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Nix
December 3, 1992
Draft One
KENCEN

PRESIDENTIAL REMARKS: KENNEDY CENTER HONORS
THE EAST ROOM
SUNDAY, DECEMBER 6, 1992

K.C. info ✓
Good evening and welcome to the White House. Barbara and I are delighted to be a part of this very special evening -- a night we pay tribute to **six people** whose life's work has enriched America -- both as people and as performers.

Each year, the Kennedy Center brings the world's finest in music, dance and theater to the nation's capital. But it has left its greatest mark on our nation in ways that reach far beyond the stage -- nurturing young artists and teaching young people how very vital the performing arts are to the American landscape.

And, now, the honorees for 1992:

K.C. Bio
More than 60 years have passed at the NBC recording studio where a fairly unknown 17-year-old drummer first laid eyes on a fairly unknown musical instrument. The instrument was the vibraphone, the drummer was Lionel Hampton, and the music -- changed the sound of jazz forever. He played with jazz greats Louis Armstrong and Benny Goodman, but by the 1940s Lionel Hampton was a legend all his own. Even today, he and his band continue to enjoy unprecedented success. Tonight, America celebrates this "master of swing." //

K.C. Bio
1958 was quite a year for two of our honorees. Joanne Woodward accepted the Oscar for "The Three Faces of Eve." Paul Newman starred in the MGM hit "Cat on a Hot Tin Roof." Together, the two starred in "The Long Hot Summer." And if that weren't

enough excitement for two people, they were married. Both together and separately, Newman and Woodward have shown us acting at its very best -- with movies like "A Fine Madness," "Hud," "Butch Cassidy and the Sundance Kid," "Rachel, Rachel," "Mr. and Mrs. Bridge" -- many more. As sponsors of several charities and relief efforts, Paul Newman and Joanne Woodward have proven not only generous in talent, but generous in spirit -- and far outshine the honor we give them tonight. //

It's been said that Ginger Rogers did everything Fred Astaire did -- backward and in high heels. Though anyone who's ever seen Ginger Rogers dance will tell you -- she always made it look easy. Together, Ginger Rogers and Fred Astaire starred in 11 hit musicals -- and in every one she was the epitome of sinuous grace and beauty. She went on to become an American favorite, winning an Academy Award for her dramatic role in "Kitty Foyle," wowing moviegoers with her portrayals of smart, funny, independent women, and enjoying at least a dozen curtain calls a night as Dolly Levi in Broadway's "Hello Dolly." Through vaudeville, radio, television, theater, musicals and movies, Ginger Rogers has captured America's heart as one of the most celebrated actresses of our time. //

In 1991, Mstislav Rostropovich entered the halls of the Russian White House, having made the trip to Moscow -- visaless and at great risk -- but ever-determined to help his countrymen triumph over the attempted coup. Throughout his entire life, Maestro Rostropovich has been a valiant defender of human rights: yet we know that he is not only a man of unyielding conviction,

KC Bio

KC Bio

KC Bio

a host of curtain calls

pronunciation

[MIS-ti-slav] //

nickname

KC Bro

but also a man of incredible talent. By the time he was 30 years old, young Slava Rostropovich was one of the two finest cellists of this century. In 1977, after a conducting career that began in 1961 in the Soviet Union, he became director of the National Symphony Orchestra, which has since become one of the finest orchestras in the nation. As cellist, conductor and humanitarian -- Maestro Rostropovich is nothing less than extraordinary. //

Just when you think Paul Taylor has shown you the most imaginative and most skillful dancing you will ever witness, he proves you wrong in his next performance. He is a man with an exceptional gift, who through a range of motion, emotion, and creativity reveals much about the human condition. A soloist

with the Martha Graham Dance Company and later a guest artist with the New York City Ballet, Paul Taylor went on to found his own dance company, which has performed in more than 300 American cities and 54 nations. [And they said I travelled too much.//]

Tonight, we honor Paul Taylor, who for 38 years, did not merely follow the evolution of modern dance -- but led the way. //

Whether we've tapped our feet to their music, hummed their tunes, glided around our living rooms, or grinned at the movie screen, tonight's honorees have delivered a lifetime of performances that has carried us to places and emotions and ideals only the best in performing arts can reach. To Lionel

Hampton; to Paul Newman and Joanne Woodward; to Ginger Rogers; to Maestro Rostropovich; and to Paul Taylor: thanks for bringing us along. May God bless you all.

#

since 1954

Conducted from our armchairs

Waved our fingers

Waved an imaginary baton

KC Bro

KC info

Photo

The John F. Kennedy Center for the Performing Arts

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cc: **CHRISTINA MARTIN**

TO: **WHITE HOUSE SPEECHWRITERS - (CHRISTINA MARTIN)**
c/o Cathy Fenton/LAURIE FIRESTONE

FROM: Laura Longley

DATE: November 24, 1992

RE: **President's Remarks/Kennedy Center Honors Reception**

This year we thought we'd help you get a bit of a jump on the White House Honors reception remarks.

Enclosed is a kit with the background materials on the Honors and on this year's six Honorees. We have included the news articles from the announcement, too.

I'm also enclosing a number of pieces that focus on the Kennedy Center's strong new thrust in arts education and young people. The connection to the Honors? According to Chairman James D. Wolfensohn, "The Kennedy Center Honors send a signal to the nation and to young people in particular that the performing arts are honored in American cultural life. The arts are not an optional extra, and the Kennedy Center Honors has established that fact as an annual feature of our national life."

Let me also call your attention to another special connection: one of this year's Honorees, our own beloved Mstislav Rostropovich, cellist and music director of the National Symphony Orchestra, represents all of the Honorees in continuing to break new ground for his art-- and for future audiences. He just led the NSO to Alaska on an innovative new "NSO American Residencies" program. See last week's editorial from *The Washington Post*.

If you have any questions, would like any more information, please just give me a call: (202) 416-8432.

Thank you.

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



Press Release

FOR IMMEDIATE RELEASE:
August 27, 1992

**LIONEL HAMPTON, PAUL NEWMAN AND JOANNE WOODWARD,
GINGER ROGERS, MSTISLAV ROSTROPOVICH, PAUL TAYLOR
TO RECEIVE KENNEDY CENTER HONORS**

**Six Outstanding Artists to be Given National Recognition at
Fifteenth Annual Celebration of the Performing Arts
on Sunday, December 6, in Washington, D.C.**

WASHINGTON, D.C.--The John F. Kennedy Center for the Performing Arts today announced the selection by its board of trustees of the individuals who will receive the Kennedy Center Honors of 1992. Recipients to be honored at the 15th annual national celebration of the arts are musician Lionel Hampton, actors Paul Newman and Joanne Woodward, dancer and actress Ginger Rogers, musician Mstislav Rostropovich, and choreographer Paul Taylor.

"On behalf of the board of trustees, I am pleased to announce the distinguished artists chosen for this year's Honors," said Kennedy Center Chairman James D. Wolfensohn. "For enhancing the lives of people around the world and enriching the culture of our nation, we honor a musician who transformed the sound of jazz, a couple who separately and together have created some of America's most powerful films, an award-winning actress who triumphed in musicals, comedies, and dramas, an undisputed genius amongst performing musicians, and a choreographer who has been a dominant factor in modern dance for the last quarter of a century."

The Honors recipients are recognized for their contribution to the cultural life of the nation through the performing arts: Dance, music, theater, opera, motion pictures and television are considered. The primary criterion in the selection process is excellence. The Honors are not designated by art form or category of artistic achievement; the selection process, over the years,

has provided balance among the various arts and artistic disciplines.

The 1992 Honorees will be saluted at a gala performance in the Kennedy Center's Opera House on Sunday evening, December 6. It will be taped by the CBS television network for future broadcast as a two-hour special. For the 10th consecutive year, the telecast of the Kennedy Center Honors will be sponsored solely by General Motors as a GM Mark of Excellence Presentation.

The traditional board of trustees dinner at which the Kennedy Center Honors are bestowed will be held on Saturday evening, December 5.

President and Mrs. Bush will receive the Honorees and members of the Artists Committee, who nominate the honored artists, at the White House on Sunday evening, December 6, prior to the Honors Gala performance. A supper dance in the Kennedy Center's Grand Foyer concludes the festive Gala evening, which for the ninth year will be supported by a major underwriting grant from Merrill Lynch & Co., Inc.

This year's event will be produced by George Stevens Jr. and Don Mischer.

The Kennedy Center Honors was created by the late Nick Vanoff and Stevens in 1978. The Honors broadcast, a three-time winner of the Emmy Award for Outstanding Musical Variety Program and a recipient of the Peabody Award, is a star-filled evening of performance and tribute.

The Kennedy Center Honors Gala is a fund-raising benefit for the Kennedy Center to support its performing arts education and public service programming and other special projects, such as the Specially Priced Ticket program, to make the Center's presentations accessible to everyone.

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Lionel Hampton

(musician; born Louisville, KY, April 20, 1908)

Lionel Hampton made jazz richer by one instrument when, on the spur of the moment, he added the unknown vibraphone to a recording. Ever since, he's been the leading player of that percussion instrument, changing the sound of jazz forever.

The year was 1930. The place was a recording studio in California. The 17-year-old Hampton already had quite a reputation as a drummer with the Les Hite band when Louis Armstrong arrived in Hollywood, minus a drummer, to record some of his arrangements. At the NBC studio, the vibraphone sat abandoned in a corner, used only to play the network's famous three-note musical identification. Armstrong recognized love at first sight between the vibe and the Hamp and asked him to add the instrument to the score they were about to record. "Memories of You" is now a classic.

He had never played the vibraphone before, but he had been preparing for this career-making moment all his life, taking his first drumming lessons from a Catholic nun in Wisconsin. Later he played in the *Chicago Defender* Newspaper Boys' Band, where he was taught traditional harmony and tried his hands at the bass and snare drums, timpani, and xylophone, listened to the great New Orleans musicians who traveled north, and finally graduated to Hite's band where he got his first exposure as a professional.

After the Armstrong recording, Hampton played with all the popular local bands and earned the nickname "the world's fastest drummer."

It was another jazz legend touring California in 1936 that gave Hampton his next major break. Benny Goodman went to hear the young musician at the Paradise Nightclub in San Pedro. After the performance, Goodman, Hampton, Teddy Wilson, and Gene Krupa jammed for about two hours, and the next day they cut their first record, "Moonglow," as the Benny Goodman Quartet. Hampton stayed with Goodman for four

years. "The recordings of this group," says Frank Tirro, dean of the School of Music at Yale, "are classic combo performances of the swing era, and Lionel's work on vibes earned acclaim and drew followers to the instrument." They established Hampton as one of the best musicians of the era, "a master of swing, a performer of technical virtuosity," and they put the vibraphone on the musical map.

Hampton and his own band have been leading musical and social players ever since--enjoying unprecedented popular and critical success in the '40s and touring a fully integrated band through a very segregated South in the '50s. More recently when many black jazz groups refused to hire whites, Hampton would have none of that, either. ("It's always been my philosophy that you need both the black keys and the white keys to make a musical entity," he says.) He has played for the inaugural celebration of six presidents. (His first--for Harry Truman in 1949--marked the first time black musicians played for an inaugural). He toured overseas as an Ambassador of Good Will for presidents Eisenhower and Nixon. The Lionel Hampton Community Development Corporation has built more than 500 low- and moderate-income apartments in Harlem. His disciples and students are a who's who of jazz artists.

A partial discography of Hampton recordings takes up about 100 pages of his 1990 biography.

"Lionel Hampton has always been an original," said Ken Ringle in *The Washington Post*. "A showman in the age of the artiste, an innovator among traditionalists, a traditionalist among innovators.... And while most other big bands have gone to that big bandstand in the sky, Hampton and his crew survive."

PAUL NEWMAN

(actor; born Cleveland, OH, January 26, 1925)

JOANNE WOODWARD

(actress; born Thomasville, GA, February 27, 1930)

For 39 years Paul Newman and Joanne Woodward, together and separately, have created some of the most powerful films of their time. To Americans across the country and to people all over the world their names stand for our notions of riveting acting, charisma and sex appeal, and of course, marital success. She has won the major acting awards for her work in films and television, and he's racked up a total of seven Academy Award nominations and two Oscars.

1958 was a very good year for Newman and Woodward: the first of the many Newman-Woodward films was released (*The Long Hot Summer*), she won the best actress Oscar (*The Three Faces of Eve*), he starred in MGM's biggest money-maker of the year (*Cat On a Hot Tin Roof*), and they were married.

Their careers started together in New York. After studying at the Actors Studio, Newman made his Broadway debut in 1953, playing the small-town college boy in William Inge's Pulitzer Prize-winning *Picnic*. In that same production, Woodward was an understudy as one of the town's love-starved females.

A year later he made his film debut, and she followed in '55. Throughout the late '50s, they starred together and separately in the biggest hits of the era--*No Down Payment*, *From the Terrace*, *Somebody Up There Likes Me*, *The Left-Handed Gun*, and *The Young Philadelphians*. Both Newman and Woodward ended the decade with Tennessee Williams--he starred in the Broadway production of *Sweet Bird of Youth*; she teamed with Marlon Brando for the film version of *Orpheus Descending*, renamed *The Fugitive Kind*.

The careers that followed brought more glory. Newman put in what many consider his best work (what film critic Pauline Kael described as "casual American star-acting at its peak") in a string of "H" pictures (*The Hustler*, *Hud*,

Harper, Hombre); teamed with Robert Redford for the birth of the "buddy" movies (*Butch Cassidy and the Sundance Kid*, *The Sting*), and matured into one of film's most forceful presences (*Absence of Malice*, *The Verdict*). She displayed an incredible versatility in films (*A Fine Madness*, *Mr. and Mrs. Bridge*), television (*Sybil*, *See How She Runs*) and on stage, with appearances in New York and around the country.

In 1968 they launched a strong new chapter in their careers when he stepped behind the camera for the first time to direct her in the widely acclaimed *Rachel, Rachel*. The picture was nominated for four Oscars, including one for Woodward as best actress, and he was named best director of the year by the New York Film Critics. The couple's subsequent director-star projects have included *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, *The Shadow Box*, and *The Glass Menagerie*.

