feeling that art is the great unifying and humanizing experience. We know that science, for example, is indispensable—but we also know that science, if divorced from a knowledge of man and of man's ways, can stunt a civilization. And so the educated man—and very often the man who has had the best scientific education—reaches out for the experience which the arts alone provide. He wants to explore the side of life which expresses the emotions and embodies values and ideals of beauty.

Above all, we are coming to understand that the arts incarnate the creativity of a free society. We know that a totalitarian society can promote the arts in its own way—that it can arrange for splendid productions of opera and ballet, as it can arrange for the restoration of ancient and historic buildings. But art means more than the resuscitation of the past: it means the free and unconfined search for new ways of expressing the experience of the present and the vision of the future. When the creative impulse cannot flourish freely, when it cannot freely select its methods and objects, when it is deprived of spontaneity, then society severs the root of art.

Yet this fact surely imposes an obligation on those who acclaim the freedom of their own society—an obligation to accord the arts attention and respect and status, so that what freedom makes possible, a free society will make necessary.

I have called for a higher degree of physical fitness in our nation. It is only natural that I should call, as well, for the kind of intellectual and spiritual fitness which underlies the flowering of the arts.

A nation's government can expect to play only an indirect and marginal role in the arts. Government's essential job—the or-



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ganization and administration of great affairs—is too gross and unwieldy for the management of individual genius. But this does not mean that government is not, or should not be, concerned with the arts. A free government is the reflection of a people's will and desire—and ultimately of their taste. It is also, at its best, a leading force, an example and teacher. I would like to see everything government does in the course of its activities marked by high quality. I would like to see the works of government represent the best our artists, designers and builders can achieve. I want to make sure that policies of government do not indirectly or unnecessarily put barriers in the way of the full expression of America's creative genius.

The arts in the United States are, like so many other of our activities, varied and decentralized to a high degree. Private benefactors, foundations, schools and colleges, business corporations, the local community, the city and the State combine in widely differing proportions to organize and support the institutions of culture. I would hope that in the years ahead, as our cultural life develops and takes on new forms, the Federal Government would be prepared to play its proper role in encouraging cultural activities throughout the Nation.

In the Nation's Capital, the Federal Government, of course, has special obligations. There is, first, the fact that the District of Columbia lies directly within Federal jurisdiction. Beyond this, there is the fact that, as the Capital of our Nation, Washington inevitably becomes to a degree a showcase of our culture. In other countries, capitals have been located in great cities with an historic identity and cultural life of their own. But Washington, it has been remarked, is a single-industry town, and that industry is politics and statecraft. Such an environment, some have said, provides barren soil for the arts. Yet, despite this, the community of Washington has done much to welcome and encourage cultural activity.

Still, our vision must look beyond the

pleasure of the community to the leadership of the nation. In this vision, the National Cultural Center will play a vital role. The Center, which Congress has chartered and for which it has given land, aims to be part of a broad effort to stimulate the performing arts. It was not conceived as a group of halls and theaters to benefit Washington audiences alone. Here, visitors and tourists will come throughout the year, bringing back to their communities a sense of what the performance of great works can mean in their lives—and a proud realization that their Nation's Capital is a focus of creative activities. In many other ways, the National Cultural Center will interact with the cultural life of communities across the country. The finest of our symphony orchestras will play here; local repertory theaters and opera and ballet groups, increasing in numbers and professional status, should find their appearance in the Nation's Capital a distinction eagerly sought. The Center will, I hope, become in the broadest sense an educational as well as a cultural institution, helping to stimulate the formation of similar groups in other cities.

Other countries have their national theater and opera, permanently situated in the capital and singled out for their government's special concern. Better fitted to the needs of the United States is the idea of the Cultural Center, a great stage hospitable to the best coming from this country and abroad, an institution encouraging the development of the performing arts in all their diversity of origin and variety of form. I earnestly hope that the backing of citizens across the country will make possible the fulfillment of these plans.

To work for the progress of the arts in America is exciting and fruitful because what we are dealing with touches virtually all the citizens.

There will always be of necessity, in any society, a mere handful of genuinely creative individuals, the men and women who shape in words or images the enduring work of art. Among us, even this group tends to be

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enlarged. "I hear America singing," said Walt Whitman. He would certainly hear it singing with many voices if he were alive today.

