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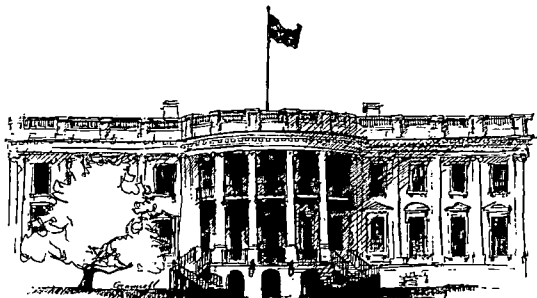
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NATIONAL MEDAL OF ARTS

National Medal of Arts

DAYTON HUDSON
CORPORATION

**for helping to forge a vital partnership
between the corporate sector and the
arts community, and for demonstrat-
ing how both can benefit in the
process.**

*On the occasion
of the presentation of*

THE NATIONAL MEDAL
OF ARTS

THE WHITE HOUSE
Friday, November 17, 1989



National Medal of Arts

JOHN UPDIKE

for novels and stories that over a forty-year career have given us a wryly affectionate yet penetrating analysis of the complexity of life in today's America.

National Medal of Arts

ROBERT MOTHERWELL

**for reflecting in his art the very essence
of American freedom, with paintings
that have found a distinguished place
in collections everywhere.**

The Recipients

LEOPOLD ADLER

KATHERINE DUNHAM

ALFRED EISENSTAEDT

MARTIN FRIEDMAN

LEIGH Gerdine

JOHN BERKS "DIZZY" GILLESPIE

WALKER HANCOCK

VLADIMIR HOROWITZ *Posthumously*

CZESLAW MILOSZ

ROBERT MOTHERWELL

JOHN UPDIKE

DAYTON HUDSON CORPORATION

National Medal of Arts

CZESLAW MILOSZ

**for glorious poetry and prose that
celebrates the freedom-loving spirit
not only of his native Poland but that
of his adopted country, the United
States.**

National Medal of Arts

VLADIMIR HOROWITZ

for his extraordinary achievements and distinctive style as a pianist, whose concerts brought pleasure to audiences everywhere and whose contributions to music made him a citizen of the world.

National Medal of Arts

LEOPOLD ADLER

for his civic leadership in preserving for all time the beauty of Savannah, Georgia, and for making that city a model of the art of historic preservation.

National Medal of Arts

KATHERINE DUNHAM

for her pioneering explorations of Caribbean and African dance which have enriched and transformed the art of dance in America.

National Medal of Arts

WALKER HANCOCK

for his extraordinary contribution to the art of sculpture, and for demonstrating the enduring beauty of the classical tradition.

National Medal of Arts

JOHN BERKS "DIZZY" GILLESPIE

for his trail-blazing work as a musician who helped elevate jazz to an art form of the first rank, and for sharing his gift with listeners around the world.

National Medal of Arts

ALFRED EISENSTAEDT

for the extraordinary photographs that document the tragedies and triumphs he has witnessed over a lifetime.

National Medal of Arts

MARTIN FRIEDMAN

for opening the doors of his museum to the best of all of the arts of our time—from painting and sculpture to film, video and performance—and for opening our eyes to the vital connections between these forms of expression.

National Medal of Arts

LEIGH Gerdine

for his distinguished career as a musician and educator, and for the enlightened patronage which has earned him the title of "spiritual father of the arts in St. Louis."

THE WHITE HOUSE
WASHINGTON

MK -
FYI
KLG

October 23, 1989

MEMORANDUM FOR JOHN FROHNMAYER

FROM: James W. Cicconi *Jim Cicconi*
SUBJECT: National Medal of the Arts Awards

As you know, the President had previously selected five individuals to receive the 1989 National Medal of the Arts Awards:

- Katherine Dunham
- John Updike
- Leonard Bernstein
- Robert Motherwell
- Leigh Gardine

He has now selected the following individuals and one corporation to complete the list:

- Walker Hancock
- "Dizzy" Gillespie
- ~~Vladimir Horowitz~~ *Alfred Eisenstadt*
- ~~James Stewart~~ *Czeslaw Milosz*
- Leopold Adler
- Martin Friedman
- Dayton Hudson

We have now confirmed the presentation lunch for Friday, November 17, at noon, with the President and the First Lady.

Thank you.

July 12 / Administration of Ronald Reagan, 1986

open letter issued last month by a group of 30 former Soviet scientists now living in the United States.

In stark contrast, we are defenseless against the most dangerous weapons in the history of mankind. Isn't it time to put our survival back under our own control? Our search for an effective defense is a key part of a three-pronged response to the Soviet threat. We also have been moving ahead to modernize our strategic forces and, simultaneously, to reach fair and verifiable arms reduction agreements with the Soviet Union. The Soviets have yet to agree to arms reduction despite the strenuous efforts of several U.S. administrations. However, our SDI research to make nuclear missiles less effective also makes these missiles more negotiable. And when we talk about negotiations, let's be clear: Our SDI research is not a bargaining chip. It's the number of offensive nuclear missiles that need to be reduced, not the effort to find a way to defend mankind against these deadly missiles. And reliable defenses could also serve as insurance against cheating or breaking out of an arms reduction agreement.

All this makes it evermore important to keep our strategic defense research moving forward. We have set up a well-managed program which, in just over 3 years, has already accomplished much. Even faster progress than expected has been made in developing the system's "eyes"—scientists call them sensors—and its "brains," which

guide an interceptor toward its target, and methods of stopping incoming missiles, especially with nonnuclear means. Technological advances now permit us to detect and track an aggressor's missiles in early flight. It is in this boost phase that missiles must be intercepted and knocked out to achieve the protection we're looking for. There have been some major achievements in the diplomatic field as well. Great Britain, West Germany, and Israel have signed agreements to participate in the research, and talks with other major allies are expected.

Nothing of great value, of course, comes cheap. But a defensive system which can protect us and allies against all ballistic missiles, nuclear or conventional, is a prudent investment. I'm sorry to say, however, that some Members of Congress would take a shortsighted course, deeply cutting the funds needed to carry out this vital program. So, it's imperative your voice is heard. In the weeks ahead, it would be a tragedy to permit the budget pressures of today to destroy this vital research program and undercut our chances for a safer and more secure tomorrow. President Eisenhower once said, "The future will belong, not to the fainthearted, but to those who believe in it and prepare for it."

I agree with that, and I know you do, too. Until next week, thanks for listening, and God bless you.

Note: The President spoke at 12:06 p.m. from Camp David, MD.

Remarks at a Presentation Ceremony for the National Medal of Arts July 14, 1986

The President. Well, thank you all, and I want to welcome you to the White House and let you know how lucky I feel. It's not often these days that I get to have lunch with my roommate. [Laughter]

But thank you for joining Nancy and me in this, the second annual conferring of the National Medal of Arts. And permit me to thank our **Committee on the Arts and Humanities** and its Chairman, Andrew Heis-

kell, for proposing that we create the National Medal of Arts; the Congress for enacting the authorizing legislation; the **National Council on the Arts** for providing us once again with such a fine list of nominees; and **Dan Terra**, our Ambassador for Cultural Affairs, for continuing his tradition of holding a State Department reception on this occasion. As we award these 12 medals today, we celebrate 12 rich contributions to

American arts; and, in a wider sense, we celebrate American culture itself, the culture of liberty, the culture in which artists are free to be true to themselves.

Nearly two centuries ago, when this grand old house was built, our nation comprised, for the most part, a narrow band of towns and villages hugging the eastern seaboard, a rugged and often unlettered people clinging to the edge of a vast continent. For art, drama, music, and learning Americans looked not to themselves but to Europeans, not to the New World but to the Old. And yet as those rugged people pushed west and gave birth to a great country, they likewise gave birth to a great, distinctive culture. First, American arts took on the twang of the frontier fiddle and the sharp, clean lines of our primitive paintings. And then came the joy of jazz, the sparkle and spectacle of film, the stirring sense of space and light in the work of artists from George Inness to Winslow Homer. In our own time we've seen the rise of superb regional orchestras, ballets, and opera companies, the coming of age of fine museums throughout the country, and the emergence of cities like New York and Los Angeles as art capitals of world importance.

So it is that in matters of culture today, Americans look not so much to the Old World as to the New—to America itself—and they do so with pride. Our administration has sought to emphasize these distinctively American aspects of our own culture, and Frank Hodson at the National Endowment for the Arts has devoted to this charge all his acumen and skill. Under Frank's leadership, the Endowment has helped to widen State and local support for the arts across the country. And with the support of the Congress, the Endowment is expanding arts programming to television and radio to reach all our people.

And today we have this wonderful event, this moment to pause and appreciate 12 magnificent contributions to the artistic life of our nation. We honor patrons—those who enable the distinctively American tradition of private support for the arts to flourish. And we honor artists themselves—their pains, their triumphs, their devotions, all of themselves that they've given to their work and hence to our nation.

And now Nancy is going to help me award the medals.

Mrs. Reagan. Marian Anderson was born in Philadelphia, and at the age of 8 she started singing in choirs. She began her career as a contralto in Europe, and it was Sol Hurok who launched her career in the United States. In 1955 she made her debut with the New York Metropolitan Opera, thereby paving the way for the acceptance of black performers on the concert stage. Arturo Toscanini said that a voice like hers comes only once in a century. Marian Anderson is one of the greatest ladies of opera, and accepting for her today is her cousin, Miss Sandra Grimes.

Frank Capra was born in Palermo, Italy, and came to our country at the age of 6. He served four times as president of the Academy of Motion Picture Arts and Sciences and three times as president of the Screen Directors Guild. A pioneer of the art of film, he's one of the greatest directors and producers in motion picture history. We'll never forget the classic films "It Happened One Night," "Mr. Deeds Goes to Town," "Mr. Smith Goes to Washington," and "You Can't Take It With You." He's earned five Academy Awards and has been honored with a Lifetime Achievement Award of the American Film Institute. Frank Capra is one of the truly great artists of a uniquely American style of filmmaking, and we're pleased to have his son, Tom Capra, accepting on his father's behalf.