Newman and Woodward collaborate on other things as well. They sponsor the Save the Children foster parent campaign and a camp for children with life-threatening illnesses. She works with and financially backs dance troupes and research for Alzheimer's disease. In 1982 Newman set up a corporation to manufacture and market an original salad dressing which soon grew, with the help of popcorn and spaghetti sauce, to a multimillion dollar business. All the company's profits are donated to more than 80 medical, cultural, social, and environmental organizations in the United States and overseas that range from drug-prevention programs for teen-agers to African famine relief and the Actors Studio.

a true partnership

842
58
34

Ginger Rogers
(actress; born Independence, MO, July 16, 1911)

For generations of moviegoers around the world, the pinnacle of glamor, romance, grace, and beauty is reached that moment on screen when Ginger Rogers and Fred Astaire just face the music and dance. Their glorious collaboration on 11 hit musicals determined the way America moved and dreamed throughout the 1930s, and they remain the most popular screen duo in the history of movies. Trying to explain their enduring charisma, a reporter once said, "Together they gave millions a vision of emotion in motion that liberates the heart as wings liberate a bird." Katharine Hepburn put it a bit less poetically: "Astaire gave her class; Rogers gave him sex."

Born Virginia Katherine McMath, she was already known as Ginger when she made her stage debut at Central High School in Fort Worth in 1924 in a play written and produced by her mother. A year later she made the smooth transition from amateur to professional when she became a last-minute replacement as a dancer in Eddie Foy's famous vaudeville troupe. A first prize win in a Charleston contest launched her out of Texas and onto a vaudeville tour of her own throughout the South and Midwest and by 1929 she was singing at the famous Paramount Theater in New York.

That same year she made her musical comedy debut in a Guy Bolton opus called *Top Speed*, in which she was described by Brooks Atkinson of *The New York Times* as "an impudent young thing who carries youth and humor to the point where they are completely charming."

She spent one more year in New York working on stage (*Girl Crazy*) while simultaneously making her screen debut (*Young Man of Manhattan*), and then Hollywood called. In 1933 alone she made *Forty-second Street*, *Gold Diggers of 1933*, *Sitting Pretty*--all wildly successful--but it was her fourth film that year that changed her life forever: *Flying Down to*

Rio at once catapulted her to stardom and introduced her to Fred Astaire. In the next six years Fred and Ginger starred in eight more lavish musical extravaganzas for RKO--Dance critic Arlene Croce has called them the greatest dance musicals ever made--then she took everyone by surprise by winning an Oscar as 1940's best actress in the poignant nonmusical romance *Kitty Foyle*.

She dedicated the '40s to the war effort and to sharpening her comedic skills. She toured tirelessly for the USO and promoted the sale of War Bonds by taking part in bond rallies, and she starred in some of the decade's finest comedies including *Tom, Dick, and Harry*, *The Major and the Minor*, and *Roxie Hart*. Her triumphs made her the highest-paid Hollywood star in 1945.

Constantly adapting to the public's shifting tastes in entertainment, Rogers turned to television in the 1950s, appearing in everything from serious dramas to Noel Coward comedies to the top variety shows of Bob Hope and Perry Como.

Throughout her Hollywood years, Rogers would return to the New York stage from time to time, but in 1965, 35 years after her first New York show, she replaced Carol Channing as Dolly Levi in the decade's biggest musical, *Hello Dolly*, and once again became the toast of Broadway. "The standing-room-only audience stopped the show with ovations a half-dozen times and brought her back with cheers and applause for a dozen curtain calls," reported the *New York Post*.

For decades--as part of a team and as a one-of-a-kind entertainer--Ginger Rogers has been a favorite star of the American public. During the Great Depression, she eased the country's burden with song and dance. During the grim years of World War II, she allowed the country to smile with her smart and funny portrayals of strong independent females, which provided much-needed role models for the American women on the homefront and for generations that would follow.

backward and in heels

Slava

Mstislav Rostropovich

(musician; born Baku, Soviet Union, March 27, 1927)

The extraordinary contribution that Mstislav Rostropovich has made to his art and his times has no parallel: as cellist, conductor, relentless defender of human rights, and inspiration for the creation of some of the 20th century's most important music.

With a father and grandfather who were both cellists, it's not surprising that he too took up the instrument, and by the time he was 10, he was off to the Moscow Conservatory. By the time he was 20, he had already won first prize in several prestigious international competitions. By the time he was 30 he had joined Pablo Casals as the two greatest cellists of our century. By now he has recorded virtually the entire cello repertory, and for him the world's greatest composers--Shostakovich, Prokofiev, Britten, Penderecki, Lutoslawski, Dutilleux, Bernstein--have written some their best works.

Another aspect of Rostropovich's musical gifts is as a teacher. At the Moscow Conservatory he taught for 26 years, and at the Leningrad Conservatory for seven.

Maestro Rostropovich's career as conductor began in 1961 in the Soviet Union, and he achieved tremendous success conducting both operas and orchestral music in his homeland.

Still another achievement in his diverse musical career was as a superb piano accompanist to fellow musicians, particularly to his wife, the acclaimed soprano Galina Vishnevskaya.

For all his remarkable accomplishments as an artist, the government of the Soviet Union awarded him the Stalin Prize, it named him a People's Artist of the USSR, and in 1963, it bestowed upon him the Lenin Prize, the nation's highest honor. Fifteen years later, that same government stripped him of his citizenship while he was abroad due to his uncompromising spirit of independence and belief in freedom. He dared to criticize the bureaucrats of the Soviet

*success
in his
homeland*

Ministry of Culture, who were in charge of the state's artistic policies. Worse yet, he defended and protected dissident author Alexander Solzhenitsyn--an act of courage regarded as a landmark in the history of human rights.

In the West, Rostropovich's music career flourished. After a brilliant conducting debut in this country with the National Symphony Orchestra (NSO) in 1975, he became music director of the NSO in 1977 and today is credited with transforming the orchestra into one of the finest in the nation.

Maestro Rostropovich's superlative career has earned him numerous awards. His recordings have brought him the world's most coveted recording prizes. He holds more than 30 honorary degrees, and 18 different nations have lavished more than 60 major awards upon him. His 60th birthday was celebrated with gala concerts and festivals in Washington, New York, Boston, Paris, London, and Tokyo.

And his defense of human rights and work for humanitarian causes continue. He has given benefit concerts to aid earthquake victims, and he has undertaken the raising of funds for the first modern, fully equipped children's hospital in Moscow. In 1974 he received the Annual Award of the International League of Human Rights and in 1985 the Albert Schweitzer Award. In 1991, he made a courageous trip to Moscow--unheralded, visaless, at great risk to his life and freedom--to join compatriots in the Russian White House who were resisting the attempted coup.

A year earlier he had returned to his beloved homeland for the first time since his exile, leading his National Symphony Orchestra on its first tour of the Soviet Union to unimagined glory--a triumphant vindication for him and a fulfillment of a dream.

Paul Taylor

(choreographer; born Pittsburgh, PA, July 29, 1930)

"If Paul Taylor is not the best choreographer to emerge in any style anywhere in the world in the past quarter of a century, who is?" asked *The Times of London*. In fact, critics and audiences all over the world agree that Taylor is a giant among modern dance choreographers. He has developed what is very much his own style of dance--a style that celebrates vigor, athleticism and strength, making Taylor, in a very special sense, an *American* choreographer.

After growing up in Depression-era America in and around Washington, D.C., Taylor studied painting at Syracuse University, but soon switched his attention to dance after partnering a classmate in the school's modern dance club recital. He began his dance training in earnest with scholarships at Juilliard School of Music Dance Department and Connecticut College School of Dance and soon was studying with Martha Graham and Antony Tudor at the Martha Graham School and the Metropolitan Opera Ballet School.

Taylor established his own dance company in 1954, when one of his earliest works, *Three Epitaphs*, focused attention on him as an original dance creator, and even while he was a soloist with the Martha Graham Dance Company from 1955 to 1962, he continued to present his own works in concerts in both the United States and Europe. In 1959 Paul Taylor took a break from his own and Graham's companies to dance with the New York City Ballet as guest artist in George Balanchine's *Episodes*.

Paul Taylor has choreographed more than 90 dances for his own company, which, in its long and distinguished 38-year history, has performed in more than 300 cities in the United States and has made 39 overseas tours to 54 different nations. Taylor masterpieces, which are known for their wit, warmth, musicality, and excitement, are now also in the repertoires of the Royal Danish Ballet, American Ballet Theatre, the Joffrey Ballet, the San Francisco Ballet, the

Paris Opera Ballet, The Houston Ballet, London Contemporary Dance Theatre, Ballet Rambert, Les Grands Ballets Canadiens, and many regional American dance companies.

Taylor's works have a universal and long-lasting appeal because, according to London's *Sunday Telegraph*, "they are about people, about the way they feel, the way they interact, and about their social institutions." His body language always carries an incredible range of motion, emotion, and imagination. Through his choreography, Paul Taylor always comments on the human condition, and most importantly, he always entertains while doing so.

Taylor continues to be a dominant figure in modern dance not only through his new works--his latest, *Company B*, premiered at the Kennedy Center in 1991 to great acclaim--but also through the prolific work of well-known choreographers who were once young unknowns in his early troupes--Pina Bausch, Laura Dean, and Twyla Tharp.

A Commandeur de l'Ordre des Arts et des Lettres since 1990, Taylor is the recipient of more than 40 awards and six honorary Doctor of Fine arts degrees. His 1987 autobiography, *Private Domain*, was received with wide critical and popular acclaim.

KENNEDY CENTER HONORS RECIPIENTS

1992

	<u>Dates</u>	<u>Place of Birth</u>
Lionel Hampton	Apr. 20, 1908	Louisville, KY
Paul Newman	Jan. 26, 1925	Cleveland, OH
Joanne Woodward	Feb. 27, 1930	Thomasville, GA
Ginger Rogers	July 16, 1911	Independence, MO
Mstislav Rostropovich	Mar. 27, 1927	Baku, Soviet Union
Paul Taylor	July 29, 1930	Pittsburgh, PA

1991

Roy Acuff	Sept. 15, 1903	Maynardville, TN
Betty Comden	May 3, 1919	New York, NY
Adolph Green	Dec. 2, 1915	New York, NY
Fayard Nicholas	c. 1914	Mobile, AL
Harold Nicholas	c. 1921	Winston Salem, NC
Gregory Peck	Apr. 5, 1916	La Jolla, CA
Robert Shaw	Apr. 30, 1916	Red Bluff, CA

1990

Dizzy Gillespie	Oct. 21, 1917	Cheraw, SC
Katharine Hepburn	Nov. 8, 1907	Hartford, CT
Rise Stevens	June 11, 1913	New York, NY
Jule Styne	Dec. 31, 1905	London, England
Billy Wilder	June 22, 1906	Vienna, Austria

1989

Harry Belafonte	Mar. 1, 1927	New York, NY
Claudette Colbert	Sept. 13, 1903	Paris, France
Alexandra Danilova	Nov. 20, 1904	St. Petersburg, Russia
Mary Martin	Dec. 1, 1913 - Nov. 3, 1990	Weatherford, TX
William Schuman	Aug. 4, 1910 - Feb. 15, 1992	New York, NY

1988

Alvin Ailey	Jan. 5, 1931 - Dec. 2, 1989	Rogers, TX
George Burns	Jan. 20, 1896	New York, NY
Myrna Loy	Aug. 2, 1905	Raidersburg, MT
Alexander Schneider	Oct. 21, 1908	Vilna, Russia
Roger L. Stevens	Mar. 12, 1910	Detroit, MI

1987

Perry Como	May 18, 1912	Canonsburg, PA
Bette Davis	Apr. 5, 1908 - Oct. 6, 1989	Lowell, MA
Sammy Davis, Jr.	Dec. 8, 1925 - May 16, 1990	New York, NY
Nathan Milstein	Dec. 31, 1904	Odessa, Russia
Alwin Nikolais	Nov. 25, 1912	Southington, CT

Honors Recipients/2

1986

	<u>Dates</u>	<u>Place of Birth</u>
Lucille Ball	Aug. 6, 1911 - Apr. 26, 1989	Celoron, NY
Ray Charles	Sept. 23, 1930	Albany, GA
Hume Cronyn	July 18, 1911	London, Canada
Jessica Tandy	June 7, 1909	London, England
Yehudi Menuhin	Apr. 22, 1916	New York, NY
Antony Tudor	Apr. 4, 1909 - Apr. 19, 1987	London, England

1985

Merce Cunningham	Apr. 16, 1919	Centralia, WA
Irene Dunne	Dec. 20, 1904 - Sept. 4, 1990	Louisville, KY
Bob Hope	May 29, 1903	Eltham, England
Alan Jay Lerner	Aug. 31, 1918 - June 14, 1986	New York, NY
Frederick Loewe	June 10, 1904 - Feb. 14, 1988	Vienna, Austria
Beverly Sills	May 26, 1929	Brooklyn, NY

1984

Lena Horne	June 30, 1917	Brooklyn, NY
Danny Kaye	Jan. 18, 1913 - Mar. 3, 1987	Brooklyn, NY
Gian Carlo Menotti	July 7, 1911	Cadegliano, Italy
Arthur Miller	Oct. 17, 1915	New York, NY
Isaac Stern	July 21, 1920	Kreminiecz, Russia

1983

Katherine Dunham	June 22, 1912	Glen Ellyn, IL
Elia Kazan	Sept. 7, 1909	Constantinople, Turkey
Frank Sinatra	Dec. 12, 1915	Hoboken, NJ
James Stewart	May 20, 1908	Indiana, PA
Virgil Thomson	Nov. 25, 1896 - Sept. 30, 1989	Kansas City, MO

1982

George Abbott	June 25, 1887	Forestville, NY
Lillian Gish	Oct. 14, 1896	Springfield, OH
Benny Goodman	May 30, 1909 - June 13, 1986	Chicago, IL
Gene Kelly	Aug. 23, 1912	Pittsburgh, PA
Eugene Ormandy	Nov. 18, 1899 - Mar. 12, 1985	Budapest, Hungary

1981

Count Basie	Aug. 21, 1906 - Apr. 26, 1984	Red Bank, NJ
Cary Grant	Jan. 28, 1904 - Nov. 29, 1986	Bristol, England
Helen Hayes	Oct. 10, 1900	Washington, DC
Jerome Robbins	Oct. 11, 1918	New York, NY
Rudolf Serkin	Mar. 28, 1903	Eger, Bohemia

-more-

Honors Recipients/3

1980

Leonard Bernstein
James Cagney
Agnes deMille
Lynn Fontanne
Leontyne Price

Dates

Aug. 25, 1918 - Oct. 14, 1990
July 17, 1899 - Mar. 30, 1986
1905
Dec. 6, 1887 - July 30, 1983
Feb. 10, 1927

Place of Birth

Lawrence, MA
Manhattan, NY
New York, NY
Essex, England
Laurel, MS

1979

Aaron Copland
Ella Fitzgerald
Henry Fonda
Martha Graham
Tennessee Williams

Nov. 14, 1900 - Dec. 2, 1990
Apr. 25, 1918
May 16, 1905 - Aug. 12, 1982
May 11, 1894 - Apr. 1, 1991
Mar. 26, 1911 - Feb. 25, 1983

Brooklyn, NY
Newport News, VA
Grand Island, NE
Pittsburgh, PA
Columbus, OH

1978

Marian Anderson
Fred Astaire
George Balanchine

Feb. 17, 1902
May 10, 1899 - June 22, 1987
Jan. 9, 1904 - Apr. 30, 1983

Richard Rodgers
Arthur Rubinstein

June 28, 1902 - Dec. 30, 1979
Jan. 28, 1887 - Dec. 20, 1982

Philadelphia, PA
Omaha, NE
St. Petersburg,
Russia
New York, NY
Lodz, Poland

The Washington Post

Library of Congress employee
arrested in theft of books

2

Book World: 'Marking Time,'
the tale of a full-bodied brood

3

Style

TV Column: Nina Totenberg
signs up with NBC News

4

Style Plus: Why Things Are,
and a waltz through dance class

5

Rostropovich, Newman, Woodward Get Honors

Kennedy Center Also
Picks Ginger Rogers,
Hampton, Paul Taylor

By Judith Weinraub
Washington Post Staff Writer

Maybe it took an election year. But by including one champion of human rights, two longtime Democrats and two Republican favorites among the recipients of its 15th annual awards celebrating excellence in the performing arts, the Kennedy Center yesterday artfully pleased both sides of the political aisle.