Outside the group of active participants stands the great audience. Perhaps no country has ever had so many people so eager to share a delight in the arts. Individuals of all trades and professions, of all ages, in all parts of the country, wait for the curtain to rise—wait for the door to open to new enjoyments.

This wonderful equality in the cultural world is an old American phenomenon. De Tocqueville, in the 1830's, described how on the remotest frontier, in a wilderness that seemed "the asylum of all miseries," Americans preserved an interest in cultural and intellectual matters. "You penetrate paths scarcely cleared," said de Tocqueville; "you perceive, finally, a cleared field, a cabin . . . with a tiny window." You might think, he continues, that you have come at last to the home of an American peasant. But you would be wrong. "The man wears the same clothes as you; he speaks the language of the cities. On his rude table are books and newspapers."

553 Exchange of Remarks With Prime Minister Macmillan Upon Arriving at Windsor Field in Nassau, the Bahamas. December 18, 1962

Prime Minister:

I want to express my appreciation for your warm words of welcome. As you say, this is the sixth meeting that we have had—Key West, twice in Washington, once in London, once in Bermuda, and now in the Bahamas. And I do think it fair to say that we really do much better in warmer climates, so I am delighted that we are here today.

I am not sure that the world is so much better off after our previous five meetings, but I feel that at least as President I have been better off, and have benefited greatly from the counsel and friendship which you have shown to me, Prime Minister, to my predecessor, your old friend General Eisen-

The cabin with its tiny window has vanished. Yet we might expect to find its counterparts today in homes which would seem quite as remote from the arts. The suburban housewife harassed by the care of her children, the husband weary after the day's work, young people bent on a good time—these might not appear in a mood to enjoy intellectual or artistic pursuit. Still on the table lie paper-bound reprints of the best books of the ages. By the phonograph is a shelf of recordings of the classics of music. On the wall hang reproductions of the masterpieces of art.

To further the appreciation of culture among all the people, to increase respect for the creative individual, to widen participation by all the processes and fulfillments of art—this is one of the fascinating challenges of these days.

JOHN F. KENNEDY

NOTE: The article was printed in the December 18, 1962, issue of *Look* magazine as part of a special adaptation of "Creative America," a book scheduled to be released in October 1963. The article is printed herein through the courtesy of The Ridge Press, Inc., publisher of the book.

hower, and also to the American people who have a heavy claim laid on you from earliest birth.

I want to express our appreciation to the people of the Bahamas for their welcome. The world looks better today than it did yesterday, and I am sure it's due to our pleasure in being on this island in the sun.

We thank you all for your warm welcome.

NOTE: Prime Minister Macmillan's remarks of welcome follow:

Mr. President:

It is a very great privilege for me to be asked to welcome you most heartily to the Bahamas on your visit here today. We hope that you will enjoy your stay.

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Classical January 1991



CHRISTIAN STEINER

SARA WOLFENSOHN **Pianist**

BORN IN AUSTRALIA AND brought up in London and New York, Sara Wolfensohn was perhaps destined to become an international concert star. The daughter of the well-known cultural philanthropist James D. Wolfensohn, she was exposed to music at an early age, when artists of the likes of Daniel Barenboim and Radu Lupu would play at the family residence. "I always heard classical music in the house. It was a kind of natural thing," she explains in her modest manner. "We played games like 'Guess the composer.' It was all tremendously inspiring."

Now, Wolfensohn is making music of her own as one of today's rising young pianists. A Juilliard graduate who still studies under the legendary piano pedagogue Grant Johannesen, she has appeared in recital and as guest soloist throughout the United States and Europe, where she has garnered praise for her sensitive and alert brand of music making. "Sara Wolfensohn gave a sparkling account of Mozart's Piano Concerto in C Major (K. 467)," raved London's *Sunday Telegraph* of a performance with the Royal Philharmonic. "She showed all the signs of an instinctive Mozartean: springy but unexaggerated rhythms, nicely judged light and shade in the exquisite, song-like slow movement and a degree of fluency which ensured that the finale's high-speed finger work caused no problems whatsoever. A name to watch."

And Wolfensohn has chosen another Mozart concerto, K. 271,

with which to make her first appearance with the Philharmonic Orchestra of Florida this month under James Judd. "I love playing any Mozart," she readily admits, adding that she approaches the Classical master "with a great deal of emotion but without exaggerated dynamics. I'm always moved by the incredible beauty of his music."