Aaron Copland was born of Lithuanian parents in New York. He studied privately with many of the world's greatest musicians, including Nadia Boulanger. He composed his first symphony in 1923 and continued creating masterpieces using truly American folk themes and tunes. We're most familiar with the "Lincoln Portrait," for which he won a Pulitzer Prize in music, and "Billy the Kid." He collaborated with Agnes de Mille on "Rodeo" and with Martha Graham on "Appalachian Spring." Aaron Copland is a paramount American composer, and accepting for him is Mrs. Vivian Perlis, his close friend and official biographer.

Willem de Kooning was born in Rotterdam, Holland. He worked his way to our

country as a wiper in the engine room of a steamship. Before establishing himself as the great painter that he is, he made signs and window displays; he was a carpenter, furniture designer, muralist, and began his work in abstraction in 1934. As a leader of abstract expressionism, he's influenced all modern painting and is acclaimed by all the world as America's great contribution to modern art. Accepting for him today is his wife, Elaine, who is also a fine painter.

Agnes de Mille was born in New York. Her name is certainly synonymous with the art of dance. As performer and choreographer, she is unforgettable. There's no memory of America that could be complete without the dance of "Oklahoma," "Carousel," "Brigadoon," or the ballet of "Rodeo," "Fall River Legend," or "The Four Marys." Agnes de Mille has written over a dozen books on dance and is also distinguished as a teacher. She's a great artist and a great American.

Eva Le Gallienne was born in London and became a citizen in 1927. In 1921 she starred in her first film, "Liliom," and went on to triumph in "Camille," "The Master Builder," and "Mary Stuart." She also earned a special Tony Award and an Emmy for her outstanding performance in the PBS special "The Royal Family." Eva Le Gallienne founded and directed both the Civic Repertory Theatre in New York and the American Repertory Theatre. In addition to her many talents, she's also a recognized translator of the Scandinavian classics of Ibsen and Hans Christian Andersen. She's a great actress, director, producer, teacher, and author. Accepting for her is Mrs. Anne Kaufman Schneider, a close family friend and colleague.

Alan Lomax was born in Austin, Texas, and is without a doubt the world's most renowned folklorist. He's devoted his life and talent to collecting, compiling, and preserving the folk music of the United States and the world. As director-producer of an original folk music series on CBS Radio in the thirties and forties, he presented all Americans for the first time such then unknowns as Burl Ives, Pete Seeger, Leadbelly, and Woody Guthrie. For the past 24 years he's been a President's Scholar at Columbia University, where he has pioneered

the study of expressive styles of culture. Recently we've seen his work in the television series "American Patchwork." Mr. Lomax, you've truly enriched our understanding of the cultures of America and the world.

Lewis Mumford was born in Flushing, New York. He's one of our most distinguished historians, literary critics, and commentators on cities and urban design. He's the author of some 31 books and was the recipient of a National Book Award in 1961 for "The City in History." Mr. Mumford has said of the city: "If it ceases to be a milieu in which people can exist in reasonable contentment, it will be unprofitable to discuss architectural achievements." His concern for the whole of the city, as opposed to the single architectural triumph, has taught us how to strive for architecture as "The Home of Man," the title of his highly original book on the philosophy of architecture. Accepting for Mr. Mumford today is his daughter, Mrs. Alison Morss.

Eudora Welty was born in Jackson, Mississippi, and lives there today. Miss Welty is a preeminent American writer, who is most well-known for her books about the South and the Southern family. She's influenced generations of young American writers. In 1941 she published her first book, "A Curtain of Green," and in 1973 she won a Pulitzer Prize for "The Optimist's Daughter." Her work is read widely throughout the country and the world. Miss Welty considers her 1984 autobiographical work, "One Writer's Beginnings," a very significant and recent expression of her thoughts. And we're very honored to present her the National Medal of Arts.

Dominique de Menil began her career as a bold patron of the arts in the 1930's by giving Max Ernst his first one-man show. In 1941 she came to this country from Paris. She's organized exhibitions in New York and Houston as well as in France and Germany and is currently chairman of the Pompidou Art and Cultural Foundation in Paris. She's played a primary role in the renaissance of art institutions in Houston, where a new museum will soon house the world-acclaimed collection of Dominique de Menil and her late husband, John. We're honored to have her here today.

Exxon Corporation began its support of the arts in the forties, and today it's known by millions for its promotion of the arts of television through "Great Performances" and "Live From Lincoln Center." A pioneer of the program "Dance in America," Exxon not only brought dance into American living rooms but stimulated live dance performance across America. Exxon has also supported the technology of live broadcasts and simulcasts for audio fidelity. Over 300 new orchestral and chamber works by American composers have been brought to broad audiences by this corporation. Exxon is an outstanding example of enlightened corporate support for the arts, and with us today is Jack Clark, Exxon's senior vice president and director.

Seymour H. Knox was born in Buffalo, New York, where he still lives. As a collector and patron, his contribution to his birthplace is everlasting. Few know that he was a champion polo and squash player in his youth who represented our country in international competitions. However, he will be most remembered for his perceptive

eye for the new and daring and as a collector of contemporary art. The Albright-Knox Gallery, under the leadership of Mr. Knox, set major precedents in opening its doors to modern art. And we're pleased to award him the National Medal of Arts.

The President. Well, thank you, Nancy. And thank you all. On behalf of the American people, I commend you, each of you, for crowning our nation's greatness with grace. You have forever set an example for artists and patrons in the years ahead to live up to. I know the Endowment will draw on these examples as it launches its new initiatives in arts education. Certainly the existence of strong music and fine arts curricula is important to keeping the humanities truly humanizing and the liberal arts truly liberating.

So, for all that you've already achieved and for all that your work will continue to mean to our nation in the decades ahead, once again, thank you. God bless you all.

Note: The President spoke at 1:06 p.m. in the East Room at the White House.

Nomination of Michael Mussa To Be a Member of the Council of Economic Advisers

July 14, 1986

The President today announced his intention to nominate Michael Mussa to be a member of the Council of Economic Advisers. He would succeed William Poole VII.

Since 1980 Dr. Mussa has been a professor of international business, University of Chicago. Previously, he was a visiting professor, Asian Department, International Monetary Fund, May to July 1980; an associate professor of economics, University of Chicago, 1976-1980; a research fellow, Graduate Institute of International Studies,

Geneva, October to December 1976 and May to September 1981; a research fellow, London School of Economics, July 1975 to October 1976; and associate professor of economics, July 1975 to June 1976 and an assistant professor of economics, September 1971 to June 1975, University of Rochester.

Dr. Mussa graduated from the University of California at Los Angeles (A.B., 1966) and the University of Chicago (M.A., 1970 and Ph.D., 1974). He resides in Chicago, IL, and was born April 15, 1944, in Los Angeles.

...tion whereby a person is taking blood out of one arm and transferring it to the other. The major problem is the big leakage—the huge costs for the legislative and administrative bureaucracy.

Congress made a most serious mistake when it enacted the catastrophic health program, which became effective at the beginning of this year. Congress gave additional Medicare benefits to the senior population but required seniors to pay for the full tab.

The seniors were enraged, both because of the high cost and because many already had such coverage. The flaws are so great that the whole thing should be dropped entirely. Other seniors very selfishly want to retain all the benefits but have the entire population, including the younger folk, pay the bill.

When our yuppie Stanford son got his first job a few years ago, he was surprised to find that he was paying 28 percent in federal taxes and 7 percent in Social Security taxes. That inspired us to research our tax burden for our first jobs in the early 1950s. We found that we had paid only 6 percent in federal taxes, and only 1 percent in Social Security.

When we bought our first house, we had funds saved for the down payment, and mortgage payments took only a fourth of our income. Today many young people have trouble saving the down payment and are devoting about 40 percent of their income for mortgage payments. Some pay even more. (To help solve this problem, we have helped parents do "equity-sharing" with their children to get over the hurdle of the large down payment required.)

To promote intergenerational equity, well-off older people should be more sensitive to the burdens they are creating for the younger working generation. We do not want to become whoopies at the expense of creating yuppies—younger, impoverished people. Also, we want them to be whoopies some day, just like us.

The writers are certified financial planners. George Marotta is also a research fellow at the Hoover Institution.

Frederick E. Hart

Contemporary Art Is Perverted Art

The air is becoming suffocatingly pungent with the incense of pious indignation from the art world concerning Congress' reaction to the way the National Endowment for the Arts is spending taxpayers' money.

What is taking place is yet another perverse manipulation of the public by the contemporary art establishment. The public, through its instrument, Congress, has reacted to the baiting and taunting of its sense of decency by the art world through its instrument, the NEA. Underneath its outrage, the art world can barely contain its secret delight at this publicity bonanza featuring a heroic scenario of free spirits versus troglodytes.

What eludes the public is the current philosophy and practice of art, which not only delights in but thrives on a belief system of deliberate contempt for the public. In order to understand this, you have to understand the values of art today and how contemporary art is intellectually packaged for the marketplace. To grasp this is also to grasp the sorry moral condition of art today and how this is shriveling art, making it less and less a meaningful endeavor.

Since the beginnings of bohemianism in art in the late 19th century, rejection by the public has become the traditional hallmark of what comes to be regarded as great art. An offended public is a critical necessity for the attainment of credentials by any artist. The idea that art and artist must be initially misunderstood and rejected has become doctrine in the mythology of great art, and consequently it has become one of the primary criteria in evaluating the historical importance of a given artist. The art world embraced this fable in the late 19th century and has been running hard with it ever since.