"I can assure you political affiliations had no part in this," laughed Kennedy Center Chairman James Wolfensohn when asked to comment on the selection of musician Mstislav Rostropovich, actors Paul Newman and Joanne Woodward, jazz musician Lionel Hampton, dancer and actress Ginger Rogers and choreographer Paul Taylor. "Perhaps it's a happy accident in a year like this."

The honors recipients receive no money, but are saluted during a weekend that includes a reception at the White House, a gala performance at the Kennedy Center Opera House on Dec. 5, and several celebratory dinners.

"I've thought about it many times, but it took me by surprise—a *big* surprise," said Hampton, who was in Atlanta yesterday rehearsing for a fund-raiser for the Morehouse College of Medicine.

The musician, who received a letter in—
See HONORS, C3, Col. 1.

Lifetime Honors

HONORS, From C1

forming him of the award two weeks ago, immediately called back to say, "I accept, I accept, I accept," but promised to keep it a secret until yesterday. "Now I can have a big dinner party so my friends can get together and toast me," he said.

Hampton, 78, who has played for six presidential inaugurations and has toured overseas as Ambassador of Good Will for presidents Eisenhower and Nixon, is a testament to the American way of life. Sent to a parochial school in Wisconsin because his grandmother thought the Chicago public schools were "pretty rowdy," he found his musical calling in a band, drum and bugle corps where he was taught to play the drums by a fondly remembered Sister Petra.

"She was great," said Hampton, who later continued his musical education on drums, timpani and xylophone in a Newspaper Boys Band sponsored by the Chicago Defender newspaper. It was onward and upward from there, first to the vibraphone, which he discovered in a Hollywood recording studio, to performing with Louis Armstrong, the Benny Goodman Quartet and eventually his own band. He says he still plays 250 to 300 engagements a year.

It took a little longer for choreographer Paul Taylor, perhaps the least partisan of the honorees, to decide to accept the award. "Mostly I am just so involved with dance," he said yesterday. "But our government really does not recognize artists, and I resent that. Perhaps this will be a way to make my feelings known."

Taylor, 62, studied painting at Syracuse University before switching to modern dance, becoming a soloist with the Martha Graham company and establishing his own company in 1954. It has performed in more than 300 cities in the United States and has made 39 overseas tours.

Taylor, speaking from his home in a farm community on the north fork of Long Island, said that for the most part he is uncomfortable with the many awards he has received. "I have always accepted them for the field of dance rather than myself," he said. "I don't like a whole lot of attention." But this time, he wasn't the least bit surprised. "As a matter of fact," he laughed, "for some time I've thought, 'Why don't they give me one of those things.'"

Taylor's newest work, "Company B," premiered in 1991 at the Kennedy Center with the Houston Ballet. He hopes to perform a section of it with his dance company as part of the honors celebration.

Rostropovich, 65, the internationally acclaimed cellist, conductor and human rights advocate who has been the music director of the National Symphony Orchestra since 1977, was unavailable for comment yesterday as he made his way from Nice to Athens with the European Community Youth

Orchestra. "He has many different awards and medals [including the Lenin Prize, the former Soviet Union's highest honor, and the Annual Award of the International League of Human Rights], but this one really thrills him," said Stephen Klein, the NSO's executive director.

Stripped of his Soviet citizenship in 1978 for offenses such as criticizing the Ministry of Culture and defending dissident author Alexander Solzhenitsyn, Rostropovich, 65, debuted with the NSO in 1975. He will resign as its music director at the end of the 1993-94 season, after which he will become lifetime conductor laureate.

"He is one of the greatest living artistic figures of our time," said Klein. "To have him here—and to watch him play for all of the presidents during that time—has been spectacular. He transformed the orchestra from a provincial orchestra into one of nation's finest."

Ginger Rogers has been to the awards ceremony only once before—to the first one in 1978 when she came with her friend and dance partner, honoree Fred Astaire. Together they made 11 hit musicals, transforming the American movie screens of the 1930s.

But it was on her own as a dramatic actress that she received national recognition with an Academy Award for best actress in "Kitty Foyle" in 1940. "I've worked just about everywhere," said the actress, 81, yesterday—"vaudeville, radio, plays, musical comedies, movies." Although Rogers occasionally makes personal appearances, most of her time these days is spent remodeling and enlarging her house in Rancho Mirage, Calif. Although she isn't sure just where in the house she will put her Kennedy Center medallion, she keeps her Oscar in a new gallery there that is also lined with her paintings.

Newman, 67, and Woodward, 62, complete this year's list. Unreachable yesterday because he was participating in an auto race and she was making a movie, they have reached the pinnacle of American acting success both separately and together. They have been married since 1958.

Their first film together was "The Long Hot Summer" in 1958, the same year Woodward won the Best Actress Oscar for "The Three Faces of Eve." Between them they have three Academy Awards and many more nominations.

As director and actress, they have worked together in films such as "Rachel, Rachel," "The Glass Menagerie" and "The Shadow Box." Two longtime Democrats, they also collaborate on projects such as the Save the Children foster parent campaign and a camp for children with life-threatening illnesses.

The Kennedy Center awards will be broadcast by CBS television later in December. It is that program that transmits the impact of honors to the everyday world.

"It's essential to have standards by which people can measure themselves and to which young people can aspire," said Wolfensohn. "Very often people have very normal beginnings. We trace their career from something ordinary to which young people can relate. And that's what makes the whole thing seem achievable and human."

FOR OUTSTANDING ARTISTIC CONTRIBUTIONS

Six Named as Kennedy Center Honorees

THE ASSOCIATED PRESS

WASHINGTON

SIX AMERICAN performing artists were chosen yesterday as winners of the 1992 Kennedy Center Honors for outstanding contributions to the nation's cultural life.

They are musician Lionel Hampton, actors Paul Newman and Joanne Woodward, dancer and actress Ginger Rogers, musician Mstislav Rostropovich, and choreographer Paul Taylor.

The artists were selected by the center's board of trustees. They will be honored at a gala performance in the Kennedy Center's Opera House on Dec. 6, after a reception by President George Bush and his wife Barbara at the White House.

The performance later will be aired at a two-hour special on CBS-TV.

Kennedy Center Chairman James D. Wolfensohn praised the honorees "for enhancing the lives of people around the world and enriching the culture of our nation."

Hampton made jazz history when he introduced

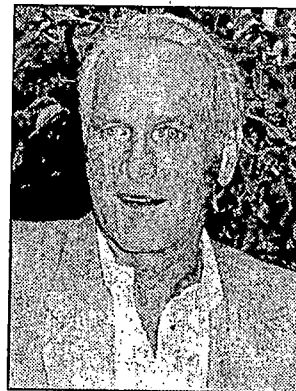


Lionel Hampton

the vibraphone in a 1930 recording with Louis Armstrong, and has been the leading player of the percussion instrument ever since. He was a member of the Benny Goodman Quartet in the 1930s, and has traveled extensively with his own band since the 1940s.

Newman and Woodward, two of America's best-known actors, who have been married since 1958, have re-

ceived much critical acclaim for their work both together and apart. Woodward won the 1957 Oscar for best actress in "The Three Faces of Eve." Newman has starred in movies such as "Cat on a Hot Tin Roof," "Butch Cassidy and the Sundance Kid" and "Cool Hand Luke," and he won the 1986 best actor Oscar for "The Color of Money." The pair appeared recently in "Mr. and Mrs. Bridge," one of their many film collaborations.



Aubrey Reuben

Honoree Paul Newman

Rogers became one of America's best-loved celebrities in the 1930s, when she starred with Fred Astaire in 11 hit musicals. The two danced across the screen together in such classics as "Shall We Dance," "Top Hat," and "The Gay Divorcee."

Rostropovich, who was born in the former Soviet Union, is known as one of the century's greatest cellists, and has been the director of the National Symphony Orchestra since 1977. He announced his retirement from the orchestra this year.

One of the leading figures in modern dance, Taylor has choreographed over 90 dances in his own company, which

has performed across the United States and has made 39 overseas tours in its 38-year history. Before founding his company in 1954, he was a soloist with the Martha Graham Dance Company and performed as a guest artist in the New York City Ballet.

The Kennedy Center Honors gala is a fund-raising benefit to support the center's performing arts education, public service programs and other special projects. The awards program began in 1978. / ■

Arts Advocate: James D. Wolfensohn

*The chairman of the
John F. Kennedy Center
for the Performing Arts
tells us why we must fight
for arts education.*



From my perspective as a parent, as a lifelong music lover, and as a public servant seeking to understand the debate on education reform in our nation, it is clear that the future of the arts in the education of our children is in jeopardy.

When I first came to Washington to serve as chairman of the John F. Kennedy Center for the Performing Arts nearly two years ago, perhaps my worst shock was the unmistakable sense that we in this country are giving little priority to the arts. They are too easily relegated to a category that must come after the solution of "more important problems."

I believe that we will be making an enormous mistake if we ignore the quality of life

we offer our children and fall into the trap of thinking that our cultural heritage in the visual and in the performing arts is only for the privileged few—and not for all segments of our society without regard to social or economic background. As Michael Greene, president of the National Academy of Recording Arts and Sciences, said at the Grammy Awards this year, "The idea that you can educate young people in a meaningful way without music and art is simply absurd."

The arts can unify our society. Opportunities for our children to participate in educational arts programs can improve overall academic performance, give meaning to children's lives, and unite families. Such opportunities should be available to all students.

The core of the argument that I and many others have been making at the White House, at the Department of Education, and on Capitol Hill is that the arts are not optional extras. The performing and visual arts must be at the heart of every child's learning experience if we are to have children who are civilized, fulfilled, and who have the chance to dream and to create, to have beliefs, to carry a sense of cultural identity. This is a national responsibility.

The arts are critical to the whole education process. It has been demonstrated with solid evidence by noted researchers that the arts make a tangible difference in classroom performance. To quote a recent *Washington Post* editorial, "Schools that do incorporate the arts have lower-than-average drop-out rates and churn out students with higher-than-average test scores. But these schools are uncommon. Most don't know how to infuse the arts into curriculum."

The resolution of this issue cannot be left entirely to the realm of the education establishment. We at the Kennedy Center have adopted education as our top priority. An additional challenge rests with those of us who care most deeply about the arts to effect a dramatic change in the way arts are included in the curriculum. *If we do not infuse the arts into the entire educational experience at all levels, it will be our children—and ultimately our society—who will suffer.* ■

The Washington Post

AN INDEPENDENT NEWSPAPER

MONDAY, NOVEMBER 16, 1992

Art and the Next Generation

IF YOU were wondering about the whereabouts of the National Symphony Orchestra in October, chances are you didn't think to look for it in Alaska. Nevertheless, Alaska is exactly where the members of the symphony spent Oct. 5 to 18—performing in places like Juneau and Fairbanks and Kodiak, giving master classes, identifying promising youngsters for future training, working with teachers and church groups and even, briefly, lending a bassoonist to go on tour with the Arctic Chamber Orchestra. This remarkable change of pace for the orchestra (some of whose members, rumor has it, required a good deal of persuading) was the first of a projected series of "National Symphony Orchestra American Residencies" by which the symphony hopes to build links among regional arts groups and educators and a revitalized Kennedy Center. It's also part of a broader push by the Kennedy Center toward one of Chairman James Wolfensohn's major goals for the place: to make it into a national center for arts education.

This is a formidable undertaking, considering that arts in this country is a sprawling and almost entirely un-organized endeavor and education only marginally less so. What's more, arts education has been substantially squeezed out of the public school curriculum as schools increasingly focus on stiffer course requirements. To defuse this apparent but unhelpful conflict between education re-

form and education in the arts, Mr. Wolfensohn and Education Secretary Lamar Alexander last July signed an agreement for a wide-ranging partnership and "arts education working group," which is being run by the Kennedy Center and is looking at ways to put arts *into* curriculums and national-goals schemes and to make life easier for arts educators at the same time.

These are vast ambitions, to be sure, and the landscape is anything but specific. The "national arts education center" will probably end up offering such services as a national data base for arts educators on good, workable projects; a series of national forums that might bridge the distances that now separate visual from performing artists and professional artists from art teachers; and some kind of long-term research on how well arts education currently works and what it achieves. In the meantime, such goals are also being met piecemeal by scattershot but enchanting forays like the orchestra's journey northwards. This is a natural, one might even say ideal, role for the Kennedy Center to fulfill, one on which Mr. Wolfensohn has spoken with great conviction. For performing arts institutions such as the center, it also happens to be an act of straightforward self-preservation. Without serious attention to young people's artistic experiences, they can expect neither artists nor audiences in future.

HONORS PROGRAM KC BIO

"I look forward to an America which will reward achievement in the arts as we reward achievement in business and statecraft.

"I look forward to an America which will steadily raise the standard of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens.

"And I look forward to an America which commands respect not only for its strength but for its civilization as well."

--President John F. Kennedy

These words carved on the river facade of our building are a constant reminder to us of the purpose and aspirations of the John F. Kennedy Center for the Performing Arts. The annual Kennedy Center Honors is instrumental in helping us achieve our goals.