Not that Wolfensohn has limited herself to Mozart alone. She'll also be performing the Ravel Concerto in G Major this month with the San Antonio Symphony. And she's even made the occasional foray into contemporary music, as evidenced by her championing of the tango-influenced composer Astor Piazzolla, whose "Sunny's Game" she recently premiered in Washington.

Actually, Wolfensohn was first introduced to Piazzolla's music through the celebrated cellist Mstislav Rostropovich, whom she has frequently served as recital partner. She describes the experience of playing with him as "overwhelming," likening it to volleying with a great tennis master. "He's very precise about what he wants," she explains. "Sometimes we'll play something 100 times, even working up to the last minute before a concert."

But as much a role model as Rostropovich has been to the young musician, Wolfensohn is more apt to consider him a friend. She even jokingly recalls the first time she spoke with Rostropovich: So convinced was Wolfensohn that it was a prank being played on her by a friend that she almost hung up on him. But when he mentioned the prospect of some upcoming dates, Wolfensohn says, "I knew no friend would push it that far."

As far as her future plans, Wolfensohn hopes to expand both her repertoire and her schedule, but she doesn't want to push it to the point where she risks being "burned out." As she confidently concludes, "Now is the time for me to learn."

Charles Passy

Mstislav Rostropovich

The current season is Music Director Mstislav Rostropovich's 14th at the helm of the National Symphony Orchestra, as well as the Orchestra's own 60th season. Rostropovich's leadership is among the longest and most impressive of those of current music directors of major American orchestras. In addition to the commemorations mentioned above, 1990 marked the 50th anniversary of his debut (at the age of 13 in Slavyansk) and the 25th anniversary of his debut with the National Symphony Orchestra.

Last year saw a burgeoning of the National Symphony's international reputation under Rostropovich's direction. Highlights have included the National Symphony's first tour to the USSR (an event covered by the world's media, as it was Maestro Rostropovich's first trip back to the Soviet Union since his departure in 1974) its third tour to Japan, as well as four recent recording releases.

Other major achievements during his tenure with the National Symphony Orchestra include: extensive touring of the United States and abroad, several critically acclaimed recordings, seven years of nationally broadcast concerts (the first in the Orchestra's history) and several televised concerts, all leading to greatly enhanced national and international recognition of the National Symphony Orchestra's artistry. Under Maestro Rostropovich's guidance, the Orchestra has commissioned works by some of the world's most distinguished composers and has begun, with the Sidney L. Hechinger Foundation, a commissioning project designed to create new orchestral works, with special encouragement given to American composers. The first of the Hechinger Commissions, Stephen Albert's Symphony RiverRun, won the 1985 Pulitzer Prize for Music. For his many achievements, but particularly for accomplishments with the National Symphony, Maestro Rostropovich was named Musical America's 1987 Musician of the Year.

His personal career is extraordinary and has been distinguished by an enviable diversity, bringing him recognition as conductor, cellist, and pianist; as one of today's most important catalysts for the creation of contemporary music, and as one of the world's most outspoken defenders of human rights. His 60th birthday was celebrated with gala concerts and festivals in Washington, New York, Boston, Paris, London, and Tokyo, as well as a musical cruise in the Mediterranean. Among the recent accolades that have been showered upon him are Knight Commander of the Most Excellent Order of the British Empire, Officer's Cross of the Order of Merit of West Germany, Commander of France's Legion of Honor, membership in the Academy of Arts of the French Institute, often called "the Forty Immortals," and, from the United States, the Presidential Medal of Freedom.

THE WHITE HOUSE
WASHINGTON

4/10/91

Call Cathy

Fenton

7064

POSTUS
speaks after
concert.

3:10

TD TS COPY

(Hinchliffe/Blymire)
April 15, 1991 1 p.m.
KENNEDY Draft One

PRESIDENTIAL REMARKS: KENNEDY CENTER MUSICALE RECEPTION
Monday, April 22, 1991
State Floor

It's a pleasure for all of us here to be sharing in a dream of President Kennedy's. For he yearned to see an America which valued the arts as well as business, or science, or politics. And he once said: "Roosevelt and Lincoln understood that the life of the arts...is very close to the center of a nation's purpose -- and is a test of the quality of a nation's civilization."