There is, however, a critical difference

"It is possible to live without art, and if the nourishment provided by art continues to be so nauseating, life without art will become, for some, desirable."

between then and now. Life in the late 19th century was heavily regimented by strict societal mores: the public expression of emotion and sexuality was severely repressed. When art and literature broke through those layers of repression, people were offended, outraged and ill at ease about the truths they discovered about themselves. But we live in a different world. Today, "repression" is a bad word. Nothing is ever, ever repressed. Everything is discussed, analyzed and ventilated by people ranging from Phil Donahue in the morning to Larry King at night, day in and day out. It's gotten damned hard if not almost impossible to offend anyone anymore.

But art persists. Every artist worth his salt yearns to create works of art that are (mistakenly perceived, of course) so offensive, so insulting to the public as to earn him a clear judgment of genius for his success at being misunderstood.

It has become the intense pastime of contemporary art to pursue controversy, the bigger the better, as a form of art. But the artist has had to reach farther and deeper to find some new twist with which to offend. A simple-minded little sophomoric gimmick of making people walk on the flag to make a cute point arouses vast passion and national controversy—for which artist and art world pat each other on the back.

What is really going on is the cynical

aggrandizement of art and artist at the expense of sacred public sentiments—profound sentiments embodied by symbols, such as the flag or the crucifix, which the public has a right and a duty to treasure and protect.

When one looks back at the majestic sweep of art in history and its awesome and magnificent accomplishments, how nasty and midget like are so many of the products and so much of the philosophy of contemporary art by comparison. Once, art served society rather than biting at its heels while demanding unequivocal financial support. Once, under the banner of beauty and order, art was a rich and meaningful embellishment of life, embracing—not desecrating—its ideals, its aspirations and its values.

Not so today.

Look about you. The artlessness of contemporary life has come about because of a breakdown in the fundamental philosophy of art and who it is created for. The flaw is not with a public that refuses to nourish the arts. Rather it is with a practice of art that refuses to nourish the public. The public has been so bullied intellectually by the proponents of contemporary art that it has wearily resigned itself to just about any idiocy that is put before it and calls itself art. But the common man has his limits, and they are reached when some of these things emerge from the sanctuary of the padded

cells of galleries and museums and are put in public places, where the public is forced to live with them and pay for them.

If one visited a town or a city in Renaissance Italy, the motive of art and its resulting products would come off entirely differently. Art was not then thought of as an end in itself but as another form of service. When the Italian peasant looked about, he saw an array of dedicated embellishments from his church to his public buildings, fountains and plazas. The artwork, which was exquisitely created, embraced his values, his religious beliefs, his history, his aspirations and his ideals. It was meant to give enrichment through its artistry but, more important, to give purpose through its meaning. It was, as Dante called sculpture, "visible speech." It was not created for art's sake but for his sake.

The measure of achievement in art was determined by the degree to which that art was considered ennobling. Art and society had achieved a wonderful responsibility for each other. Art summarized, with masterful visual eloquence born of a sense of beauty, the striving of civilization to find order and purpose in the universe. This service to truth was more important than the endeavor of art itself. And it was this dedication to service that gave art its moral authority.

This moral authority is the critical element by which a society regards art either as an essential and meaningful part of life, as in Renaissance Italy or, as today, a superfluous bit of fluff, mainly indulged in by a small snobbish minority. Art is regarded by contemporary society much the same way architects now regard art—not as an essence, but as a high-rent amenity.

The most touching and noble impulse toward "visible speech" in recent times

was the short-lived creation of the Statue of Democracy in Tiananmen Square. Naively executed, it was nonetheless a wonderful display of the unique ability of art to embody and enhance concisely and movingly a deeply felt public yearning for an ideal of a just society. The profound meaning the statue had for tens of millions of people gives the art a value and moral authority of profound significance.

In ancient Greece, which generated 2,500 years of Western art, there existed no distinction between aesthetics and ethics in the judgment of a work of art. Works of art achieved greatness by embodying great ideas, as well as by sheer mastery of the medium. The inspiration and the motivation for that mastery were in the nobility of the ideas pursued.

It is the contemporary renunciation of the moral responsibility of art that is the source of the recent hostilities between art and public. The cutback of funds by Congress is a graphic display of the public's declining conviction of the importance of art, caused by a self-absorbed art that has lost all sense of obligation to the public good and the betterment of man. It is possible to live without art, and if the nourishment provided by art continues to be so nauseating, life without art will become, for some, desirable.

If art is to flourish in the 21st century, it must renew its moral authority by philosophically and fundamentally rededicating itself to life rather than art. Art must again touch our lives, our fears and cares. It must evoke our dreams and give hope to the darkness.

The writer, a sculptor whose works include the Vietnam Memorial statue, is a member of the Commission of Fine Arts.

**Remarks at a White House Luncheon
for the Recipients of the National
Medal of Arts**
August 9, 1988

The President. Well, thank you for being with us today, as we confer the fourth annual National Medal of Arts. I would like to thank the National Council on the Arts for its list of nominees and the Committee on the Arts and Humanities for its help in our efforts to enhance private-sector support in these critical areas. And I also want to thank Frank Hodsoll, Chairman of the National Endowment for the Arts, for all of his work.

This occasion is a special pleasure for me every year. As I look at the names of the 12 people we honor today, I think of the words of the poet Walt Whitman: "I hear America singing." The voice within—heard is the same voice that all great artists can hear. It's the voice that inspires them, the voice that inspires great American art. But America does not sing in one voice. No, she sings in many voices, a thousand different songs in a thousand different keys. And when American art captures the breathtaking variety of this land, as it does in the work of the seven artists we honor today, America's voices come together in a chorus of what is best and noblest in us.

We can hear America singing in the compositions of Virgil Thomson, the virtuosity of Rudolf Serkin, and the performances of Helen Hayes. We can hear her in the prose of Saul Bellow and the choreography of Jerome Robbins, in the photography of Gordon Parks and the architecture of I.M. Pei. But we couldn't hear America's song without the wonderful contribution of those who dedicate themselves to bringing the arts before us and instructing us in them. And that's why we honor five others today as well.

Sydney J. Freedberg has helped America to sing by teaching generations of Americans how to look at paintings. Mrs. Vincent Astor, Mr. Francis Goelet, and Mr. Obert Tanner have helped America to sing by spending so much of their lives supporting and promoting the best that America has to offer. Roger Stevens has helped America to sing by helping its playwrights find their voice. Every American, as Whitman said, is

"singing what belongs to him or her and to none else." Well, that gift, the right to sing your own song, is the promise and the glory of America. And I'm proud to be able to honor those who've used the freedom to speak and think and write and bring the arts to all Americans. They enrich us and immortalize us and make us whole.

And Nancy now is going to help me do the honors.

Mrs. Reagan. Mrs. Vincent Astor was born in Portsmouth, New Hampshire, and lives in New York where she serves as president of the Vincent Astor Foundation. Under her guidance, the foundation has provided major funding to many organizations, including the Metropolitan Museum of Art and the New York Public Library. The foundation's current focus is on the homeless and illiteracy. Mrs. Astor was honored by the American Academy and Institute of Arts and Letters in 1986.

Saul Bellow was born in Lachine, Quebec, and lives in Chicago, where he serves as professor of the committee on social thought at the University of Chicago. A Pulitzer and Nobel Prize winner for literature, Mr. Bellow was also the first American to receive the International Literary Prize. He's contributed fiction, criticism, and essays to numerous magazines. Mr. Bellow has written 10 novels, the latest of which is "More Die of Heartbreak."

Francis Goelet, a major donor and commissioner of American music, was born in Bordeaux, France, and now lives in Riverside, Connecticut. He is most noted for commissioning new works for the New York Philharmonic. His donations for new productions of the Metropolitan Opera include the world premier of Samuel Barber's "Antony and Cleopatra." He's assisted orchestral and operatic composers nationwide.

Helen Hayes was born here in Washington, DC, where at five she first appeared on stage as Prince Charles in "A Royal Family." Her memorable roles include Mary Stuart, Queen Victoria, Harriet Beecher Stowe, and Portia. She's delighted audiences nationwide in motion pictures, on radio, and television. A beloved and versatile actress, she's indeed deserving of the First Lady of American Theatre.

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Gordon Parks was born in Fort Scott, Kansas, and in his youth supported himself by working as a piano player and professional basketball player. A newsreel led him to buy his first camera. And within a few months, he had his first exhibit. His career includes 19 years on assignments for Life magazine. Mr. Parks is an accomplished photographer, composer, writer, and director of films.

I.M. Pei was born in China and came to this country to study architecture. He began his own firm, known as the I.M. Pei and Partners. A world acclaimed architect, Mr. Pei has designed nearly 50 projects in the United States and abroad, half of which are award winners. His most recent work on the Louvre Museum in Paris has earned him the 1988 Medal of the Legion of Honor.

Jerome Robbins was born in New York City and made his debut at 19 as a modern dancer. Since then, he's choreographed many Broadway shows, including: "On the Town," "High Button Shoes," "Call Me Madam," "The King and I," and "The Pajama Game." He's directed and choreographed such greats as "Fiddler on the Roof" and "West Side Story," which is often considered his masterpiece. Today he serves as coballet master and chief of the New York City Ballet.

Rudolf Serkin was born in Bohemia, now part of Czechoslovakia—a little trouble there—and today lives in Guilford, Vermont. A child prodigy at four, he made his European debut at the age of 12. He made his first American debut in Washington, DC, in 1933. A world acclaimed concert pianist, Mr. Serkin has toured extensively and taught at the Curtis Institute, where he served as director from 1968 through 1976. There he helped establish the Marlboro Music School and Festival in Vermont. Mr. Serkin regrets that he can't be with us today, but accepting for him is his granddaughter, Ms. Sarah Ludwig.