President Kennedy had a unique appreciation of the arts, and he was a major influence on the flowering of the arts in modern America. It is fitting, therefore, that the country's center for the performing arts is a living memorial to him.

Also fitting is the title of our founding legislation in 1958, "The National Cultural Center Act." At the time,

the absence of such a center in our nation's capital was conspicuous. The performing arts sorely needed a home here, and the nation needed the artistic leadership this center could provide.

Plans took shape under the leadership of Roger Stevens, who became chairman of the Center's Board of Trustees in 1961. He led a fund-raising drive which attracted \$34.5 million from individuals, corporations, and foundations. Following the death of President Kennedy in 1963, Congress renamed the Center as a presidential memorial and provided federal matching funds and loan authority for its construction.

The Center's gala opening in 1971 was the culmination of efforts by four U. S. presidents and inaugurated what has become the world's largest performance center under one roof -- six stages that have hosted an impressive array of celebrated events. The three opening performances in the Opera House were the premieres of Leonard Bernstein's Mass and Alberto Ginastera's *Beatriz Cenci* and, at the vanguard of what was to become a worldwide Handel revival, a new production of the composer's rarely heard opera, *Ariodante*. As a critic noted at the time, the Kennedy Center leaders "offered proof of their willingness to be adventurous."

The Center today presents more arts performances than any other single institution in America. These include performances by the Kennedy Center's affiliate, the National Symphony Orchestra, and the resident Washington Opera as

well as hundreds of talented Washington-area artists who each year participate in such ongoing programs as the Kennedy Center Open House Arts Festival, the Holiday Celebration, Performing Arts for Young People presentations, the New Performers Series, the Pre-Performance Series in Jazz and Swing, and the Traveling Young Players troupe. The Center also produces or coproduces -- which means an artistic and financial commitment -- many of the theater presentations on its stages, as well as some of the national theatrical touring companies that bring the best of American theater to all regions of the United States. And it takes pride in the many outstanding films -- classics and premieres, American as well as foreign -- which the American Film Institute presents in its AFI Theater at the Center.

As the nation's center for the performing arts, the Kennedy Center is a showcase for artists and ensembles whose works display the beauty and diversity of America's performing arts. In a single year, the Center may feature dance performances by the Dance Theatre of Harlem, Ballet West, and the Houston Ballet; symphonic performances by the National Symphony Orchestra, the Boston Symphony, and the Cleveland Orchestra; theater productions ranging from the American premiere of *Les Miserables* to new plays by contemporary American playwrights such as Wendy Wasserstein, August Wilson, and Scott McPherson; and chamber performances by ensembles that come from all corners of the United States, including the Santa Fe Chamber Ensemble, Chamber

Music Society of Lincoln Center, the Melos Sinfonia of Washington, and the Indiana University Chamber Orchestra.

Since it first opened its doors in 1971, the Kennedy Center has always presented the finest performing artists and arts groups from around the world. In 1992 alone, two major international performing arts festivals--the Kennedy Center Tribute to Germany and the ongoing Kennedy Center Festival of the Americas--have presented performances by Berlin's Theater des Westens, the Stuttgart Ballet, the Dresden Staatskapelle, cellist Gustav Rivinius, contemporary dancer/choreographer Arila Siegert, Mexico's Cuarteto Latinoamericano, Argentine violinist Alberto Lysy, Chilean violist Roberto Diaz, the National Ballet of Canada, Brazilian cellist Antonio Meneses, and the Calgary National Orchestra. Also, other international programming in 1992 has included performances by Japanese pianist Mitsuko Uchida, the Kirov Orchestra, Great Britain's Academy of St. Martin-in-the-Fields Octet, the Frankfurt Symphony Orchestra, and German violinist Anne-Sophie Mutter. These performances give us the best that other nations offer. They help enrich not only our understanding of their spirit and culture but also of our own diverse and international heritage.

Under the leadership of Chairman James D. Wolfensohn, the Kennedy Center has expanded its educational and community outreach programs in order to nurture the audiences for the performing arts of tomorrow--arts that the Kennedy Center actively supports through commissioning

programs and competitions for composers, writers, and young artists.

Winner of the 1992 Pulitzer Prize for playwriting, *The Kentucky Cycle* was one of many plays that got its start through a grant from the Fund for New American Plays, a joint project of the Kennedy Center and American Express Company, in cooperation with the President's Committee on the Arts and the Humanities.

Through the Kennedy Center Friedheim Awards, now recognized as the most important competition to further the development of American music, the Center encourages the creation of new music.

In the last two years, three new ballets by top American choreographers have been created--with three more still to go--as a result of the Kennedy Center's innovative Ballet Commissioning Program, funded in part by the National Endowment for the Arts, the Lila Wallace-Reader's Digest Fund, Inc., the Knight Foundation, and the Brown Foundation, Inc., Houston.

Through partnerships with Broadway producers and a unique "musical incubator" program with regional theaters, the Kennedy Center is working to keep the American musical theater tradition alive. Topping the list of new productions supported by the Kennedy Center is the Tony Award-winning revival of *Guys and Dolls*, while successful productions of *Tommy* at La Jolla Playhouse, *Annie Get Your Gun* at the Houston Grand Opera, and *Pal Joey* at Boston's Huntington

Theatre were made possible by the Center's support. These productions will all tour the country. In another innovative partnership, the Kennedy Center and the Metropolitan Opera Guild have joined to commission a new opera by Carly Simon for young people to premiere this spring.

Because learning is a lifelong experience, lecture demonstrations, open rehearsals, master classes, seminars, backstage tours, school performances, and other education services for young people and adults are offered year round to the local community and to communities across the nation.

Now in its second year, "Performing Arts Centers and Schools" uses the Kennedy Center's experience in teacher training to assist arts centers in 27 states around the country to establish their own arts education programs with their local school systems.

National Symphony Orchestra tours and its new American Residencies program (launched this fall in Alaska) reach some of our country's most remote rural communities with school performances, master classes, competitions for young musicians, workshops for teachers, and cultural exchanges between the members of the Orchestra and local performing artists.

Every year, the Kennedy Center American College Theater Festival and the annual Imagination Celebration produce and present performances for people of all ages at the Center and at dozens of cities around the country. Also, the Kennedy Center carries out a broad range of programs that

encourage artistic activities reflecting our nation's cultural and ethnic variety through its sponsorship of performances, commissions, workshops, conferences, internships, and advisory and technical services in arts administration.

In the past year, the Kennedy Center education programs, many of which were offered free or at extremely low prices, reached more than six million people nationwide. The Kennedy Center also works with Very Special Arts to develop arts programs for persons with disabilities.

As part of its commitment to encourage the widest possible audience for the arts, the Kennedy Center has a coordinator of accessibility who addresses architectural, communications, and program access for patrons and performers with disabilities. Services for this constituency include an extensive half-priced ticket program, a wireless infrared listening enhancement system which is offered free of charge, sign language-interpreted performances, and audio-described performances. Also, most of the Kennedy Center's public service offices are accessible by TDD numbers (telecommunications devices for the deaf).

The Center's half-price ticket program, administered by Friends of the Kennedy Center volunteers, is available not only to people with disabilities but also to full-time students, senior citizens, military personnel (E1-E4), and others with fixed low incomes. Typically, each year more

than 100,000 eligible patrons share the joy of the performing arts.

Finally, all this takes place because of the continued generosity of individuals, corporations, and foundations. Only four percent of the Center's operating budget comes from the federal government. Ticket sales and other theater-related income provide 72 percent of the budget, and the remaining 24 percent comes from private donations. Two leadership donor programs, the 100 Club and the Trustees' Circle, have yielded new commitments from 87 corporations, foundations, and individuals with a net increase of \$8 million.

The Kennedy Center Honors Gala has a major role in all this. It is the foremost fund-raising event of the year.

[The televised ceremony is a national celebration of the performing arts. But more important, it recognizes individual artists whose lives of accomplishment have contributed significantly to our culture. As President Kennedy stated:]

"I see little of more importance for the future of our country and our civilization than the full recognition of the place of the artist."

To that end, we dedicate the 1992 Kennedy Center Honors and our continued efforts to bring the finest performing artists to our stage and to the nation.

*Michele
very nice.
Just a
few sets
- DM*

Nix
November 30, 1992
Draft One
KENCEN

PRESIDENTIAL REMARKS: KENNEDY CENTER HONORS
THE EAST ROOM
SUNDAY, DECEMBER 6, 1992

Good evening and welcome to the White House. Barbara and I are delighted to be a part of this very special evening -- a night we pay tribute to six people whose life's work has enriched (our lives) *America* both as people and as performers.

Each year, the Kennedy Center brings the world's finest in music, dance and theater to the nation's capital. But it has left its greatest mark on our nation in ways that reach far beyond the stage -- nurturing young artists and teaching young people how very vital the performing arts are to the American landscape.

And, now, the honorees for 1992:

More than 60 years have passed at *the first* an NBC recording studio where a fairly unknown 17-year-old drummer laid eyes for ~~the first time~~ on a fairly unknown musical instrument. The instrument was the vibraphone, the drummer was Lionel Hampton, and the music -- changed the sound of jazz forever. He played with jazz greats Louis Armstrong and Benny Goodman, but by the 1940s Lionel Hampton was a legend all his own. Even today, he and his band continue to enjoy unprecedented success. Tonight, America celebrates this "master of swing."

1958 was quite a year for two of our honorees. Joanne Woodward accepted the Oscar for "The Three Faces of Eve." Paul Newman starred in the MGM hit "Cat on a Hot Tin Roof." Together, the two starred in "The Long Hot Summer." And if that weren't

enough excitement for two people, they were married. Both together and separately, Newman and Woodward have shown us acting at its very best -- with movies like "A Fine Madness," "Hud," "Butch Cassidy and the Sundance Kid," "Rachel, Rachel," "Mr. and Mrs. Bridge" -- many more. As sponsors of several charities and relief efforts, Paul Newman and Joanne Woodward have proven not only generous in talent, but generous in spirit -- and far outshine the honor we give them tonight.

It's been said that Ginger Rogers did everything Fred Astaire did -- backward and in high heels. Though anyone who's ever seen Ginger Rogers dance will tell you -- she always made it look easy. Together, Ginger Rogers and Fred Astaire starred in 11 hit musicals -- and in every one she was the epitome of sinuous grace and beauty. She went on to become an American favorite, winning an Academy Award for her dramatic role in "Kitty Foyle," wowing moviegoers with her portrayals of smart, funny, independent women, and enjoying at least a dozen curtain ^{colls} a night as Dolly Levi in Broadway's "Hello Dolly." Through vaudeville, radio, television, theater, musicals and movies, Ginger Rogers has captured America's heart as one of the most celebrated actresses of our time.

In 1991, Mstislav Rostropovich entered the halls of the Russian White House, having made the trip to Moscow -- visaless and at great risk -- but ever-determined to help his countrymen triumph over the attempted coup. Throughout his entire life, Maestro Rostropovich has been a valiant defender of human rights: yet we know that he is not only a man of unyielding conviction,

but also a man of incredible talent. By the time he was 30 years old, young Slava Rostropovich was one of the two finest cellists of this century. In 1977, after a conducting career that began in 1961 in the Soviet Union, he became director of the National Symphony Orchestra, which has since become one of the finest orchestras in the nation. As cellist, conductor and humanitarian -- Maestro Rostropovich is nothing less than extraordinary.

Just when you think Paul Taylor has shown you the most imaginative and most skillful dancing you will ever witness, he proves you wrong in his next performance. He is a man with an exceptional gift, who through a range of motion, emotion, and creativity reveals much about the human condition. A soloist with the Martha Graham Dance Company and later a guest artist with the New York City Ballet, Paul Taylor went on to found his own dance company, which has performed in more than 300 ~~U.S.~~ *American* cities and 54 nations. [And they said I travelled too much.//] Tonight, we honor Paul Taylor, who for 38 years, did not merely follow the evolution of modern dance -- but led the way.

Whether we've tapped our feet to their music, hummed their tunes, glided around our living rooms, or grinned at the movie screen, tonight's honorees have delivered a lifetime of performances that has carried us to places and emotions and ideals only the best in performing arts can reach. To Lionel Hampton; to Paul Newman and Joanne Woodward; to Ginger Rogers; to Maestro Rostropovich; and to Paul Taylor: thanks for bringing us along. May God bless you all.

#

Nix
December 3, 1992
Draft One
KENCEN

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Nix
November 30, 1992
Draft One
KENCEN

PRESIDENTIAL REMARKS: KENNEDY CENTER HONORS
 THE EAST ROOM
 SUNDAY, DECEMBER 6, 1992

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Few people in any art form have been able to express the human self more poignantly than Paul Taylor. Just when you think he has shown you the most imaginative and most skillful dancing you will ever witness, he proves you wrong in his next performance. He is a man with an exceptional gift, who through a range of motion, emotion, and creativity reveals much about the human condition. After studying painting at Syracuse, Paul Taylor switched to dance, later becoming a soloist with the Martha Graham Dance Company and a guest artist with the New York City Ballet with George Balanchine. In 1954, he founded his own dance company, which has performed in more than 300 U.S. cities and 54 nations. [And they said I travelled too much.//] Tonight, we honor Paul Taylor, who for 38 years, did not merely follow the evolution of modern dance -- but led the way.

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The Kennedy Center brings the world's finest in music and dance and theater to the nation's capital. But it has left its mark on our nation in ways that reach ^{for} beyond the stage -- ~~through~~ ^{teach} programs that nurture and educate young artists, and ~~through arts education, teaching~~ young people that the performing arts are an important part of the American landscape. *greatest*

[[Transition.]]

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Mstislav Rostropovich

Paul Newman and Joanne Woodward

Newman + Woodward
Rogers
Rostko
Taylor

Ginger Rogers -- did everything Fred Astaire did -- backward and in high heels. More than just dance

Paul Taylor

I speak for a grateful nation -- To Lionel Hampton, to Paul Newman and Joanne Woodward, to Ginger Rogers, to Mstislav Rostropovich, and to Paul Taylor. ~~I think most Americans will agree that you are not strangers in our lives -- We've come to know you over these many years.~~ Many times we've found ourselves tapping our feet, humming a tune, dancing in our living rooms, or grinning at a movie screen -- you brought us along with you in everything you performed, in everything you did.

May God bless you all ~~and the days of your life.~~ and the United States of America.

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[[Use KenCen orig lang here.]] Our Kennedy Center Honore^ess have touched our lives in the simplest and best of ways. Over the years, we've tapped our feet to their music, hummed their tunes, and glided around our living rooms as we tried to dance half as gracefully. They have kept us glued to the movie and television screens, where we have cried and smiled and laughed.