Tonight we pay tribute to his vision. And to yours. For you men and women, and the corporations some of you represent, share his conviction that this country must care deeply about our cultural history. That the arts must play a crucial role in the enrichment of our society. That we have the opportunity and obligation to pass on our artistic heritage to future generations.

And you are here because you also believe that our Kennedy Center plays a unique -- and key -- role in the preservation and understanding of our rich cultural diversity. For it is our national center for the performing arts. More than 25 million people have seen artistic or educational outreach programs there. Hundreds of millions have experienced them on television and radio throughout the world. The brilliance and breadth of its programming reminds us that spiritual and cultural values make our lives worth living. And our nation worth celebrating.

You people here tonight are saying all of this for the whole country to hear. Your generosity shows that you firmly believe

in the value of the arts. And you are demonstrating that you just as firmly believe in the necessity and feasibility of private/public partnerships.

Last year, the Congressional Trustees who are here tonight led a quest that resulted in unprecedented Congressional funding to rescue the Center. Then, under the visionary leadership of John Wolfensohn, this extraordinary support inspired the private leadership organizations we recognize this evening. Members of the 100 Club and the Trustees Circle -- we honor you for making an investment in America's future. And for speaking up for the priorities and qualities that make this a nation to be proud of.

We thank you for the symbolism of your support -- reminding us that the arts hold a place in our hearts. We thank you for the practicality of your support -- endowing the Center's future. We thank those who made special efforts in bringing about this remarkable new initiative: Corporate Fund Chair William Schreyer, and Dina Merrill Hartley of the Trustee Development Committee.

And we salute the performers whose brilliance has captivated us this evening. Maestro Rostopovich -- you honor us with your presence. We're moved not only by your artistry but also by your compassion as an inexhaustible defender of human rights. And John Wolfensohn has give many gifts to the cultural richness of this country -- Sara may be the most remarkable. Thank you for showing us the importance of passing on the legacy of the arts.

On behalf of the Americans who benefit from your generosity -- thank you all. May God bless you -- and the Kennedy Center.

April 17, 1991

THE WHITE HOUSE
WASHINGTON

Beth:

This is a good start, but I have several suggestions:

① The tone of the remarks ~~is~~ is a little abstract

$\frac{2}{3}$ distant - almost too lofty. Remember that the

people in the audience have planted down megabucks

for the Ken Gen - and some have very strong feelings about art's ability to express the thoughts, ambitions,

questions, concerns, wonderment, joy, anxiety - you

got the idea - we all experience when we face up

to the great unyielding questions that all of us face - questions of life, death, love, hate, faith, infidelity,

you know. The point to make is that great art isn't

just pretty - it teaches. It helps us wrestle with

the great imperishables.

Note that I circled your recurrent use of the

word "rich" or its variants - this is a standard artsy word, but it's a little bloodless. Any strong pepper?

THE WHITE HOUSE

WASHINGTON

- ② We need to rewrite the beginning of the first full graph of p. 2. Wolfenson ~~will~~ used the congressional bailout to attract private donors. N'est ce pas?
- ③ The second graph on p. 2 also needs a little work. I'm just worried that donors might get a little steamed at suggestions that their support is "symbolic." Again, try not to treat this as Noblesse oblige. Treat it as something more vital, ~~and~~ stirring, important.
- ④ Sorry to be such an illegible wind bag.
(I know: mixed metaphor.)

Tommy

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



WASHINGTON, D.C. 20566-0001
202 416-8000
FAX 202 416-8205

TO: Carol Blymire
FROM: Laura Longley
DATE: April 15, 1991
RE: April 22 White House Reception for the
Kennedy Center - President's Remarks

Carol,

Thanks for your patience and for inviting our input.

I'm sending via messenger today the following materials:

"The Dream"--This is a section of a report on the Kennedy Center prepared by James D. Wolfensohn in response to a request from Governor Sununu in February 1990. As the document unfolds, specific requests were made of the Administration, which the Administration subsequently supported. I am sure you know that the Administration's support resulted in unprecedented support on Capitol Hill for relief of the Center's long-accrued debt. Details are given in the Annual Report (noted below).

One of the important aspects of the Sununu document --and the resulting initiatives under James Wolfensohn's chairmanships--has been to demonstrate the private support for the Center through increased giving.