Roger L. Stevens was born in Detroit and grew up in Ann Arbor, Michigan. He began his career as a real estate dealer and later became a major theatrical producer in New York City and London. In total, he has produced or coproduced nearly 200 plays. He chaired the John F. Kennedy Center for the Performing Arts from 1961 to 1988, guiding

its fundraising and programming with outstanding success.

Obert C. Tanner was born in Farmington, Utah, and lives in Salt Lake City. There he's noted for leadership in constructing Salt Lake City's Symphony Hall and restoring the historic Capital Theater. Mr. Tanner's also the author of 10 religious and philosophical books. As founder and chairman of his own company, he's generously contributed to Utah's artistic community. He's also promoted aesthetic and intellectual growth throughout the United States and Great Britain.

Virgil Thomson was born in Kansas City, Missouri, and lived in Paris from 1925 to 1940. He was the music critic of the New York Herald Tribune for 14 years and has been a guest conductor with major orchestras throughout the world. A Pulitzer Prize winner, he's written music in all forms. Among his most important compositions are three operas: "Four Saints in Three Acts," "The Mother of Us All," and "Lord Byron." Mr. Thomson regrets he can't be with us today, but accepting for him is Mrs. Richard Flender.

Sydney J. Freedberg was born in Boston, Massachusetts, and was educated at Boston Latin School and Harvard. He served twice as chairman of the fine arts department at Harvard and later was appointed the Arthur Kingsley Porter Professor of Fine Arts. In 1983 he became chief curator with the National Gallery of Art in Washington. A distinguished art historian and curator, Professor Freedberg has written five major books and influenced generations of art historians and students.

The President. Well, again, just thank you all. God bless you all. And, again, a great congratulation, I know, for all those who are here—the recipients of this award. And now, we're going to run real fast down the hall. [Laughter]

Note: The President spoke at 1:13 p.m. in the Residence at the White House.

economic zones. The United States neither recognizes nor claims jurisdiction over tuna beyond 12 nautical miles. As mandated by the Magnuson Fishery Conservation and Management Act, the United States Government has prohibited imports of tuna from several countries as a result of seizures of U.S. tuna boats by nations exercising jurisdictional claims. This dispute has resulted in a cycle of tuna vessel seizures and consequential U.S.-imposed trade embargoes that has resulted in serious erosion of our good relations with the countries of the region and has provided the Soviet Union with an opportunity to exploit these differences through fisheries agreements.

United States policy under the Magnuson Act has been to negotiate international agreements to ensure the effective conservation and management of tuna and to

secure access for U.S. fishermen to the stocks wherever they migrate beyond a narrow belt of coastal waters. The Treaty provides for the issuance of regional licenses for tuna fishing in some ten million square miles of the South Pacific Ocean. Data collected on tuna catch may provide a basis for future management and conservation efforts. It thus furthers U.S. fisheries policy goals while eliminating the primary source of bilateral friction between the United States and the Pacific Island states.

I recommend that the Senate give early consideration to the Treaty, with annexes and agreed statement, and give its advice and consent to ratification at an early date.

RONALD REAGAN

The White House,
June 18, 1987.

Appointment of Henry W. Maier as a Member of the Advisory Commission on Intergovernmental Relations

June 18, 1987

The President today announced his intention to appoint Henry W. Maier, mayor of Milwaukee, WI, to be a member of the Advisory Commission on Intergovernmental Relations for a term of 2 years. He would succeed Joseph P. Riley, Jr.

Since 1960 Mr. Maier has served as the mayor of Milwaukee, WI. He is recognized as a dean of American mayors and is the only mayor to head all three national municipal organizations: the U.S. Conference

of Mayors, the National League of Cities, and the National Conference of Democratic Mayors. From 1953 to 1960, he served as State senator.

Mr. Maier graduated from the University of Wisconsin (B.A., 1940; M.A., 1964). He served in the U.S. Navy. Mayor Maier was born February 7, 1918, in Dayton, OH. He is married, has two children, and resides in Milwaukee, WI.

Remarks at a Luncheon for Recipients of the National Medal of Arts

June 18, 1987

The President. Well, thank you, all of you, for being with us today on this third annual conferring of the National Medal of Art. **Thanks also to the National Council on the Arts, for its work and for providing us with a fine list of nominees, and to our Committee on the Arts and Humanities and its**

Chairman, Andrew Heiskell, for their help in furthering our cultural life. Finally, let me thank the **Congress**—in particular, Senator Edward Kennedy, who is graciously hosting the reception this evening—for joining with us in supporting the arts and in celebrating the achievements of our best

artists and their supporters.

We honor today seven artists and four patrons of the arts. We do this in the bicentennial year of our Constitution. The Constitution is the framework of our liberty and the guarantor of our rights. Its drafting two centuries ago was one of the few truly revolutionary acts in the annals of human government. And the great constitutional philosopher Herbert J. Storing has written that unlike any governing system before it the Constitution was "widely, fully, and vigorously debated in the country at large; and adopted by open and representative procedure." Here in America, that is, the people gave powers to the government, not the other way around.

Yes, here in America government existed from the very first moment to preserve and protect and defend the unalienable rights of man. The Constitution was not just a statement of policy or procedure. It showed the depth of the Founders on learning and grasp of culture, without which they couldn't have produced the Constitution. It should come as no surprise, then, that the Founders viewed the arts as essential elements of the new American nation. George Washington declared in 1781 that both "arts and sciences are essential to the prosperity of the state and to the ornament and happiness of human life." And Thomas Jefferson was himself an artist as well as a politician. And John Adams spoke of his duty to study "politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce and agriculture, in order to give their children a right to study painting, poetry, music, and architecture."

Well, today it is John Adams' grandchildren's great-great-grandchildren who have that right. And let us resolve that our schools will teach our children the same respect and appreciation for the arts and humanities that the Founders had. Why do we, as a free people, honor the arts? Well, the answer is both simple and profound. The arts and the humanities teach us who we are and what we can be. They lie at the very core of the culture of which we're a part, and they provide the foundation from which we may reach out to other cultures

so that the great heritage that is ours may be enriched by, as well as itself enrich, other enduring traditions. We honor the arts not because we want monuments to our own civilization but because we are a free people. The arts are among our nation's finest creations and the reflection of freedom's light.

The National Medal of Arts is to recognize those among us who make this possible. So now, Nancy, who does such a fine job as honorary chairman of our Committee on the Arts and Humanities, will announce the honorees.

Mrs. Reagan. Romare Bearden was born in Charlotte, North Carolina, but grew up in Harlem, where he was influenced by the music and culture of jazz. University-trained in mathematics, in the end, he decided to become an artist. The New York Times wrote of his 1986 "Retrospective," that "Bearden's tapestries are about memory and forgetting, wisdom and laughter, silence and song." Romare Bearden is an exceptional artist, reflecting the American surroundings of his own life. Mr. Bearden. [Applause]

Ella Fitzgerald was born in Newport News, Virginia, and received her early music education in the public schools of Yonkers, New York. As a teenager, she won an amateur contest at Harlem's Apollo Theater, and within a year, she had an engagement with the Chick Webb Band. She's toured widely in this country and abroad, teaming with such greats as Louis Armstrong, Count Basie, and Duke Ellington. Ella Fitzgerald is indeed our First Lady of Song.

Howard Nemerov was born in New York City and graduated from Harvard University. He's authored over two dozen books and taught at several universities. His work covers the entire spectrum of American culture and rituals, including poems about trees, water, people, and science. He's also a scholar of Dante, Shakespeare, Wordsworth, and Blake. A Pulitzer Prize winner, Howard Nemerov is truly a great writer and scholar.

Alwin Nikolais was born in Southington, Connecticut, and received his first commission to choreograph in 1940. He served as

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940. He served as

director of the Henry Street Playhouse for 22 years, and there he developed his form of abstract theatre. His career has now spanned four decades. Considered by many a revolutionary figure in the art of dance, Alwin Nikolais is an extraordinary part of that extraordinary American art form.

Isamu Noguchi was born in Los Angeles, but received his early education in Japan. He later apprenticed as a Guggenheim fellow with Brancusi, and he collaborated with Martha Graham, designing the sets for "Frontier." His unique sculpture bridges East and West. Committed to the art of our time, and yet an inspired reinventor of much that's ancient, Isamu Noguchi is a great artist and a great symbolic link between America and Japan.

William Schuman was born in New York City. He had his own jazz band and wrote popular songs in high school. And then he turned to symphonic music at 19, after hearing a concert of the New York Philharmonic. Mr. Schuman became president of the Juilliard School, establishing the Juilliard String Quartet and reforming the teaching of music theory. As a composer of 10 symphonies, 5 concertos, and many other works, and as a Pulitzer Prize winner, William Schuman's contribution to the music of America is enormous and lasting.

Robert Penn Warren was born in Guthrie, Kentucky. As a junior at Vanderbilt, he joined John Crowe Ransom, Allen Tate, and Donald Davidson, who edited the magazine *The Fugitive*. Mr. Warren has published 17 books of poetry and 10 novels. A recipient of 3 Pulitzer Prizes, 2 in poetry and 1 in fiction, Mr. Warren is our first Poet Laureate. His contributions to American letters are nothing short of extraordinary. Mr. Warren was unable to come today but has asked his friend, Mr. John Broderick, Assistant Librarian of the Library of Congress, to accept for him.

J. William Fisher was born in Marshalltown, Iowa, and was a composer in his early days. But he's best known as one who's spent a lifetime helping American opera, has been responsible for over 60 new opera

productions throughout the country. He's also funded a theatre complex at Iowa State University, a professorial chair of music at the University of Iowa, and a fine arts and theatre center in his home town of Marshalltown. **Bill Fisher, your generosity is in the American tradition, and the art of opera is the better for it.**

Dr. Armand Hammer was born in New York City and trained as a physician. He began his business career in the Soviet Union while waiting for his medical internship. After his return in the 1930's, he organized the Hammer Galleries. As a philanthropist—I seem to be having trouble with my words—[laughter]—Dr. Hammer has enriched the collections of many museums, and his humanitarian endeavors have had worldwide impact. Dr. Hammer couldn't be with us today, but he's asked Mr. William McSweeney, president of Occidental International Corporation, to accept for him.