(Duggan/Simon)
December 4, 1991
Draft Two
KenCen

PRESIDENTIAL REMARKS: KENNEDY CENTER HONORS
THE EAST ROOM
SUNDAY, DECEMBER 8, 1991
5:30 P.M.

Barbara and I are delighted to take part in celebrating the achievement of seven outstanding Americans who have devoted their lives to the performing arts. Their work represents the carnival of creative diversity that makes America a nation like no other. They richly deserve their selection for the Kennedy Center Honors.

The Kennedy Center is truly our national center for performing arts. It plays a vital role in educating and nurturing young artists, helping ensure we will have exceptional performers and writers and composers to honor in decades to come. Barbara and I take great pleasure in attending performances of theater and music and dance at the center every season of the year.

And now, let me recognize the honorees for 1991:

Roy Acuff, from the Smoky Mountains of Tennessee, is a minister's son. As a songwriter and singer he has that biblical genius for speaking straight to the heart. A prodigious publisher and impresario, he has created a following for America's country music in our cities and towns -- and even in places overseas. Like the Wabash Cannon Ball, Roy Acuff's music "glides along the woodland through the hills and by the shore."

We honor this mighty man for giving us music that not only is popular but is timeless.

Betty Comden and Adolph Green helped bring the American musical to full flower in the 1930s -- and their work is still flourishing in the 1990s, on Broadway and in Hollywood. In Peter Pan, their writing lifted Mary Martin to lyric heights no wires or pulleys could ever reach. In Singin' in the Rain, On the Town, Applause -- and dozens more productions -- they put song and dance and love and laughter together in a combination unmistakably American.

For the creative melding of American dance forms, and for sheer acrobatic virtuosity on the stage, there has never been a match for the Nicholas Brothers. Fayard Nicholas and his brother Harold have captivated audiences around the globe with their combinations of tap dance, jazz ballet and acrobatics. From the stage of the fabled Cotton Club to the great song-and-dance spectacles of the silver screen, the Nicholas Brothers have dazzled generations of Americans with the excitement and grace of their performances.

During four decades as a film actor, Gregory Peck has embodied strength and dignity in his portrayals. For moviegoers, Gregory Peck represents the faith of Father Chisholm, the humanity and courage of General Frank Savage, and the incorruptible devotion to justice of Atticus Finch. Off the screen, Gregory Peck has devoted his talent to leadership of the American Film Institute and the Academy of Motion Picture Arts

and Sciences. He wins our laurels today not only as an actor's actor, but also as a leader in his profession.

Robert Shaw has led the United States to unprecedented distinction in choral music. Robert Shaw is also a minister's son, and from the very beginning of his career he has harmonized the gift of song with his study of philosophy, theology and literature. Leading by example, he demands excellence from his students and his professional musicians and singers. He has given our nation a treasure of great performances, from the classical and sacred traditions as well as from the modern period and our own American folk idiom.

I speak for a grateful nation in honoring these artists. To Roy Acuff; to Betty Comden and Adolph Green; to Fayard Nicholas and Harold Nicholas; to Gregory Peck; and to Robert Shaw: Thank you for the wonders you have worked with your great talents.

May God bless each of you, and God bless the United States of America.

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THE WHITE HOUSE
WASHINGTON

296-8344

December 4, 1991

MEMORANDUM FOR THE PRESIDENT

THROUGH: DAVID DEMAREST
TONY SNOW *TS*

FROM: JOSEPH P. DUGGAN *JPD*

SUBJECT: KENNEDY CENTER HONORS

I. SUMMARY

On Sunday, December 8, at 5:30 p.m., you will give brief remarks in the East Room about the winners of this year's Kennedy Center Honors. About 300 will attend.

II. DISCUSSION

The remarks (5 minutes, on cards) laud the seven winners and praise the Kennedy Center.

Note that the first two paragraphs and the final paragraph will become a video insert into the program later that evening at the Kennedy Center. The taped program will be broadcast at a later date on network television.

Remarks at a White House Reception for Kennedy Center Honorees

December 4, 1988

Well, we've already said good evening, but maybe I'll say it again. And welcome to the White House. For the past 8 years, I've had the pleasure of joining with the Kennedy Center in honoring those Americans—57 now—whose contributions to our national culture have been more precious than the most precious assets and rubies. And so, this night is a time for reflection and nostalgia, as well as celebration of the five great Americans that we honor tonight.

It was my great fortune to participate in the glory years of an unparalleled form of popular art: the movies. So, I know, both as a participant and spectator, the allure and power of the performing arts. I know also how difficult it is to explain what it is that makes performing such an unforgettable experience. There's one other thing I know about performing: Performers are judged by a more exacting standard. And those who rise to the very top know with absolute assurance that no special favor, no special help, no special anything can account for their success. No, they've made it because the world has judged them and has judged their talents and their energies and has determined in the court of public opinion that they're superior—or better than superior, that they're great.

Sasha Schneider, the word "great" has been applied so often to you that it seems redundant to use it here. But as President, I guess I have a prerogative. [Laughter] As a violinist, you have performed the works of every major Western composer with your fine and delicate touch, which can move with the startling brio of the "Flight of the Bumble Bee" or the languorous romanticism of Schubert's "Death and the Maiden." Conductor, teacher, organizer—you have shared your peerless understanding of classical music in many, many different ways. This century would have been all the poorer without you, and we're all the richer for having listened and learned from you.

And, Alvin Ailey, what can I say about you that has not already been said? You

brought a new vocabulary to the dance, a vocabulary of sinuous grace and astonishing rhythmic variety. And like Sasha Schneider, you were not content merely to bring your bounties before us, but also insisted on educating others and bringing them before us as well. And the world of dance has been transfixed by your part in it.

Roger Stevens is not a performer, but literally thousands of performers owe their careers to him. As a producer, he brought hundreds of plays to the boards, delightful musical comedies and difficult modernist works alike. He helped build a national cultural center here on the banks of the Potomac and was the founding father of the National Endowment for the Arts. I think it's fair to say few Americans have done as much for the performing arts.

And as a performer, the lovely and mysterious Myrna Loy has always conveyed a sense of great ease and comfort, as though she were possessed of answers to questions you hadn't even thought of asking in the first place. [Laughter] She could play Nora Charles, the most sophisticated woman in New York, or she could play an oriental temptress, both with equal conviction. And she made it all look easy, which I don't need to tell all of you is perhaps the most difficult chore of all.

And then there is George Burns. George Burns—the only man in America that's older than I am. [Laughter] The only thing I can't figure out is how George manages to appear with Johnny Carson so often. I'm always in bed when he's on. [Laughter]

Seriously, when you talk about George Burns, you're talking about one of the most remarkable Americans of our century, a living and breathing history of our popular arts, from vaudeville to radio to the movies and television. And for all I know, he's even made a rock video or two. [Laughter] It's almost an anticlimax that at the age of 92 he's got the number one best selling book in America right now. That book is about his late and great wife, Gracie Allen. And

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ext week, thanks for listening, and
you.

President spoke at 12:06 p.m.
David, MD.

with his characteristic modesty, he probably thinks that half the honor being bestowed upon him belongs to her. But tonight, George, I have to say with all due respect to Gracie, this one is all for you and your breathtaking fourscore as an entertainer. You've given so much to America. You've gladdened so many hearts. We, all of us, thank you.

I'm going to do something I shouldn't do, I know, but I just have to do. This man—2 years ago when he reached 90, a friend said to him, "Well, how did it feel to be 90?" And I have to tell your answer to him. He said, "In the morning I get up. I go down and out on the porch and get the paper. I look at the obituaries. And if I'm not there,

I go in and have a cup of coffee." [Laughter]

Well, George, and Myrna, and Roger, and Alvin, and Sasha, this night is yours. But it's a night for all Americans to celebrate the glories that you've given us. And I can't think of a better way to conclude my ceremonial role in these festivities than to pray that God may bless you and keep you all the days of your life.

Note: The President spoke at 6:20 p.m. in the East Room at the White House. Following the reception, the President and Mrs. Reagan attended the annual gala at the John F. Kennedy Center for the Performing Arts.

Proclamation 5918—National Drunk and Drugged Driving Awareness Week, 1988 December 5, 1988

*By the President of the United States
of America*

A Proclamation

The holiday season is a most fitting time to reemphasize that driving while under the influence of alcohol or drugs is dangerous and irresponsible behavior that no one should engage in, tolerate, or permit.

Again this year, citizens across our Nation are volunteering their time and talents to take part in a week of observance to focus public attention on eliminating drunk and drugged driving. Public officials at all levels have issued proclamations, sponsored legislation, and appointed task forces; law enforcement agencies have increased enforcement efforts; public and private organizations have held safety campaigns; and citizens have sponsored programs to provide rides home from holiday parties. Actions like these bring us closer to the day when drunk and drugged drivers will no longer threaten our lives and our families.

We can take heart from the results of the comprehensive year-round activities to stop drunk driving. In 1987, the proportion of motor vehicle fatalities in which at least one

driver or pedestrian was legally intoxicated was 40 percent. That figure is down from 46.3 percent in 1982. Another significant achievement was among intoxicated teenage drivers, whose involvement in fatal crashes declined to 18.7 percent in 1987, down from 21 percent in 1986 and 28.4 percent in 1982.

These notable gains give us hope and even more reason to redouble our efforts to stop drunk and drugged driving. This is no time for complacency.

We must also realize that combining drugs and alcohol adds to the risk. Studies of drivers involved in accidents reveal that many use drugs—and that certain drugs, either alone or in combination with alcohol, contribute to crashes. We must all be aware of the safety risks of driving after taking drugs, including prescription and over-the-counter drugs that carry a warning label against driving.

We can all help improve safety on our roads and highways by refusing to tolerate drunk and drugged driving; by always wearing safety belts, even for short drives; and by insisting upon prompt and effective action against alcohol- and drug-impaired

Remarks at a White House Reception for the Kennedy Center Honorees

December 7, 1986

Good evening, and welcome to the White House. Tonight we gather in this grand old house to pay tribute to six men and women to whom we Americans and, indeed, millions around the world find ourselves deeply in debt. Others in the life of our nation have seen to our material needs—built our roads, constructed our cities, given us our daily bread. Still others have seen to the life of the mind—founding our universities and expanding knowledge in every field. But these six—these six are artists. And as such, they've performed a different and singular task: to see to the deepest needs of the heart.

As a young man, Anthony Tudor began a London career as a clerk in a real estate firm. And then in 1928, at the age of 19, Mr. Tudor attended ballets staged by the great Russian impresario, Diaghilev, and saw Anna Pavlova perform. Within weeks Mr. Tudor had presented himself to Marie Rambert, a noted instructor, to begin his life in dance. That life in dance has now amounted to nearly six decades—six decades that rank Mr. Tudor with George Balanchine and Frederick Ashton as one of those who brought ballet forward, who made it modern, a part of our own idiom and time. In dealing with themes once thought unsuitable for dance, in extending the classical ballet vocabulary into new modes, Mr. Tudor has expanded the possibilities of ballet itself, giving this magnificent medium new relevance, new vibrancy, and new life. Anthony Tudor, on behalf of those who love ballet the world over, I give you our thanks.

Fifty-nine years have passed since an 11-year-old boy, holding a violin, walked to center stage and electrified a New York audience with his performance. The Times wrote of Yehudi Menuhin the next morning: "It seems ridiculous to say that he showed a mature conception of Beethoven's Concerto, but that is the fact." And believe me, Mr. Menuhin, I know from experience that good notices don't come that easily

from the New York Times. [Laughter] Beginning in the late 1930's, Yehudi Menuhin appeared as soloist with conductors whose names today resound with greatness: Toscanini, Stokowski, Koussevitzky, Beecham. During World War II Mr. Menuhin gave more than 500 concerts, including performances on ships, in hospitals and camps. In more recent years, he has founded and directed musical festivals in Switzerland and England. And throughout his career, Mr. Menuhin has expanded the violin repertoire by reviving neglected scores and introducing works by composers such as Bartók, Bloch, and William Walton.

Intensely interested in literature, architecture, and a host of other fields, Mr. Menuhin has written: "May we become better violinists, scientists, artists, writers, and above all better human beings by enlarging and enriching our personal needs to include each others." Yehudi Menuhin, for all that you've given to the world as a musician and a man, I thank you.

When you mention Hume Cronyn and Jessica Tandy, director Mike Nichols has written: "You are not talking about limousines, black tie dinners, or star-studded openings. You're talking about sweating under lights, drilling words long into the night, turning up for every performance, every rehearsal, anywhere, always." In honoring Mr. Cronyn and Miss Tandy, we celebrate two separate lifetimes of achievement. We think of Mr. Cronyn in plays like "High Tor" and films like Hitchcock's classic, "Shadow of a Doubt." We remember Miss Tandy's countless performances, including her Ophelia opposite Gielgud in his historic "Hamlet" and, of course, her magnificent, heart-stopping Blanche DuBois opposite Marlon Brando in "A Streetcar Named Desire."

But we celebrate, as well, a theatrical partnership, from their 1951 performances together in "The Fourposter" to "The Gin Game" in the late 1970's to the new Steven Spielberg film that the Cronyns began film-

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oke at 12:06 p.m.

ing this autumn. Asked how they could keep it up, how they could both live and work together, Miss Tandy answered: "We're safe. I can't play him, and he can't play me." [Laughter] And through it all, the Cronyns have shown such utter dedication to the theatre, such total, absorbing professionalism. Again, in the words of one who knows them well: "They never stop working. They never leave anything to chance." Hume Cronyn, Jessica Tandy, for these many decades during which you've worked so hard to give the gifts of enlightenment and pleasure, we thank you.

Ray Charles Robinson was born into a South scarred by segregation. By age 8, Ray Charles was blind. By his midteens, he was an orphan. By age 50, he would be forced to free himself from an addiction to drugs. But there has always been something in him that could not be held down, something that finds life-giving beauty in rhythm and melody and tone. Today Ray Charles is known the world over for his infusion of gospel fervor into rhythm and blues and rock and roll and for the quality—the sheer lilting, rolling musical quality of his singing. One hit alone, "Georgia on My Mind," has sold over 3 million copies. And, Ray, I don't mind telling you that your version of "America the Beautiful" has brought a tear or two to my eyes. "The important thing in jazz," Mr. Charles has said, "is to feel your music—but really feel it and believe it." Ray Charles, in giving of yourself so completely to your music, you've given of yourself to us, and we thank you.