The April 22 reception recognizes this new commitment: 19 corporations, 17 individuals, and one foundation, have made commitments to two new leadership efforts for a combined total of approximately \$3 million in new funds to be received over a three-year period. These new fund-raising efforts have been led by Kennedy Center Chairman James D. Wolfensohn, the Trustee Development Committee, headed by Dina Merrill Hartley, and William A. Schreyer, chairman and CEO, Merrill Lynch & Co., Inc.

"Video Talking Points" document--This memo was to brief Chairman James Wolfensohn on key points about the Center's role as the national center for the performing arts and its new national vision. See "Finance and Fund-Raising" on where new initiatives with

the private sector fit into an emerging private/public partnership for the Center's programming and building operations.

New Kennedy Center Corporate Fund brochure--in support of the corporate campaign to boost private corporate giving to the national center for the performing arts. Wolfensohn's letter and Corporate Fund Chairman William Schreyer's lay out some useful points.

Draft of Mobil Op-Ed piece (due to run shortly): This piece again gives context on the private support issue, and also should give you some idea of what's important artistically in the Center's programs in the coming year. What they don't go into great detail on--given that Exxon is the sponsor--is the **TEXAS FESTIVAL AT THE KENNEDY CENTER**.

Since the President and Mrs. Bush are Honorary Chairpersons of that Festival, he/she might like to note it, perhaps in a reference to upcoming programming that fulfills the Center's national mission. **Press releases** on the Texas Festival are also included.

Annual Report: This copy went to the printer Friday. I'm including it only because it gives you the complete rundown on the Wolfensohn agenda, the new federal funding, and the past year's activities in several key areas, particularly programming.

Mstislav Rostropovich, cellist, bio

Sara Wolfensohn, pianist, bio

Reminder: Our Congressional Trustees are expected to be there:

Senator Mark Hatfield

Senator Edward M. Kennedy

Senator George J. Mitchell

Representative Joseph M. McDade

Representative Charles Wilson

Representative Sidney R. Yates

cc: Marc Breslaw Barbara Hall, Gerry Otrema

Fund-raising

Building for the future

Twelve months ago, the Kennedy Center faced a financial crisis: the Center had a deficit of \$17 million, the building itself was in need of serious repair, and funding—derived primarily from corporate and private donors—was not sufficient to cover operating losses.

Today, thanks to major new efforts in fund-raising both from government and private sources, the Center's financial picture is greatly improved.

The Center sought a congressional appropriation of \$45 million over two years, to be used to reduce the Center's deficit and to undertake essential building repairs. The first phase of this effort began in 1990 with appropriations totaling \$29.4 million.

While ongoing government funding is key to the Kennedy Center's continued financial viability, private support is equally essential. Like most arts institutions, the Kennedy Center cannot rely on ticket sales alone to cover its artistic programs and operating expenses. Looking ahead, the Kennedy Center seeks to develop a public/private partnership wherein combined federal government funding and private donations would contribute to operating costs as well as long-range artistic program planning.

In the private sector, the Kennedy Center has initiated significant new fund-raising programs in the past year. Two new leadership donor programs were launched—the "100 Club" and the "Trustees' Circle"—which consist of corporate and individual donors who pledge \$100,000 or more to the Kennedy Center payable over three years. Already, more than \$3 million in new funds have been raised through these efforts which have been led by Kennedy Center Chairman James D. Wolfensohn, Merrill Lynch & Co., Inc. Chairman and Chief Executive Officer William A. Schreyer, and the Trustees' Development Committee headed by Dina Merrill Hartley.

All told, private annual gifts raised on behalf of the Kennedy Center and the National Symphony Orchestra totaled \$13.8 million in fiscal year 1990—or 26.8 percent of the Center's overall revenues. A breakdown of annual contributions shows individual giving at 57 percent, corporate gifts at 33 percent, and foundations at 10 percent.

The Kennedy Center/National Symphony Orchestra endowment reached \$37 million in 1990, not including an additional \$4 million in expected bequests and planned gifts from members of the Roger L. Stevens Society.

The 1990 Corporate Fund, chaired by John L. Clendenin of BellSouth Corporation, raised more than \$2.86 million for the Center. The Kennedy Center Honors, whose nationwide broadcast is sponsored by General Motors, earned more than \$1.6 million for the Center. The 1990 artists, honored for their artistic contribution to the cultural life of this nation, were Dizzy Gillespie, Katharine Hepburn, Risë Stevens, Jule Styne, and Billy Wilder.