Frances and Sydney Lewis have devoted a lifetime to supporting the arts. Frances was born in New York City, and Sydney in Richmond, Virginia, where they both now live. They've spent 25 years collecting contemporary paintings, sculpture, design, and decorative arts; and they've supported artists from all over the country. Their generosity and a portion of their collection provide the basis for the new wing of the Virginia Museum of Fine Arts in Richmond. Frances and Sydney Lewis, you continue the American tradition as great and sensitive volunteers for the arts.

The President. Well, now, Nancy, thank you, and thank all of you. Our honorees today have truly been leaders in writing the history of American freedom. So, all that's left for us to say now to all of you, in addition to congratulations to all of them, and a thank you to them for what they have contributed, and to all of you for being here also. Once again, thank you, and God bless you all.

Note: The President spoke at 1:34 p.m. in the East Room at the White House.

NATIONAL MEDAL OF ARTS

This medal was established by P.L. 98-306 of May 31, 1984. The President shall from time to time award the medal, on the basis of recommendations from the National Council on the Arts, to individuals or groups who in the President's judgement are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the arts in the United States.

Not more than 12 of such medals may be awarded in any calendar year.

An individual may be awarded the medal only if at the time such award is made such individual (1) is a citizen or other national of the United States; or (2) is an alien lawfully admitted to the United States for permanent residence who has filed an application or petition for naturalization in the manner prescribed by the Immigration and Nationality Act and is not permanently ineligible to become a citizen of the United States.

A group may be awarded the medal only if such group is organized or incorporated in the United States.

The presentation of the medal shall be made by the President with such ceremonies as the President may deem proper, including attendance by appropriate Members of Congress.

The first Medals were presented by the President on April 23, 1985, at the White House.

In addition to the medal, the recipients also receive a citation signed by the President.

NOTE: The President on May 17, 1983, presented Recognition Certificates to 12 artists and patrons of the arts. These recipients were selected by the President's Committee on the Arts and the Humanities. Now that the National Medal of Arts has been established, this Recognition Program will not be used in the future.

Remarks at a Luncheon for Recipients of the National Medal of Arts
April 23, 1985

Administration of Ronald Reagan, 1985 / Apr. 23

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The President. Well, thank you, all of you, for being here. It's a great pleasure and an honor for Nancy and me to welcome you to the White House today.

This is an historic occasion. Two years ago, I asked Frank Hodson to work with Congress to establish a National Medal of the Arts. And last year Congress passed this legislation, and today we award the first medals.

Before we do, there's some thanks in order to those who worked to make this ceremony possible. I want to thank the Committee on the Arts and Humanities and its Chairman, Andrew Heiskell. Thanks are due also to Senators Robert Stafford, Claiborne Pell, and Paul Simon and Congressman Tom Coleman for their leadership in enacting this legislation. And thanks also to Frank Hodson, the National Council of the Arts, and Robert Graham, the artist who designed the medal that we're about to award today. And finally, thanks to Ambassador Terra for that wonderful reception last night. So, thanks to you all.

Now, that was the serious part; now to the fun part. We award today for the first time in our history the National Medal of Arts. The purpose of this medal is to recognize both individuals and groups who have made outstanding contributions to the excellence and availability of the arts in the United States. And through this medal, we recognize both the artist and the patron, both the creator of art and the supporter and encourager of the creator of art. The one needs the other, and the United States needs both.

In recognizing those who create and those who make creation possible, we celebrate freedom. No one realizes the importance of freedom more than the artist, for only in the atmosphere of freedom can the arts flourish. Artists have to be brave; they live in the realm of idea and expression, and their ideas will often be provocative and unusual. Artists stretch the limits of understanding. They express ideas that are sometimes unpopular. In an atmosphere of liberty, artists and patrons are free to think

the unthinkable and create the audacious; they are free to make both horrendous mistakes and glorious celebrations. Where there's liberty, art succeeds.

In societies that are not free, art dies. In the totalitarian societies of the world, all art is officially approved. It's the expression not of the soul but of the state. And this state-sanctioned art is usually, as a rule, 99 percent of the time, utterly banal, utterly common. It is lowest common denominator art. In fact, it is not art at all; for art is an expression of creativity, and creativity, as I've said, is born in freedom—which is not to suggest that great artists who love the truth of art cannot be found in totalitarian states. They're there. Visit a prison, you'll find a number of them. Their garrets are jail cells; their crime is that they refused to put their minds in chains and their souls in solitary. Some artists are forced to the fringes of society. Their work is repressed. These artists may be unpersons, but all of them are heroes.

I know you feel solidarity with them; I know you often think of your brother and sister artists throughout the world. And I hope you continue to pay tribute to them by celebrating freedom in your work and in your lives.

I happen to think, though, that to be an artist is always difficult, even in free societies. Expressing the truth in ideas requires risk—risk for the artist and risk for the patron. There's no way of knowing in advance how society will receive a new idea. Ralph Waldo Emerson said, "To be great is to be misunderstood." It's my hope that this medal today will go some way to telling the great artists here in this room that I think we finally understand you.

We celebrate today the courage, talent, and commitment of the American artists here assembled. We celebrate also the courage, generosity, and far-sightedness of the patrons who have helped bring American art to broad audiences and to preserve great works for the future. We thank all of you for your great work. You've done honor to your nation.

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s daily press brief-
5 p.m.

And now, Nancy will help me announce the honorees.

Mrs. Reagan. Hallmark Cards is represented today by Donald Hall, chairman of the board and chief executive officer. Hallmark is an outstanding example of enlightened corporate support of arts, nationally and locally. Hallmark supports ballet, opera, symphonic music, and theater. It's brought the arts to the children of Kansas City and has won 49 Emmies for its production, "The Hallmark Hall of Fame." And last night, it added to its awards by being given the TV Academy's Hall of Fame Award. So, we're just adding our own to that.

Louise Nevelson is a distinguished artist who has made a significant contribution to the art of the 20th century. She's one of a handful of truly original and major artists in America. As a young woman, she studied painting, sculpture, drawing, voice, acting, and modern dance. She developed her personal approach to sculpture by using wood in a unique way to create environments. She's won many awards and honors. And we're happy today to add to those. She says she's used to carrying heavy things. [*Laughter*]

Jose Ferrer was born in Puerto Rico. He made his debut on the New York stage in 1935, a recipient of three Tony Awards for acting and directing. He's most remembered for performances on film, stage, and on television as Cyrano de Bergerac. Mr. Ferrer has certainly enriched the art of stagecraft. He became the general director of the New York City Theater Company in 1948. And he, too, has won innumerable awards, and his credits are too long to go into. We'd be here all day. Jose.

Georgia O'Keeffe was born in Sun Prairie, Wisconsin. She worked in her early years as a commercial artist and art supervisor in public schools. For 30 years, she resided in New Mexico painting landscapes, flowers, stones, and skeletons with singular vision. She's turned ordinary objects into fascinating subjects. Her giant-sized, single flower blossoms are recognized around the world. Mrs. O'Keeffe's contribution to painting is now part of the American heritage. She's unable to be with us today, but accepting her medal will be Carter Brown, Director of the National Gallery of Art, who

just last week visited her in New Mexico.

Lincoln Kirstein was born in Rochester, New York. Mr. Kirstein devoted his life to the patronage and development of American ballet. It was his dream to start a ballet company. He preserved, and out of his collaboration with George Balanchine grew both the School of American Ballet and the New York City Ballet. A poet, art critic, and writer on dance, he founded the dance index and the dance archives of the Museum of Modern Art. Mr. Kirstein's imprint on ballet is truly indelible.

Leontyne Price was born in Laurel, Mississippi. And she's one of our greatest opera singers. She made her debut with the San Francisco and Metropolitan Operas in 1961. She's appeared abroad with numerous companies but has spent the major part of her career in the United States doing opera, concerts, recitals, and recordings. Through recordings, Ms. Price's artistry will live on for future generations as one of the greatest opera artists of our time.

Paul Mellon has devoted a lifetime to the enrichment of the arts. He began by accumulating books and paintings on sports, and this eventually extended to other fields. His generosity has supplied a variety of cities with museum structures and collections of European art. All of us are familiar with the magnificent Mellon treasures at the National Gallery of Art, where Mr. Mellon's leadership as Trustee and Chairman of the Board has been extraordinary. Mr. Mellon has truly enriched our Capital and the Nation.

Alice Tully was born in Corning, New York. Ms. Tully is a leading patron of music in New York and throughout the Nation. She's also an artist. And after studying voice in Paris and giving concerts, she gave up performance and devoted herself to philanthropy. Her major gift was the chamber music hall at Lincoln Center, which was dedicated to her in 1969. She's been a board member of Juilliard School of Music and the New School of Music in Philadelphia and helped organize the Chamber Music of Lincoln Center. Ms. Tully's generosity has enhanced the field of music and brought excellent music to millions.

Ralph Ellison is an author and educator

whose academic career has included positions at Bard College, UCLA, the University of Chicago, Rutgers, Yale, and New York University. The recipient of many awards, here and abroad, he's best known for his collection of essays and the very distinguished American novel of the postwar period, "Invisible Man." Mr. Ellison's contribution to American society certainly will not be forgotten.