When the first can of film arrived from California, it was taken by messenger from the airport to the offices of an advertising agency in Manhattan. An advertising executive, his friend, lyricist Oscar Hammerstein, and the chairman of Philip Morris entered the screening room together. And then the lights went down, and the pilot film began. When it was over, Oscar Hammerstein gave his advice: "Buy the show. It's a winner, and that actress is terrific." And the name of that program was "I Love Lucy."

In childhood, Lucille Ball loved going to vaudeville shows and movies, then reenacting the performances she had just seen. At 15 she left upstate New York to enroll in a drama school in New York City. But com-

pared to the star pupil, Miss Ball felt, in her own words, "terrified and useless." So, she went back home to high school. By the way, that star pupil happened to be named Bette Davis. [Laughter] In time, Miss Ball returned to Broadway, worked as a soda jerk, got bit parts, then landed a job as the Chesterfield cigarette girl that led to her selection for a bit part in the 1933 Eddie Cantor film, "Roman Scandals." For the next decade and a half, Miss Ball learned her craft, appearing in more than 30 films. And then came "I Love Lucy."

When it went on the air in 1951, "I Love Lucy" became the number one show within 6 months. It says something about the show's hold on the country that on the occasion of little Ricky's birth more people turned on "I Love Lucy" than watched the inauguration of Dwight Eisenhower. [Laughter] And I know that Miss Ball would want us to pay tribute tonight to the man who produced "I Love Lucy" and starred in it with her, one who meant so much to Lucy and all of us, the late Desi Arnaz. [Applause] "I Love Lucy" was followed by more movies, including the 1974 production of "Mame," and by three more television shows: "The Lucy Show," "Here's Lucy," and this year's "Life With Lucy."

It's no secret that Lucy is a friend of Nancy's and mine, and as far as I'm concerned, this redheaded bundle of energy is perhaps the finest comedienne of our time. And if I seem to get carried away, you'll have to excuse me. You see, after all these years, just like every American and millions more around the world, I still love Lucy. [Laughter]

Perhaps it's the preeminent work of the artist to speak to us about reality. For true art is never created out of nothing; it's already there, just unseen and unappreciated, waiting for the craft of the artist to show it to us. We walk from place to place unthinkingly. Then we see the beauty of a dancer upon a stage, and we never look at the human form in quite the same way again. Even the everyday routine of family life contains immense drama and humor; and in watching a program like the one we've been talking about, "I Love Lucy," for a moment we can all enjoy it together.

Lucille Ball, Ray Charles, Hume Cronyn and Jessica Tandy, Yehudi Menuhin, and Antony Tudor—to all of you we give this evening, this night of honor. It's the least we can do after all that each of you has given to each of us. God bless you.

Note: The President spoke at 6:16 p.m. in

the East Room at the White House. The reception honored the recipients of the ninth annual Kennedy Center Honors for Lifetime Achievement. Following the reception, the President attended the annual gala honoring the recipients at the John F. Kennedy Center for the Performing Arts.

Remarks at the Presentation Ceremony for the Presidential Distinguished Executive Rank Awards December 8, 1986

Thank you. I don't know why, but it seems to sound better. [*The President was referring to lengthy applause.*] Thank you. [*Laughter*] Well, welcome to the White House. You may not have thought this building was a part of the White House; that's what they call it. Maybe White House complex would be better, but that sounds like a neurosis. [*Laughter*] Well, anyway, it's a pleasure to be here with you today. As you know, we're here to honor the top guns of the Federal Establishment, the best of the best in serving the American people.

When our administration came to Washington 6 years ago, we promised the American people a government that stopped doing what it shouldn't be doing and did well whatever was left. Our honorees today are helping to fulfill that promise. They lead the leaders of the Federal Establishment. They've been chosen the most outstanding members of the Senior Executive Service. We should always remember that their work is important, not only in the immediate sense of what they do but in a broader way as well. Yes, their jobs may be managerial or technical, but in a broader sense their work is to help ensure the success of the greatest experiment in self-government in the history of the world—an experiment called the United States of America.

And just in case you're thinking that when I went over to Ireland a few years back I sneaked in a side trip and kissed the Blarney Stone, let me tell you about just a few of our awardees. Among them is Fred-

erick Rall, who's been called the father of the modern Air Force. Then there's John Simpson, the Director of the Secret Service, the man who planned protection for all the Presidential candidates in 1984, for the Los Angeles Olympics, for the 40th anniversary celebrations at the United Nations, and who currently serves as President of Interpol. And there's one of the world's outstanding researchers on the workings of the human brain, Dr. Frederick Goodwin. To give you an idea of the impact of Dr. Goodwin's work, I'm told he's in the top one-tenth of 1 percent of all scientists most frequently cited in scholarly writings.

I could go on and on, but—some of you are leaders in the critical work of getting Federal spending under control. Some of you are leading in rebuilding America's defense. Charles Nemfakos is helping to bring the 600-ship Navy to reality—under budget. Others are helping to formulate and implement policy at the highest levels of diplomatic, military, and trade issues. Still others are enforcing the laws of our country, while others are making Federal programs give good service to their clients. I'm very proud of every one of you. And I know your colleagues and your families are proud.

So, let me just say, on behalf of the American people, thank you for all you're doing for our country. And now I'm going to turn to Connie Horner, who is going to officiate from here on.

Note: The President spoke at 1:30 p.m. in

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The Seattle Times

October 28, 1991, Monday, Final Edition

SECTION: ARTS, ENTERTAINMENT; Pg. C1

LENGTH: 982 words

HEADLINE: GINGER ROGERS' STORY IS MORE THAN A SONG AND DANCE -- AUTOBIOGRAPHY
REVEALS ROMANCES BUT STEPS BACK FROM KISS-AND-TELL

BYLINE: BY ADAM WOOD

BODY:

If Ginger Rogers had never done anything but make movies with Fred Astaire, it would have earned her a permanent place of honor in the hall of fame reserved for great American artists.

But she did much more, and tells us about it in her autobiography, "Ginger: My Story." Rogers is in town today to sign copies of it.

Ginger Rogers is 80 now. She uses a motorized wheelchair. She speaks in a near-whisper, parceling out words. But those famous blue eyes still flash, and she's not about to put up with nonsense; preparing for an interview last night, she wrinkles her nose ("Someone here has been smoking!") and asks an aide to throw wide the window. "I hope," she says with a smile, "that we're not going to freeze to death."

"Ginger: My Story" begins with the birth, in Independence, Mo., of Virginia McMath Rogers (the nickname came from a young cousin who couldn't say "Virginia"). Her life began with a bang: her natural father kidnapped her when she was only days old.

The book goes on to relate her early career in Charleston contests and vaudeville. Then it was Broadway, two-reeler movies, and that magical 10-film pairing with Astaire. More films - over 70 in all, including an Oscar-winning performance in "Kitty Foyle" - as well as stage and TV shows.

Rogers gives roughly equal time in "Ginger: My Story" to such potentially juicy subjects as romance as she does to the gowns she wore on screen. This is deliberate; she had no intention, she says, of writing a kiss-and-tell book.

Instead, it's a version, unpolished but entertaining, of Rogers' film persona: a plain-spoken Midwest girl with common sense, charm and moxie, doing her best in an often harsh world. "It's not ghost-written at all - it's my voice, all the way through! I wouldn't have done a book if it was ghost-written."

One surprising item in "Ginger: My Story" is the news that she and Astaire get no royalties from TV showings of their pictures. "Not one cent!" she says. "Not! One! Cent! You can believe it, it's true! I'd be rich if I had money from these pictures."

"People exploit me all the time, using my face to advertise a hotel or something. Even a very big food company up in Canada had a picture of Fred and me on the side of a can of crackers. They tried to say it wasn't us, but it was, so we had to bark at them."

1991 The Seattle Times Company, October 28, 1991

Also revealed is the origin of the quip that "Ginger Rogers did everything that Fred Astaire did . . . only backwards and in high heels." The phrase was popularized by Ann Richards at the 1988 Democratic National Convention, but Rogers says it was coined by Bob Thaves, who draws the cartoon strip "Frank and Ernest."

Rogers is also forthright in saying that she has never received sufficient credit for her movies with Astaire. "They've given accolades of all kinds to Fred, and exactly zero - the hole in the doughnut - to me. It's a man's world, darlin'! They'll thumb their noses at you and say, 'It's a man's world, so jump through a hoop!'"

Fred and Ginger set the standard for love stories of their era, but Rogers doesn't think much of today's films. "I won't go to movies that use profanity. They're losing my money. It's because of poverty of thought, of creativity! They've unleashed everything - they've taken their tights off! Even the kisses are so awful."

Despite five husbands and numerous romances, the most important person in Rogers' life was always her mother, who guided her daughter's career from the very beginning. "Mother was a very important influence on me. I wouldn't have known what to do without the intelligence she expressed."

Another close friend was the famed choreographer Hermes Pan, who died recently. "I miss Hermes very much - he was a really darling person. Someone you loved to be with, humorous and entertaining."

Her relations with Astaire, she writes, were always cordial and businesslike, both during and after their famous partnership - despite the best intentions of the studio publicity department, which tried to conjure a romance between them.

Another important element in Rogers' life is her faith in Christian Science. "It's not a cult, darlin'!" she says. "It's worth learning something about it, because it's done everything that's right in my life: seen me through illnesses, you name it. When I didn't have any money we'd pray, and soon the coffers would be full again."

Rogers maintains a ranch in Oregon, but lately has been spending more time at home in Rancho Mirage, Calif. Although most of the past decade has been spent writing her autobiography ("Having a book is like having a child"), she also paints ("I've only exhibited once, though - I didn't want to sell 'em") and cooks ("I make a heck of a marinara sauce").

She also spends time with her pets. "I love animals. I have a dog, a French poodle, and some cats. I miss my dog so much, but I don't want to take him along on a trip like this - it's torture for me, and it would be for him, too."

GRAPHIC: PHOTO 1) BOB FILA / CHICAGO TRIBUNE: GINGER ROGERS SAYS HER BOOK IS "MY VOICE ALL THE WAY THROUGH!": > 2) KNIGHT-RIDDER NEWS SERVICE: GINGER ROGERS SAYS PARTNER FRED ASTAIRE GOT ALL THE ACCOLADES.

SUBJECT: ACTORS AND ACTRESSES; DANCING; BOOKS AND LITERATURE; BIOGRAPHICAL INFORMATION

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October 24, 1991, Thursday, Final Edition

NAME: GINGER ROGERS

SECTION: STYLE; PAGE C1

LENGTH: 1673 words

HEADLINE: Ginger, After the Ball;
A Glide Through Memories Of Fred Astaire's Partner

SERIES: Occasional

BYLINE: Henry Allen, Washington Post Staff Writer

BODY:

Ginger Rogers is sitting in a wheelchair in a hotel room, talking on the phone.

"Nope," she says. "You bet. Bye."

She is 80. She comes from an age of wisecracking blondes who said things like "nope" and "you bet."

It was also an age when people smiled when you took their picture, and college boys practiced lighting cigarettes in mirrors, and women worried about how they looked getting out of cars. And people went to the movies to see Ginger Rogers, who understood how she looked doing everything, how she looked just strolling across a room.

She never walked, she always strolled, said Arlene Croce, the dance critic. She strolled, tap-danced, ballroom-danced, wisecracked and smiled through 73 movies. She made 10 of them with Fred Astaire: her ostrich-feathered all-American girl next to his white-tied cosmopolitan, her reality next to his genius, her fun next to his delight, her flesh and blood (those tennis-playing shoulders!) next to his hieroglyphic irreproachability. Fabulous. "The Gay Divorcee." "Top Hat." "Swing Time."

Did she feel nervous about dancing with the greatest dancer of the century?

"No," she says. "No."

Wouldn't most people be nervous?

"Yes."

Why wasn't she?

"Well, sir, I could dance, I knew how."

But how did she know?

The Washington Post, October 24, 1991

"I compare it to my stepfather, he played the piano by ear. I danced by ear."

She talks in a half-whisper. She gives flat, pat, final answers. It's like listening to an athlete, an old person, a Texan, a star. It usually sounds like there's a laugh in there somewhere. She has just published an autobiography, called "Ginger," but there's not much about meanings, feelings or techniques. She danced by ear, and that's that. Introspection is not her style.

"No, it isn't," she says.

She feels cold. Someone fetches a black alpaca coat and helps her into it.

She wears huge glasses. She has a scarf around her neck, and a blue band on her hair, which is as blond as it was the day the hairdresser at Pathe studios dyed it without asking. That was 1931, and her mother, who ran things for Ginger, wanted to sue Pathe over it, but after a few days Ginger Rogers said, "I want to keep it," and her mother said, "Frankly, baby, I'm beginning to like it myself."

It is suggested that the blond was a fine idea, that she would be a member of the Blonde Hall of Fame, if there was one.

"I don't know," she says. "I hope so."

She still has star quality, which is to say she makes people around her seem like they're short about a pint of blood: a photographer, a public-relations man, a woman who brushes out her hair before the photographing starts.

She says to the photographer: "One thing I dislike is being photographed while I'm talking, because I always end up with my mouth like that."

She ends up with her mouth all gaga like that to illustrate. People laugh. The photographer says he understands.

The camera lifts. She stops talking. The muscles in her face get into position like dancers holding their breath just before the curtain goes up. The camera flashes.

"I've been in the business quite a spell," she says.

She has one of those odd life stories that is odd in a very American way, dreams and accidents, told very earnestly.

She was born Virginia McMath in Independence, Mo. Her father had disappeared. He soon reappeared to kidnap her. After a Christian Science practitioner said not to worry, her mother found Ginger in Texas, snatched her back, hid for a night in a tepee with an Indian woman named Radio, and went back to Missouri, where she won a prize from the Kansas City Star with a story about prison brutality. Ginger stayed with her grandparents while Mother went to Hollywood to write scenarios for Baby Marie Osborne, then to New York to write for Fox studios. Mother brought her to New York, but then she joined the Marines (this was during World War I) and Ginger was back with the grandparents.

Didn't this make Ginger angry? Sad?

The Washington Post, October 24, 1991

"I really loved my mother," she says.

After the Marines, Mother married a man named Rogers, who played the piano by ear, had only one good lung and almost died when the other one got infected, but Christian Science healed him. She got a job covering show business for the Fort Worth Record.

At 15, Ginger won a dance contest, dancing the Charleston. Part of the prize was two weeks on the Texas vaudeville circuit. Four years later, her mother with her all the way, she was starring on Broadway in George Gershwin's "Girl Crazy," singing "But Not for Me" in a style that reminded some people of Helen Kane, the boop-boop-a-doop girl. She was 19, going out with Harold Ross of the New Yorker, going out with Fred Astaire. (The legend was they hated each other, but it wasn't true, she says.) She was brunet then, deep chestnut, hard as it is to imagine.