John Fitzgerald

JFK

(Hinchliffe/Blymire)
April 17, 1991 7 p.m.
KENNEDY Draft Two

**PRESIDENTIAL REMARKS: KENNEDY CENTER MUSICALE RECEPTION
Monday, April 22, 1991 State Floor**

It's a pleasure for us to be here tonight, sharing in a dream of President Kennedy's. For he yearned to see an America that valued the arts as much as business or science or politics. He once said: "Roosevelt and Lincoln understood that the life of the arts...is very close to the center of a nation's purpose -- and is a test of the quality of a nation's civilization."

Ken. P. 904
12/18/62

Tonight we pay tribute to his vision. And to yours. You're here because you care deeply about this country's need to nourish its spirit. You're here because you believe in the Kennedy Center's vital, exciting, enjoyable work. You've given of yourselves to endow its future and the nation's. This is important work. It is great work.

It's essential work because art strikes a chord within our hearts. It isn't just a passive, pretty experience. It rouses something vital inside us. In a time when the imponderables of life are reduced to black and white spreadsheets, ~~x~~ art can touch us, ~~x~~ can help us express the joys, the fears, the wonderment of this world.

The Kennedy Center brings that extraordinary experience to millions. But it does something else remarkable, too. It has charged into a leadership position in our society by broadening and deepening its education program. For its directors understand that nothing is more important than teaching our youth.

Laura Longley

~~But~~ as we equip kids with the skills to compete in the 21st

century, ~~we~~ we must also help them develop as complete human beings. One way to do this is through the arts. Without knowledge of the beauty and depth of the human spirit -- our lives and successes can become dull and joyless.

As our national center for the arts, Kennedy Center reaches across America - and into the future. Last year its education ^{and public service} programs reached over 6 million people, ^{many of them} ~~mostly American~~ children. Think of it. Think of how your gifts today are insuring the future of the arts for the audiences of tomorrow.

Your gifts are part of a unique private/public partnership, ~~begun~~ ^{started} last year by the Congressional Trustees who are here tonight. They led a quest that resulted in unprecedented Congressional funding that rescued the Center. They helped inspire you, the donors we salute this evening.

Tonight, we also salute two dazzling performers. Maestro ~~Rostropovich~~ ^{Rostropovich} -- you honor us with your presence. We're moved not only by your artistry but also by your compassion as an inexhaustible defender of human rights. And ~~John~~ ^{Jim} Wolfensohn has given many gifts to the artistic heart of this nation -- Sara may be the most remarkable. ~~John~~ ^{Jim} and Sara, thank you for showing us the importance of passing on the legacy of our cultural heritage.

You remind us of William Blake's words: ... "Nations are destroyed, or flourish, in proportion as their poetry, painting, and music are destroyed or flourish."

Through the Kennedy Center, we resolve that our arts -- and our nation -- will, indeed, flourish forever. God bless you all.

Laura Longley

bio sent by Laura L.

Bartlett's 407:5

Laura

Laura

THE WHITE HOUSE
WASHINGTON

Acknowledgements

Chairman Wolfensohn

William Schreyer, Ch. ^{of} ~~CCED~~ ~~of~~ ~~Merrell~~ ~~Lynch~~ ~~KE~~

Dina Merrill Hartley, and the

~~head~~ ~~of~~ ~~the~~ ~~Trustee~~
Development Committee

Sen. Hatfield

Sen. Kennedy

Sen. Mitchell

Rep. McDade

Rep. Wilson

Rep. Yates

Congressional
Trustees

Cathy Fenton

200 people

~~10:00~~

5:45pm - speaks

"Congressional Trustees" - don't list

Fax copy to Laura Longley

To Carol

Date 4-17 Time 9:25

WHILE YOU WERE OUT

M Laura Longley

of _____

Phone 416-8432

Area Code Number Extension

TELEPHONED		PLEASE CALL	<input checked="" type="checkbox"/>
CALLED TO SEE YOU		WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU		URGENT	<input type="checkbox"/>

RETURNED YOUR CALL

Message _____

has material for you
→ When she sends TR, fax to
Cathy Fenster

John G.
Operator