Dorothy Buffum Chandler—Buffie—is a great patron and civic leader for the arts in Los Angeles. She conceived and organized the funding of the Los Angeles Music Center, which in 1964 opened the Dorothy Chandler Pavilion. More than 35 million people have attended events at this center. Enriching the lives of the people of Los Angeles with theater, classical music, ballet, the Center stimulated the flowering of the performing arts throughout Los Angeles County. Buff Chandler's represented here by her daughter, Camilla Chandler Frost.

Elliott Carter is a distinguished composer who studied at Harvard and later in Paris with the famous Nadia Boulanger. He's taught at St. John's University, Columbia, Yale, Cornell, and the Juilliard School of Music. He's a recipient of numerous awards, including two Pulitzer Prizes for music. Mr. Carter.

Martha Graham was born in Pittsburgh, Pennsylvania. She's dominated the field of dance as a teacher, performer, choreographer, and director. She's invented new forms and movements and influenced generations. So many of our best dancers owe their beginnings to this great lady. Nearly 60 years later, she is still creating and still giving. Miss Graham.

The President. Well, thank you, Nancy. [Laughter] We're proud to be associated with all of you. And we thank you for what you've done to make America a better place.

It's fitting that these first National Medals of Art are being presented on the 20th anniversary of the National Endowment of the Arts. I congratulate the Endowment and

the honorary chairwoman of the 20th Anniversary Committee, who also happens to be my most generous patron, my roommate—[laughter]—and also my friend, Charlton Heston, the chairman of the committee.

For two decades now the **National Endowment** has been doing wonderful work. Most recently, they've been involved in a great endeavor to preserve and protect our rich heritage of film and television and the dance. And they've been building endowments for fine art institutions and helping struggling young artists find an audience. And the members of the Endowment would all be the first to say that none of their great work would have succeeded without the generous financial help and support of the American people, of unknown, unsung citizens who each day volunteer their time and money to encourage the arts.

Just last week, as a matter of fact, the New Orleans Symphony was too low on funds to continue their performances. The city rallied round the group in a new private sector initiative called Proud Citizens for Our Culture. In just 4 days, \$445,000 was raised by the volunteers. And I am told that hundreds of thousands of dollars will be forthcoming from the business community. Now, this is quite a tribute to the performing arts.

And today we celebrate the people of New Orleans and the people from all over our country who've made contributions such as this. And so, again, a thank you to all of you—artists and patrons and recipients and encouragers—thank you for being what you are and doing the great work that you do. And thank you for honoring your nation.

God bless you all.

Note: The President spoke at 1:06 p.m. in the State Dining Room at the White House. In his remarks, the President referred to United States Ambassador at Large for Cultural Affairs Daniel J. Terra.

THE WHITE HOUSE
WASHINGTON

November 15, 1989

MEMORANDUM FOR CHRISS WINSTON

FROM: ROGER B. PORTER *RBP*
SUBJECT: Presidential Remarks: National Medal of Arts

The remarks are well written and should provide an excellent centerpiece for what is sure to be a great event. We have no suggested changes from a policy standpoint and approve of the draft in its present form.

cc: James W. Cicconi

NOV 15 1989
48:36

CLOSE HOLD

Document No. 090144 ss

WHITE HOUSE STAFFING MEMORANDUM

DATE: 11/14/89

ACTION/CONCURRENCE/COMMENT DUE BY: 11/15/89 2:00 PM

SUBJECT: PRESIDENTIAL REMARKS: NATIONAL MEDAL OF THE ARTS

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REMARKS:

Please forward any comments directly to Chriss Winston, Rm. 122, x2930, no later than 2:00 PM, Wednesday, November 15, with a copy to my office. Thank you.

RESPONSE:

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James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

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REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

Thank you, all of you, for being here today for the fifth annual presentation of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House. I would like to thank the National Council on the Arts for its list of nominees; and the Committee on the Arts and Humanities, as well as John Frohnmayer, chairman of the National Endowment for the Arts, for all their hard work.

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." As this "grandchild of God," art embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose. In a way, art defines our civilization.

But in another, more personal way, art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else -- from new perspectives. Instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

The diversity of art in this Nation is truly a product of the diversity of our democracy. The American arts, like a many-faceted mirror, have been a colorful reflection of our Nation's

history. The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to the romanticism of the Hudson River school and later the abstract expressionism of recent times. In architecture, Americans see everything from neoclassicism and modernism. Modern photography and filmmaking have their roots in the tintypes of the Civil War era. And from our earliest writings to this week's bestseller list, we've seen American poetry, novels and short stories earn a unique place in the literature of the world. Cities like New York and Los Angeles have become art capitals of international importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to the rich tapestry that is our Nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul.

Some have challenged us. Some have amazed us. Some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.

Today, we honor Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, and John Updike for his prose. Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, and Leopold Adler for his historic

building renovations. ((And we honor someone whose great talent and energy will live on long after the thunder of his music has faded, the late Vladimir Horowitz.)

And we honor the patrons of the arts -- those who understand that without the artistic creativity of its people, no nation can be whole -- and those whose dedication, energy and commitment have sustained that creativity over the years. We honor Martin Friedman of the Walker Art Center in Minneapolis, Leigh Gerdine of Webster University in St. Louis, and the Dayton Hudson Corporation. And now, Barbara will award the National Medal of the Arts to our recipients.

((FIRST LADY PRESENTS AWARDS. SEE ATTACHED CITATIONS))

((BACK TO THE PRESIDENT)) Thank you, Barbara. I congratulate each of you, for your achievements, your dreams and your passion. You have honored this Nation, and America is grateful to you. God bless you, and God bless America. Congratulations once again.

#

NATIONAL MEDAL OF THE ARTS AWARDS

((THE FIRST LADY))

1989 NOV 14 PM 5:19

Leopold Adler, II is a nationally recognized expert in historic preservation, and a native of Savannah, Georgia. Mr. Adler changed the face of his home town and demonstrated for many other civic leaders how to revitalize an old city with great potential. He was the driving force behind two remarkable experiments in inner city revitalization: one resulted in the designation of the historic section of Savannah as a "National Historic District"; and the other in the renovation of low income housing in the Victorian district of the city. Mr. Adler has been active nationally, and served as a trustee for almost a decade for the National Trust for Historic Preservation. ((Read Citation on Medal))

Katherine Dunham is an innovative and outstanding dancer and choreographer. Born in Chicago, she founded the Ballet Negre there in 1931. The Dunham Company, the first Black professional dance company in America, performed throughout the world from 1938 through 1963, presenting the dance, music and folklore of Third World countries and the U.S. For over thirty years, Ms. Dunham maintained the only permanently self-subsidized dance troupe in America. She also founded the Dunham School of Arts and Research in New York, which became a reservoir of talent for Broadway, Hollywood and the world. The Dunham Technique is described as a "style of dance and a philosophy of life." Many of our present day works on stage and screen reflect her profound influence. ((Citation))

Alfred Eisenstaedt is the quintessential photojournalist who pioneered the introduction of the candid camera technique into news reporting. After emigrating from West Prussia in 1935, he became one of the original photography staff of the new Life Magazine. Eisenstaedt's most famous photo is that of the sailor kissing the nurse in Times Square at the end of World War II, and it has come to embody America's joy and relief at the end of the war. As a photographer, he has won almost every major award given to those in his profession. Now, at the age of 90, he can claim to have covered the significant events of the past 50 years and has left us as his legacy a photographic record of the writers, musicians, statesmen, scientists and educators of our time, and the historic events surrounding them. ((Citation))

John Birks "Dizzy" Gillespie is a world famous jazz trumpeter, who began working with a trumpet at the age of 12. Mr. Gillespie is a pivotal figure in 20th Century American music, and an innovator in the "bebop" movement in modern jazz. While playing with Earl "Fatha" Hines, he developed a radical new approach to improvisation that was to change the course of modern music making. He was the featured trumpeter with many of America's leading swing orchestras, including the bands of Teddy Hill, Cab Calloway, Ella Fitzgerald, Benny Carter, and Billy Eckstine's legendary orchestra of 1944. Dizzy Gillespie is credited with introducing Afro-Cuban rhythms into jazz in 1947 and the South American bossa nova to the United States. He is the author of "To Be, or Not to Bop." ((Citation))

Walker Kirtland Hancock is a renowned sculptor whose work spans a period of 70 years. He began it by sculpting the bust of an orphan and was awarded a Prix de Rome while still an apprentice. He has spent a lifetime sculpting over 268 pieces -- many of them portrait busts, monuments and medals -- in the heroic Renaissance style of Florence. Mr. Hancock has sculpted busts of John Paul Jones, President Abraham Lincoln, Vice President Hubert Humphrey, then-Vice President Gerald Ford, and Chief Justice Warren Burger. In 1971, he commented on the similarity of his philosophy on sculpture with that of the Greek civilization -- he observed that the Greeks were the ones who "began to carve images in honor of ordinary mortals," "making heroes of them." He said that celebrating heroes was "still one of the worthy functions of sculpture." ((Citation)).