"Under my mother's supervision, a touch of Egyptian Red was added, which she thought reflected nicely under the lights," she writes.

She was also making movies. Up at 6 a.m. to go out to the studios in Queens, then back to Manhattan to change her makeup for "Girl Crazy," and for a while she'd take her bows and then go out and do a nightclub act.

"It was a nightclub next to the theater," she says. "The Blue, the Blue something."

Then on to Hollywood in 1931, and a bunch of B movies with titles like "Hat Check Girl" and "You Said a Mouthful." In 1933, she danced the Carioca with Fred Astaire in "Flying Down to Rio."

Croce writes: "She desperately needed polishing. In some of her early movies she even suggested a kind of junior Mae West but without Mae's all-consuming self-knowledge and control. She was a hot mama at the age of 22. It was better than being a simple, straight ingenue, but it was a rotten fate for a clever child. Astaire would turn her into a goddess."

It is suggested that she, in turn, gave Fred Astaire sex appeal.

She says, "You're quoting what Katharine Hepburn said -- don't do that please, it makes me mad. She said, 'She gives him sex, he gives her class.' I say you can't give anybody sex, you can't give anybody class -- it just don't work that way."

There was a bad thing between her and Hepburn.

Rogers writes about buying her first mink coat and wearing it onto the RKO lot. Hepburn leaned out a window and poured a glass of water on her, saying: "If it's real mink, it won't shrink."

Later on, Rogers bought a platinum suit pin with 20 little diamonds in it and sent it to Hepburn on her birthday. Hepburn never responded. Years later Rogers asked her what she'd done with it. Hepburn said: "Oh, I don't really remember. I must have given it to someone."

The Washington Post, October 24, 1991

She is asked why Hepburn was so nasty.

"Maybe she wanted to dance with Mr. Astaire. How do I know?"

Ginger Rogers danced with him once until her feet bled. This is folklore, now, along with a line that came from a comic strip called "Frank & Ernest": "Sure he was great, but don't forget, Ginger Rogers did everything he did backwards, and in high heels."

When she won an Oscar, though, it was for a straight role, "Kitty Foyle," in 1940, beating out Katharine Hepburn, who was nominated for "Philadelphia Story."

"It takes time, but you finally arrive at it, don't you?" she says.

The year 1940 was a good one for movies. On June 2, in Washington, "Rebecca" was at the Avalon, "Pinocchio" was at the Takoma, "My Little Chickadee" was at the Home on C Street NE and "Grapes of Wrath" was at the Fairlawn in Anacostia, according to the back of an old clipping.

On the front of the clipping is a Hedda Hopper column about Ginger Rogers: "If you girls have your heart set on becoming a film star, you could go about it the way Ginger Rogers did and probably get there -- but I wouldn't recommend it. I wouldn't recommend it because it's a long hard pull, and most girls of today, no matter how fiercely their wishing machinery works, haven't the intestinal fortitude to follow through."

This was the way the press wrote about her back then. Gutsy, hard-working Ginger. It's hard to imagine, when you see the fabulous ease she has with Astaire.

It is suggested that she thought in three dimensions and Astaire thought more in two. When they teamed up, he'd spent most of his career going back and forth on stages in front of audiences, but she'd already made 20 movies, and she understood that movies were more in the round.

"I'd never heard that before," she says. "That's very nice. Thank you."

Her movie career tailed off in the '50s -- her last one was "Harlow" in 1965. She toured with a lot of shows: "Annie Get Your Gun," "The Unsinkable Molly Brown," "Hello Dolly!," "Mame." Her last appearance was in "Charley's Aunt," in Edmonton, Alberta, in 1984.

She gives away no dirty secrets in her book. It's not her way. She hates the vulgarity of the movies now. She quotes the Bible a lot. She had five marriages and she is sorry none of them worked out. No children. And no money from television or tape rentals -- her agent didn't think it was worth asking for. She says she hears she'll never win a Kennedy Center Honor because her mother supported the anti-communist investigations in Hollywood. Her mother died in 1977. Ginger was doing "Mame" at the Paper Mill Playhouse in Millburn, N.J., and she finished the run before she went home.

Now she watches her movies in her house in Rancho Mirage, Calif.

You imagine Astaire watching them and wincing at failures only he could see.

The Washington Post, October 24, 1991

She doesn't do that.

"I sit there and enjoy them. Yes, I do. Because I know that I did the best at that time that I knew how to do. It's fine to see something you've done that's good and you enjoy it."

She can't ice skate or play tennis anymore. She fell down a flight of stairs a couple of years ago and doesn't get around well. She watches tennis on television. She likes Jimmy Connors because he's tenacious. It is suggested that she's pretty tenacious herself.

"I hope so," she says.

She says goodbye. She has a big, strong, businesslike handshake.

"Your hands are nice and warm," she says. "And my hands are nice and cold."

GRAPHIC: PHOTO, GINGER ROGERS AND FRED ASTAIRE IN "FOLLOW THE FLEET," 1936. RKO PICTURES; PHOTO, LARRY MORRIS; PHOTO, UPI

TYPE: BIOGRAPHY, INTERVIEW

SUBJECT: ENTERTAINERS

NAMED-PERSONS: GINGER ROGERS

ENHANCEMENT: AGE

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SECTION: TEMPO; Pg. 1; ZONE: C

LENGTH: 2025 words

HEADLINE: Dancing lady

Ginger Rogers tells how it really was in Hollywood in the '30s with Fred Astaire and all those producers

BYLINE: By Howard Reich, Entertainment writer

BODY:

Nearly 60 years have passed since Ginger Rogers and Fred Astaire first glided across a dance floor together, and ever since they have epitomized everything that was elegant and innocent and rapturous about the 1930s.

Surely Fred's black top hat and tails, Ginger's billowing white gowns and the glistening dance floors over which they soared represented a sweeter age in America, when dancers still embraced and songwriters still wrote beguiling melodies.

What most of us don't realize, however, is that beneath the surface of Fred and Ginger's picture-perfect world, things were not quite as wonderful as they seemed.

Or at least that was the case for Rogers, who constantly had to fight, scream and storm off the set in hopes of being treated like what she was: the equal of Astaire and the superior of bit-player males who, incredibly, were paid twice as much as she.

This was Hollywood of the '30s, after all, a place where actors were considered dispensable and actresses even worse.

"It was pretty frustrating and painful to know I was doing the same thing that Fred was, staying up as many late hours and dancing just as long as he did, but getting paid a lot less for it," says Rogers, setting the record straight in conversation and in her newly published memoirs, "Ginger: My Story" (HarperCollins).

"Hollywood is a man's world today," adds Rogers, 80, "but it was even worse back then."

Thus Rogers - and every woman in Hollywood - had to deal with the likes of producer Walter Wanger, who, upon arriving on a set, "always found time to check out the new females," Rogers writes.

"He'd spot a starlet and look her up and down like a horse trader. Most of the crew snickered when they saw him on the prowl. Since the movies began, maybe since entertainment began, certain producers have assumed they could have whatever they wanted."

1991 Chicago Tribune, October 21, 1991

Then there was Harry Cohn, the infamous head of Columbia Pictures.

"He said my smile was too big" for movies, writes Rogers. "However, he liked me enough to make passes at me and give me a little chase around his desk.

"Harry Cohn's reputation as a ladies' man was deserved. I stood up fearlessly to his advances by reminding him that I knew his wife.

"His ardor dampened when I mentioned how certain I was that she wouldn't be pleased to know what was going on around his desk and behind her back. That was always a killer!"

A third partner

But the worst of them all, Rogers recalls, was Mark Sandrich, the very fellow who directed so many of the Rogers-Astaire musicals - and tried to degrade Rogers every chance he got.

Even after Astaire and Rogers had become the hottest couple in films, for instance, Sandrich had the gall to say: " 'Ginger, why don't you take some dancing, singing and acting lessons?' " writes Rogers. "Imagine, I had been making my living dancing, singing and acting since I was 14 years old, and he had the audacity to make such a suggestion."

Look closely at any Rogers-Astaire musicals directed by Sandrich ("The Gay Divorcee," "Top Hat," "Follow the Fleet") and you'll note that for most of the dialogue scenes, the camera is trained on Astaire's face and Rogers' backside.

This, alas, was par for the course in Hollywood. Even Astaire typically showed more respect to his top hat and cane, Rogers says, than to the most memorable dancing partner he ever had. In one musical after another, Astaire or a surrogate would try to scuttle some sumptuous, flowing gown that Rogers had conceived with the costume designers.

Rogers, however, already knew what fans learned later: that those magnificently streaming gowns virtually represented a third member in the magical Rogers-Astaire partnership. In other words, as Astaire moved, Rogers reacted and the long strands of fabric followed after, tracing gorgeous patterns in space. Meanwhile, the sheaths of material that typically cascaded around Rogers' legs created a sense of mystery and sensuality about her every move.

Storms off set

"Fred and Mark (Sandrich) always were worried that I might be stealing the scene if, say, I wore a certain kind of dress I liked or took a certain kind of dance step," says Rogers, who literally stormed off the set of "Top Hat" (1935) over Sandrich's plan to ditch the exquisite, blue-feathered creation she ultimately wore in the film.

Because the studio feared the cost of stopping production on the film, the dress stayed, and everyone who saw the first rushes of the film agreed Rogers was right all along. Even Astaire acknowledged as much, sending to Rogers' dressing room "a small, plain white box with a tailored white bow," she writes. "I pulled off the lid and there was a note, which said simply: 'Dear Feathers. I love ya! Fred.' "

1991 Chicago Tribune, October 21, 1991

So it went in every one of the glorious 10 film musicals that Rogers and Astaire made, from "Flying Down to Rio" (1933), the film that put RKO Studios on the map, to "The Barkleys of Broadway" (1949), their first Technicolor movie and last picture together.

How, then, amid all the battles, storms and walkouts, did Rogers and Astaire manage to convey such bliss on the dance floor?

"Because, as people, we got along really well," says Rogers, "and I think everyone knew that really I loved Fred in the warmest way. I'd have to say I loved him like you'd love a brother.

"But that's the part of our relationship that people never knew, because the studio would try to get out the idea that we didn't like each other at all. That was the studio's way of punching up your ability to sell a motion picture."

Equally painful were the conditions under which films were made in the '30s. In some years, such as 1934, Rogers was forced to make an astonishing seven movies, including the physically grueling dance musicals with Astaire. For these, the studio pinched pennies by shooting the films in as few days as possible, which meant Rogers would do takes and retakes until broken by pain.

In the "Never Gonna Dance" sequence of the film "Swing Time" (1936), for example, "The dance started on the main floor of a nightclub," writes Rogers. "Then each of us whirled up 18 steps to the second floor, where we danced and danced and danced! We did final work on this number into the wee small hours of a Saturday night.

"Everything that could have gone wrong did during the shooting of this number: an arc light went out; there was a noise in the camera; one of us missed a step in the dance, where Fred was supposed to catch me in the final spins; and once, right at the end of a perfect take, his toupee flipped off!"

For all the mistreatment, harassment and manhandling that Rogers suffered in Hollywood, however, there were compensations. Though paid but a fraction of Astaire's wages, she nevertheless was earning \$1,000 a week at the height of the Depression, in the mid-'30s. And thanks to her talent and natural beauty, which made her one of the most glamorous women on screen, the most coveted men pursued her.

Among them, Rogers (who was married five times, most notably to actor Lew Ayres, and has no children) particularly remembers:

- Howard Hughes, to whom Rogers was engaged. He was so possessive that when Rogers declined a date, "he told me he was miserable," writes Rogers. "In fact, he'd been so angry with me, he swerved his car into oncoming traffic," which landed him in a hospital, where Rogers ended the engagement.

- George Gershwin, who had picked Rogers for the lead in his brilliant 1930 stage musical "Girl Crazy" and had worked with her in the film musical "Shall We Dance" (1937). Gershwin, says Rogers, "was quite a fellow - quite a Beau Brummel. He was great fun to be with, and it was delicious to hear him play the piano. I didn't know he was ill" with an undiagnosed brain tumor in 1937. "No one told me. I thought it was incredible that this youngish man would have to go and leave us flat like that."

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- Even Astaire himself courted Rogers, while she was starring in "Girl Crazy" in New York, before she had gone to Hollywood. Astaire, writes Rogers, took her out for dinner and dancing, then "we were on our way home in his handsome Rolls-Royce town car. Like an aperitif, Fred's well-trained chauffeur drove us through the park, so we could talk a wee bit more before we said adieu.

"Finally, the car stopped in front of my building. The chauffeur got out and walked around the car, waiting on the sidewalk near the trunk for a signal as to when to open the car door. He must have waited about five minutes.

"Inside the car, Fred had me in his arms, and the kiss that we shared in that five minutes would never have passed the Hays Office code!"

It was an early thrill in a heady journey that began, aptly enough, in Independence, Mo., where Virginia Katherine McMath was born on July 16, 1911. Her mother, Lela Owens McMath, had been abandoned by her husband, but managed to raise and support "Ginger" alone. Clearly, mother - like daughter - had plenty of grit: When young Ginger was kidnapped by her absentee father, Mom packed a pistol in her purse and kidnapped her right back.

A seasoned pro

Eventually, Ginger's mother married John Rogers, and the family moved to Ft. Worth. And by the time Ginger Rogers was a teen, she had won a national Charleston contest, whereupon her mother took her on the vaudeville circuit. Ginger Rogers and the Redheads were a big hit wherever they played.

It was during those tough, touring years that Rogers honed her musical comedy gifts, so that by the time Gershwin hired her for "Girl Crazy" - when she was 19 - she already was a seasoned pro.

Even in those early days of "Girl Crazy," Rogers was making short films in New York, only to be snapped up by Hollywood shortly thereafter. People forget that when Astaire and Rogers made their first movie together, "Flying Down to Rio," it was Rogers' 19th but only Astaire's second (after a small part in "Dancing Lady").

And it was Rogers who won an Academy Award first, for her dramatic turn in a non-musical film, "Kitty Foyle" (1940).

For years before winning that Oscar, Rogers had been fighting the studios relentlessly, trying to get a role playing something other than a dancing blond. And after an impressive performance in "Stage Door" (1937), a light drama about aspiring stars, she got it.

"When I won that Oscar for 'Kitty Foyle,' " says Rogers, "it meant I had arrived. It meant I was right in wanting to do something besides musicals."