((Vladimir Horowitz biography to come))

Czeslaw Milosz is a poet and educator, whom Joseph Brodsky has called "one of the greatest poets of our time, perhaps the greatest." Mr. Milosz was born in Lithuania in 1911 and emigrated to the U.S. in 1960, becoming a naturalized citizen in 1970. Known as one of the leaders in the avant-garde poetry movement in Poland during the 1930's, Mr. Milosz served in the Resistance during World War II and edited an anti-Nazi anthology, "Invincible Song." He also served in the Polish diplomatic service. He has written several works in English, and in 1980 he won the Nobel Prize for Literature. ((Citation))

Robert Motherwell is a great painter known throughout the world as a leader in the New York School of Abstract Expressionism. Mr. Motherwell's first shows occurred in Paris in 1939 and in this country in New York in 1944. By the 1960's and 1970's, his work was featured in most of the major museums and galleries in the United States. Early in his career he found himself surrounded by European artists-in-exile, particularly Surrealists and Cubists. In the 1940's, Mr. Motherwell created "monumental canvases" from his collages, often in stark black and white. By the 1960's he was producing large scale works, such as the "Open" series done with a monochromatic palette. He has earned a place as one of America's great artists. ((Citation))

John Updike is the author of over 36 books of poetry, novels, short stories and essays. As a novelist, he has written about his early childhood in Pennsylvania and later as an adult of his experiences in Massachusetts, where he now lives. He began as a writer for the New Yorker Magazine, then authored the novels The Poorhouse Fair, Rabbit, Run, and among many others, The Centaur. His 1984 novel, The Witches of Eastwick was made into a major motion picture. In 1982 Mr. Updike received the Pulitzer Prize for Fiction as well as the American Book Award and the National Book Critics Circle Award for writing Rabbit is Rich. John Updike is one of the best chroniclers of American small town life in literature. ((Citation))

Martin Friedman is one of our Nation's most innovative and scholarly museum directors. Mr. Friedman has served as Director of the Walker Art Center in Minneapolis since 1961, making that institution into one of the premier small museums in this country -- in exhibitions as well as a major presenter of performing arts. He has served as a Presidentially appointed member of the National Council on the Arts, and was made an Officier des Arts et Lettres by the French Ministry of Culture in 1984. Mr. Friedman is recognized worldwide as a director of a museum which presents contemporary art, architecture and design as well as innovative film and performing arts presentations. ((Citation))

Leigh Gerdine is an outstanding civic leader who has paved the way for the development of every major cultural institution in St. Louis. A resident of that city for nearly four decades, he was professor and chairman of the Department of Music at Washington University in St. Louis from 1950 to 1970; for the last 18 years, he has been president of Webster University in St. Louis. Leigh Gerdine has helped shape the cultural activities of St. Louis and has provided a level of leadership which has enabled the city to become a major arts center in our country. Mr. Gerdine has been deeply involved in the St. Louis Symphony, the St. Louis Repertory Company, and was the founding chairman of the St. Louis Opera Theater, now one of the most widely acclaimed companies in the country. ((Citation))

Dayton Hudson Corporation has been a leader in corporate giving for 42 years -- giving five percent of its Federally taxable income for worthwhile community programs and currently forty percent of that figure to the arts. Dayton Hudson's policy in grant making has been targeted to programs and projects that increase, on a long-term basis, a community's resources making it a more vital place in which to live. Artistic leadership and increased access to the arts are primary goals of the funding. Dayton Hudson's dollar support for the arts ranks among the top five art supporters in the country -- having contributed over the last ten years \$59 million to art programs in 48 states and the District of Columbia. Dayton Hudson has generously contributed to both institutional projects as well as individual artists. ((Citation))

Grant/Simon
November 15, 1989
Draft three
A:medal

REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

Thank you, all of you, for being here today for the fifth annual presentation of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House. I would like to thank the National Council on the Arts, the Committee on the Arts and Humanities, as well as John Frohnmayer, chairman of the National Endowment for the Arts, and, of course, Hugh Southern, for the support and encouragement of America's cultural life.

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." As this "grandchild of God," art embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose. In a way, art defines our civilization.

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NATIONAL MEDAL OF THE ARTS AWARDS

((THE FIRST LADY))

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Katherine Dunham is an innovative and outstanding dancer and choreographer. Born in Chicago, she founded the Ballet Negre [NAY-grh] there in 1931. The Dunham Company, the first Black professional dance company in America, performed throughout the world from 1938 through 1963, presenting the dance, music and folklore of Third World countries and the U.S. For over thirty years, Ms. Dunham maintained the only permanently self-subsidized dance troupe in America. She also founded the Dunham School of Arts and Research in New York. The Dunham Technique is described as a "style of dance and a philosophy of life," reflected in many of our present day works on stage and screen. To Katherine Dunham


for her pioneering explorations of Caribbean and African dance which have enriched and transformed the art of dance in America.

Alfred Eisenstaedt is the quintessential photojournalist who pioneered the introduction of the candid camera technique into news reporting. After emigrating from West Prussia in 1935, he joined the original photography staff of the new Life Magazine.

~~Eisenstaedt's most famous~~ The photo of a sailor kissing a nurse in Times Square at the end of World War II, is Eisenstaedt's most famous ^{photo,} and it embodies America's joy and relief ~~war~~. As a photographer, he has won almost every major award given to those in his profession. Now, at the age of 90, he has left us as his legacy a photographic record of the writers, musicians, statesmen, scientists, and educators and people of our time, and the historic events surrounding them. To Alfred Eisenstadt for the extraordinary photographs that document the tragedies and triumphs he has witnessed over a lifetime.

John Birks "Dizzy" Gillespie is a world famous jazz trumpeter, who began working with a trumpet at the age of 12. Mr. Gillespie is a pivotal figure in 20th Century American music, and an innovator in the "bebop" movement in modern jazz. While playing with Earl "Fatha" Hines, he developed a radical new approach to improvisation that was to change the course of modern music making. Over the years, he has been the featured trumpeter with many of America's leading swing orchestras. Dizzy Gillespie is credited with introducing Afro-Cuban rhythms into jazz in 1947 and the South American bossa nova to the United States. To John Berks "Dizzy" Gillespie for his trail-blazing work as a musician

who helped elevate jazz to an art form of the first rank, and for sharing his gift with listeners around the world.

Walker Kirtland Hancock is a renowned sculptor whose work spans a period of 70 years. He began it by sculpting the bust of an orphan and was awarded a Prix de Rome while still an apprentice. He has spent a lifetime sculpting over 268 pieces -- many of them portrait busts, monuments and medals -- in the heroic Renaissance style of Florence. Mr. Hancock has sculpted busts of John Paul Jones, President Abraham Lincoln, Vice President Hubert Humphrey, then-Vice President Gerald Ford, and Chief Justice Warren Burger.  Commenting on the similarity of his philosophy on sculpture with that of the Greek civilization -- he observed that the Greeks made heroes of ordinary mortals making heroes of them. He said that celebrating heroes was "still one of the worthy functions of sculpture." To Walter Hancock for his extraordinary contribution to the art of sculpture, and for demonstrating the enduring beauty of the classical tradition.

((Vladimir Horowitz biography to come))

Czeslaw Milosz is a poet and educator, whom Joseph Brodsky has called "one of the greatest poets of our time, perhaps the greatest." Mr. Milosz was born in Lithuania in 1911 and emigrated to the U.S. in 1960, becoming a naturalized citizen in 1970. Known as one of the leaders in the avant-garde poetry movement in Poland during the 1930's, Mr. Milosz served in the Resistance during World War II and edited an anti-Nazi anthology, "Invincible Song." He has written several works in English, and in 1980 he won the Nobel Prize for Literature. To Czeslaw Milosz for glorious poetry and prose that celebrates the freedom-loving spirit not only of his native Poland but that of his adopted country, the United States.

Robert Motherwell is a great painter known throughout the world as a leader in the New York School of Abstract Expressionism. Mr. Motherwell's first shows occurred in Paris in 1939 and in this country in New York in 1944. By the 1960's and 1970's, his work was featured in most of the major museums and galleries in the United States. In the 1940's, Mr. Motherwell created "monumental canvases" from his collages, often in stark black and white. By the 1960's he was producing large scale works, such as the "Open" series done with a monochromatic palette. To Robert Motherwell for reflecting in his art the very essence of American freedom, with paintings that have found a distinguished place in collections everywhere.

John Updike is the author of over 36 books of poetry, novels, short stories and essays. He began as a writer for the New Yorker Magazine, then authored the novels The Poorhouse Fair, Rabbit, Run, and among many others, The Centaur. His 1984 novel, The Witches of Eastwick was made into a major motion picture. In 1982 Mr. Updike received the Pulitzer Prize for Fiction as well as the American Book Award and the National Book Critics Circle Award for writing Rabbit is Rich. To John Updike for novels and stories that over a forty-year career have given us a wryly affectionate yet penetrating analysis of the complexity of life in today's America.

Martin Friedman is one of our Nation's most innovative and scholarly museum directors. Mr. Friedman has served as Director of the Walker Art Center in Minneapolis since 1961, making that institution into one of the premier small museums in this country -- in exhibitions as well as a major presenter of performing arts. He has served as a Presidentially appointed member of the National Council on the Arts, and was made an Officier des Arts et Lettres by the French Ministry of Culture in 1984. To Martin Friedman for opening the doors of his museum to the best of all of the arts of our time -- from painting and sculpture to film, video and performance -- and for opening our eyes to the vital connections between these forms of expression.

Leigh Gerdine is an outstanding civic leader who has paved the way for the development of every major cultural institution in St. Louis. A 40-year resident of that city, he was professor and chairman of the Department of Music at Washington University; for the last 18 years, he has been president of Webster University. Leigh Gerdine has helped shape the cultural activities of St. Louis and has provided a level of leadership which has enabled the city to become a major arts ^{Center} Mr. Gerdine has been deeply involved in the St. Louis Symphony, the St. Louis Repertory Company, and was the founding chairman of the St. Louis Opera Theater, now one of the most widely acclaimed companies in the country. To Leigh Gerdine for his distinguished career as a musician and educator, and for the enlightened patronage which has earned him the title of "spiritual father of the arts in St. Louis."

Dayton Hudson Corporation has been a leader in corporate giving for 42 years -- giving five percent of its Federally taxable income for worthwhile community programs and currently forty percent of that figure to the arts. Dayton Hudson's has targeted support to programs and projects that increase, on a long-term basis, a community's resources making it a more vital place in which to live. Artistic leadership and increased access to the arts are primary goals of the funding. Dayton Hudson's dollar support for the arts ranks among the top five art supporters in the country -- having contributed over the last ten years \$60 million to art programs in 48 states and the District of Columbia. To Dayton Hudson Corporation for helping to forge a

vital partnership between the corporate sector and the arts community, and for demonstrating how both can benefit in the process.