Though Rogers went on to make 73 movies in a film career that ended in 1965 with "Harlow," her greatest fame surely will always owe to her musicals. Perhaps she thrived best in the '30s and '40s because the world in general, and movies in particular, changed so much after that.

Yet Rogers is consoled not only by her belief that films are turning back to her kind of values, but also by the fact that she will be forever remembered

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young and beautiful and dancing exquisitely opposite Fred Astaire.

And those in the know will always acknowledge that what she contributed to those musicals was at least equal to what Astaire did - if not more so. Beyond the specific scenes that were entirely her inspiration, beyond the beauty she lent to Astaire's less-than-handsome appearance, Rogers was one of the most brilliant dancers to work on screen.

As she writes in her memoirs, "a friend (once) sent me a cartoon called 'Frank 'n Ernst' from a Los Angeles newspaper. It showed Fred on a sandwich board announcing a 'Fred Astaire Festival.'

"A woman was standing near the sandwich board, talking to Frank and Ernst. The balloon coming from her mouth said, 'Sure he was great - but don't forget Ginger Rogers did everything he did, backwards . . . and in high heels!'"

Ginger takes the floor

On dancing with Fred Astaire

"It was pretty frustrating . . . to know I was doing the same thing that Fred was . . . but getting paid a lot less."

On women in Hollywood

"Hollywood is a man's world today, but it was even worse back then."

On winning the Oscar for "Kitty Foyle"

"It meant I had arrived. It meant I was right in wanting to do something besides musicals."

GRAPHIC: PHOTO (color): (Ginger Rogers) Tribune photo by Bob Fila.

PHOTO: Ginger Rogers today (top photo) and with Fred Astaire in "Top Hat."

PHOTO: (Scene from "Kitty Foyle")

PHOTO: (Above right, with Katharine Hepburn and Lucille Ball in "Stage Door")

TERMS: CELEBRITY; MOVIE; INDUSTRY; BOOK; WOMAN; INTERVIEW; BIOGRAPHY

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SECTION: Part D; LIFE; KENNEDY CENTER HONORS '92; Pg. D1

LENGTH: 2295 words

HEADLINE: Hampton's good vibes ;
Jazzman's still-hot mallets keep him swinging, smiling

SERIES: Second in a five-part series

BYLINE: Sean Piccoli; THE WASHINGTON TIMES

DATELINE: NEW YORK

BODY:

Second in a five-part series

NEW YORK - Play something, the guest pleads. Lionel Hampton, King of the Vibes, draws a big, crescent grin; he could swallow a Cheshire cat with that smile.

The durable jazz man rises from the couch - "Ooooooooooh, boy!" he exhales with an amiable huff - and, still smiling, paces the few feet to the piano that anchors the living room of his West Side high-rise apartment.

He sits down, still smiling, and raises the keyboard cover on a long row of ivories. Opened to daylight, they grin right back at him.

"Before I got the vibraharp, I played the piano," he says helpfully.

He touches a few keys. Plink! Plink! He is concentrating now, his short, solid frame bowed over the piano. He looks scholarly - serious, even - in his dark three-piece suit, like Vladimir Horowitz addressing a baby grand. This could be lesson time.

But "Hamp" can't shake that smile. It spreads over his broad face again as he finds his way, note by note, back into a song he played a long, long time ago.

Folks have been watching Lionel Hampton coax notes from a keyboard for more than 60 years, but generally not on piano. He is best known for his wizardry with another set of keys, the vibraharp - also called vibraphone or vibes - another instrument that smiles, looking, as it does, like a set of long, gold- or silver-capped teeth.

Better than anyone, perhaps, Mr. Hampton, 78, makes those precious teeth sing sweetly, using soft mallets to tap out the bell-like tones that recall this motor-driven contraption's acoustic cousin, the xylophone - which Mr. Hampton also plays.

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But it was behind a drum kit that he started his career, a well-chronicled odyssey stretching 60-plus years from early work with Les Hite, Benny Goodman, Gene Krupa and Louis Armstrong to a decades-long run as bandleader and far-flung jazz ambassador.

And Sunday night, Mr. Hampton is one of six entertainers to be honored by the Kennedy Center for a lifetime of achievement in the arts.

Talk about a reason to smile. Mr. Hampton is still playing, still in demand and still loving what he does.

"I just keep going," he says.

Put him in front of his instrument, in front of his band and in front of a crowd, and Hamp lights up like a sparkler.

"I like it. I like it 'cause this is fun," he says, voice rising. "I don't know anything I like to do better than this. It gives me day-by-day inspiration, something to cling to and something to look forward to."

Forward is the right word. "I don't want to wait for the next night to play the next gig," he says.

Just now, he is demonstrating a two-fingered piano technique, called trigger-finger, that he popularized.

"Nat King Cole and I did that on a tune called 'Central Avenue Breakdown,' and he played the bottom part and I played the top part," he says.

He plays it again, a high, tinkling cascade of notes rising and falling to the bluesy, 12-bar bass line that Nat King Cole is playing in his head. Mr. Hampton's left and right index fingers work the keyboard like mallets on the 'harp. The sound is percussive; there is something of the drummer and the vibraphonist at work here on these keys.

He lingers at the piano, quietly enjoying the moment and, perhaps, the recollections stirred by playing.

IN DEMAND

But the interlude can't last, not on this day, anyway. Still yawning off jet lag from the last trip, Lionel Hampton already is packing for the next. His personal assistant, Rubin Cox, shuttles from room to room, with Mr. Hampton calling after him - "Hey, Rubin! Rubin!" - every few minutes.

Tour drummer Bobby Durham drops in to pick up a check, which Mr. Hampton writes out himself. They talk about the itinerary; nobody has a copy of it yet, but everybody's leaving in less than 24 hours.

Lionel Hampton and his All-Star Band will play 25 dates in cities such as London, Zurich, Hamburg and Berlin. Several shows already are sold out.

"I'm spending a whole lot of time on the road," Mr. Hampton says. "But we're in demand. They're making requests. They want to see it played. I can't refuse. I can't refuse that money, either."

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He laughs. He could retire comfortably.

"But I don't want to retire, no," he says. "I want to enjoy playing. I think that right now I'm at my peak. That's what the guys that play with me tell me. They say, 'Oh, man, you're really blowing! You're really playing!' That keeps you going."

RED-HOT EXCITEMENT

Hamp likes encouragement; ask anyone who's seen him play off a crowd. Aided by the audience, he and his band will work themselves up to a rhythmic tizzy, with Mr. Hampton skating over his instrument like an operator at a high-volume switchboard, flying through solo passages, always searching for the good vibe.

Malcolm X, who began his teen-age years as a street hustler by shining the shoes of Mr. Hampton and other jazz musicians, recalled in his autobiography how blacks would Lindy Hop like crazy to Hamp's band - "the living end of the big bands" - at dance palaces like Boston's Roseland State Ballroom and Harlem's Savoy Ballroom. An early scene in the new movie "Malcolm X," which includes three Hampton numbers, depicts his young band in full swing.

"Hampton's hard-driving outfit kept a red-hot pace," Malcolm X wrote of his first visit to the Savoy. "I went a couple of rounds on the floor with girls from the sidelines. Probably a third of the sideline booths were filled with white people, just watching the Negroes dance. . . . The people kept shouting for Hamp's 'Flying Home,' and finally he did it. . . . I had never seen such fever-heat dancing."

As a bandleader, Mr. Hampton "is notorious for letting numbers go on and on until every soloist has improvised into exhaustion," according to Contemporary Musicians Vol. 6. "Once, in Harlem's Apollo Theater, his audience's enthusiastic stomping and jumping cracked the balcony and forced an evacuation."

He is considered one of jazz's greatest showmen - a stature that has come, perhaps undeservedly, at the expense of his musical reputation. In the Encyclopedia of Jazz, critic Leonard Feather wrote that Mr. Hampton's bands operated "on the premise that excitement was the main objective of jazz."

Although Hampton ensembles have showcased some of jazz's most gifted and critically revered talents - tenor saxophonist Dexter Gordon, trumpeter Clark Terry, trombonist Al Grey and vocalist Dinah Washington to name a few - Mr. Feather concluded, "His main place . . . was made as a dynamic personality."

AN EMOTIONAL PLAYER

That's the rap on Hamp. He shrugs it off with a smile.

"I'm emotional when I play," he explains. "I'm happy, emotionally, you understand? And if the people like that, well, I'm not playing no showmanship. There's nothing that I've got planned. It all comes from the spirit of the music that's within me."

Later, he returns to this point.

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"I want to be a musician that has no handicaps," he says. "I want to be free, to play free. Some say that I put musicianship in the back and showmanship in the front. That's wrong.

"I think that [reputation] is a case where a guy gets disturbed, maybe, because I'm going out in front of the public and getting a lot of applause. And they want to write it up and say, 'Well, man, this cat has got a lot of showmanship, but I'm not hearing any music.' "

The smile fades.

"And man, I'll play some music for you," he says, his voice tightening, "some of the records from the time of Benny Goodman on up until now, where I'm playing something on the vibes. I mean . . . [he pauses, lowering his voice] there ain't no comparison."

'CAN YOU PLAY IT?'

Maybe Louis Armstrong thought so when he first heard Mr. Hampton on the vibes - which, incidentally, was the first time Lionel Hampton ever played a set of vibes.

It was 1930. Having left Chicago, where he grew up, Mr. Hampton was a teen-ager playing drums for the Les Hite Orchestra in Los Angeles. Louis Armstrong, the hot young trumpet player, had just come west from New York City and wanted a good opening act. He liked the Hite band so well that he took them from the audition right to a recording studio.

And there, sitting in a corner, was a set of vibes.

"It was new to the percussion family and to modern music," Mr. Hampton recalls, "and so Louie asked me what was that instrument, and I explained it to him.

"He said, 'Can you play it?' "

First, some background on how he arrived at that juncture.

Lionel Hampton says he was born April 20, 1914, probably in Louisville, Ky., but maybe in Birmingham, Ala. There is some disagreement among family members over exactly where.

"I've been trying to get to the bottom of it, get some documents about it," he says, "and I can't find any."

His grandmother, who raised him, took the family from Alabama to Chicago. She diverted his early tendency to beat on her furniture and frying pans by getting him drums for Christmas. His uncle, a bootlegger, knew the kid loved jazz and would take him to clubs to watch performers such as Joe Oliver and Alberta Hunter.

'SURE, I CAN PLAY IT'

Young Lionel took drumming lessons. He started playing for audiences in a newsboys' jazz band organized by the paper he delivered, the old Chicago

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Defender.

"I was a good drummer," he says. "But I always wanted to play some melody, too."

So he took up the xylophone, an instrument that required a drummer's dexterity but a brass player's touch with notes.

On the xylophone, he taught himself the solos he loved from recordings by Benny Goodman, tenor saxophonist Coleman Hawkins - and Louis Armstrong.

Who was standing before him now in that Los Angeles studio, waiting for an answer.

Hamp was ready: "I said, 'Oh, sure, I can play it.' "

He trundled the vibraphone into the middle of the sound stage - making the mental adjustments to a new instrument with a different configuration of keys and a different tonal range - and promptly launched into the Armstrong trumpet solo from "Memories of You."

"It just knocked him out," Mr. Hampton says, grinning at the punch line. "So he said, let's put this on the recording."

They did. The famous firsts piled up from there. Hamp was the first to make the vibraphone a featured instrument. When he joined the Benny Goodman quartet, he was possibly the first black jazz musician to play in a white man's band.

For that alone, "Benny Goodman was a standard bearer, socially and economically," Mr. Hampton says.

'DON'T MESS WITH IT'

After the Goodman gig, Mr. Hampton charted his own way as a vibraphonist and front man with singles such as "Hot Mallets" (Victor Records) and records such as "King of the Vibes" (Verve), "Hamp in Paris" (EmArcy), "Moonglow" (Decca), "Ambassador at Large" and "Midnight Blues" (Glad-Hamp). He has recorded more than 50 albums, on top of his early sessions with Benny Goodman and countless guest appearances on other artists' records.

Mr. Hampton married Gladys Riddle, a seamstress who became his manager, in 1936. He played, she handled the business.

"One of this world's sweetest people is Hamp," Malcolm X wrote in 1964. "Anyone who knows him will tell you that he'd often do the most generous things for people he barely knew. As much money as Hamp has made, and still makes, he would be broke today if his money and his business weren't handled by Gladys, who is one of the brainiest women I ever met."

Gladys died in 1971. Mr. Hampton's voice and smile soften a little when he looks at her portrait on the wall. "She was a pretty young lady," he says.

He says he still does business by the guideline she laid down: "When there's money involved, and the signing of checks, then you be the one doing the

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signing."

A teacher and a businessman, Mr. Hampton owns his own recording and publishing company. He has lectured at Howard University and at the University of Idaho, home of the Lionel Hampton School of Jazz and site of the annual Lionel Hampton Jazz Festival.

The young players he sees there have convinced him that jazz is in good hands.

" 'What is jazz?' a lot of people ask me," he says, his eyes bright. "I tell them, I say, 'If you don't know what jazz is, don't mess with it.' "

He chuckles again; he's allowed, after all. Nobody begrudges you a little insider's dig, not when you're the King of the Vibes.

****BOX

LIONEL LEO HAMPTON

Born: April 20, 1914,

Louisville, Ky.

Home: New York City

Career highlights: Jazz's top vibraphonist for 62 years; played and recorded with music legends such as Benny Goodman, Louis Armstrong, Stan Getz, Gene Krupa and Nat King Cole; became the first black jazz artist to join a white band; founded his own orchestra in 1940; played thousands of dates around the world with some of jazz's greatest players in his lineups; still touring today.

Awards: City of Paris Gold Medal; Key to the city, New York; Papal Medal from Pope Paul VI; United Nations Ambassador of Music 1985; voted to Playboy Magazine's Jazz and Pop All-Stars 28 years; Ebony Magazine Lifetime Achievement Award 1989

Aside: Politically active; former New York City human rights commissioner 1984-86; former chairman of New York Republicans for Reagan/Bush

Goal: "To be a musician that has no handicaps . . . to be free to play free."

GRAPHIC: Photos (A, color), A) Ever the showman, jazz great Lionel Hampton has fun with the vibraphone in his New York City apartment. He's been entertaining audiences - and himself - for more than 60 years.; B) Hamming it up in his New York City apartment, Lionel Hampton says he has too much fun with his music to retire.; C) President Bush brings out the famous Hampton smile in Dallas in 1984., A & B) By Kevin T. Gilbert/The Washington Times; C) By UPI ; Box, LIONEL LEO HAMPTON, By The Washington Times

George Rogers

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