TEXT OF PRESIDENTIAL CITATIONS
FOR THE RECIPIENTS OF 1989 NATIONAL MEDAL OF ARTS

- To Dayton Hudson Corporation for helping to forge a vital partnership between the corporate sector and the arts community, and for demonstrating how both can benefit in the process.
- To Martin Friedman for opening the doors of his museum to the best of all of the arts of our time--from painting and sculpture to film, video and performance--and for opening our eyes to the vital connections between these forms of expression.
- To Leopold Adler for his civic leadership in preserving for all time the beauty of Savannah, Georgia, and for making that city a model of the art of historic preservation.
- To John Berks "Dizzy" Gillespie for his trail-blazing work as a musician who helped elevate jazz to an art form of the first rank, and for sharing his gift with listeners around the world.
- To Walker Hancock for his extraordinary contribution to the art of sculpture, and for demonstrating the enduring beauty of the classical tradition.
- To Leigh Gerdine for his distinguished career as a musician and educator, and for the enlightened patronage which has earned him the title of "spiritual father of the arts in St. Louis."
- To Robert Motherwell for reflecting in his art the very essence of American freedom, with paintings that have found a distinguished place in collections everywhere.
- ~~Leonard Bernstein~~ for his kaleidoscopic contributions to music in America, as a conductor, teacher, pianist and as a composer whose work will continue to enrich our lives and those of our children.

^{to}
John Updike

Sol

for novels and stories that over a forty-year career have given us a wryly affectionate yet penetrating analysis of the complexity of life in today's America.

^{to}
Katherine Dunham

Sol

for her pioneering explorations of Caribbean and African dance which have enriched and transformed the art of dance in America.

^{to}
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for glorious poetry and prose that celebrates the freedom-loving spirit not only of his native Poland but that of his adopted country, the United States.

^{to}
Alfred Eisenstadt

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for the extraordinary photographs that document the tragedies and triumphs he has witnessed over a lifetime.

CLOSE HOLD

Document No. 090144 ss

WHITE HOUSE STAFFING MEMORANDUM

DATE: 11/14/89

ACTION/CONCURRENCE/COMMENT DUE BY: 11/15/89 2:00 PM

SUBJECT: PRESIDENTIAL REMARKS: NATIONAL MEDAL OF THE ARTS

	ACTION FYI			ACTION FYI	
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
SCOWCROFT	<input type="checkbox"/>	<input type="checkbox"/>	PORTER	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DARMAN	<input checked="" type="checkbox"/>	<input type="checkbox"/>	ROGICH	<input checked="" type="checkbox"/>	<input type="checkbox"/>
BATES	<input checked="" type="checkbox"/>	<input type="checkbox"/>	UNTERMAYER	<input type="checkbox"/>	<input type="checkbox"/>
CARD	<input type="checkbox"/>	<input checked="" type="checkbox"/>	ROGERS	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CICCONI	<input type="checkbox"/>	<input checked="" type="checkbox"/>	WINSTON	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DEMAREST	<input checked="" type="checkbox"/>	<input type="checkbox"/>	PINKERTON	<input checked="" type="checkbox"/>	<input type="checkbox"/>
FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	PORTER ROSE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
GRAY	<input checked="" type="checkbox"/>	<input type="checkbox"/>	FIRESTONE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>	HODSOLL	<input checked="" type="checkbox"/>	<input type="checkbox"/>

REMARKS:

Please forward any comments directly to Chriss Winston, Rm. 122, x2930, no later than 2:00 PM, Wednesday, November 15, with a copy to my office. Thank you.

RESPONSE:

See comments from Hodsoll

CLOSE HOLD

89 OCT 15 2:03 PM

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

CLOSE HOLD

Document No. 090144 ss

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VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
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CICCONI	<input type="checkbox"/>	<input checked="" type="checkbox"/>	WINSTON	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DEMAREST	<input checked="" type="checkbox"/>	<input type="checkbox"/>	PINKERTON	<input checked="" type="checkbox"/>	<input type="checkbox"/>
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GRAY	<input checked="" type="checkbox"/>	<input type="checkbox"/>	FIRESTONE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
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RESPONSE: **CLOSE HOLD**

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

1989 NOV 14 PM 5:19

Grant/Simon
November 14, 1989
Draft two
A:medal

REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

Thank you, all of you, for being here today for the fifth annual presentation of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House. I would like to thank the National Council on the Arts for its list of nominees; and the Committee on the Arts and Humanities, as well as John Frohnmayer, chairman of the National Endowment for the Arts, for all their hard work. *on behalf of our cultural life.*

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." As this "grandchild of God," art embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose. In a way, art defines our civilization.

But in another, more personal way, art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else -- from new perspectives. Instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

The diversity of art in this Nation is truly a product of the diversity of our democracy. The American arts, like a many-faceted mirror, have been a colorful reflection of our Nation's

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We need to make this great diversity of art more a part of the lives of all Americans. We need to begin this effort in our schools so that our young people will have a sense of their heritage and the creativity of the present. And we need to make ~~sure that our museums, stages and the media make~~ special efforts to reach out to those that do not regularly participate. The work of the National Endowment for the Arts is especially important in these areas.

history. The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to the romanticism of the Hudson River school and later the abstract expressionism of recent times. In architecture, Americans see everything from neoclassicism and modernism. Modern photography and filmmaking have their roots in the tintypes of the Civil War era. And from our earliest writings to this week's bestseller list, we've seen American poetry, novels and short stories earn a unique place in the literature of the world. Cities like New York and Los Angeles have become art capitals of international importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

INSEAT
2A

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to the rich tapestry that is our Nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul.

Some have challenged us. Some have amazed us. Some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.

Today, we honor Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, and John Updike for his prose. Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, and Leopold Adler for his historic

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building renovations. ((And we honor someone whose great talent and energy will live on long after the thunder of his music has faded, the late Vladimir Horowitz.)

And we honor the patrons of the arts -- those who understand that without the artistic creativity of its people, no nation can be whole -- and those whose dedication, energy and commitment have sustained that creativity over the years. We honor Martin Friedman of the Walker Art Center in Minneapolis, Leigh Gerdine of Webster University in St. Louis, and the Dayton Hudson Corporation. And now, Barbara will award the National Medal of the Arts to our recipients.

((FIRST LADY PRESENTS AWARDS. SEE ATTACHED CITATIONS))

((BACK TO THE PRESIDENT)) Thank you, Barbara. I congratulate each of you, for your achievements, your dreams and your passion. You have honored this Nation, and America is grateful to you. God bless you, and God bless America. Congratulations once again.

#

NATIONAL MEDAL OF THE ARTS AWARDS

((THE FIRST LADY))

1989 NOV 14 PM 5:19

Leopold Adler, II is a nationally recognized expert in historic preservation, and a native of Savannah, Georgia. Mr. Adler changed the face of his home town and demonstrated for many other civic leaders how to revitalize an old city with great potential. He was the driving force behind two remarkable experiments in inner city revitalization: one resulted in the designation of the historic section of Savannah as a "National Historic District"; and the other in the renovation of low income housing in the Victorian district of the city. Mr. Adler has been active nationally, and served as a trustee for almost a decade for the National Trust for Historic Preservation. ((Read Citation on Medal))

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((Vladimir Horowitz biography to come))

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CLOSE HOLD

Document No. 090144 ss

WHITE HOUSE STAFFING MEMORANDUM

DATE: 11/14/89 ACTION/CONCURRENCE/COMMENT DUE BY: 11/15/89 2:00 PM

SUBJECT: PRESIDENTIAL REMARKS: NATIONAL MEDAL OF THE ARTS

	ACTION FYI			ACTION FYI	
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
SCOWCROFT	<input type="checkbox"/>	<input type="checkbox"/>	PORTER	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DARMAN	<input checked="" type="checkbox"/>	<input type="checkbox"/>	ROGICH	<input checked="" type="checkbox"/>	<input type="checkbox"/>
BATES	<input checked="" type="checkbox"/>	<input type="checkbox"/>	UNTERMAYER	<input type="checkbox"/>	<input type="checkbox"/>
CARD	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>ROGERS</u>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CICCONI	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>WINSTON</u>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DEMAREST	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>PINKERTON</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>PORTER ROSE</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
GRAY	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<u>FIRESTONE</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>	<u>HODSOLL</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

REMARKS:

Please forward any comments directly to Chriss Winston, Rm. 122, x2930, no later than 2:00 PM, Wednesday, November 15, with a copy to my office. Thank you.

RESPONSE:

CLOSE HOLD

Chris/MK-

Jim may have some further comments later, but I wanted to get these to you early. Overall a great speech.

John Gardner

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

1989 NOV 14 PM 5:19

Grant/Simon
November 14, 1989
Draft two
A:medal

REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

Thank you, all of you, for being here today for the fifth annual presentation of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House. I would like to thank the National Council on the Arts ~~for its list of nominees,~~ and the Committee on the Arts and Humanities, as well as John Frohnmayer, chairman of the National Endowment for the Arts, for all their hard work.

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." As this "grandchild of God," art embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose. In a way, art defines our civilization.

But in another, more personal way, art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else -- from new perspectives. Instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

The diversity of art in this Nation is truly a product of the diversity of our democracy. The American arts, like a many-faceted mirror, have been a colorful reflection of our Nation's

The impressionism of the artists like Sargent and Benson, and ✓

2

history. The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to the romanticism of the Hudson River school, and later the abstract expressionism of recent times. In architecture, Americans see everything from neoclassicism and modernism. Modern photography and filmmaking have their roots in the tintypes of the Civil War era. And from our earliest writings to this week's bestseller list, we've seen American poetry, novels and short stories earn a unique place in the literature of the world. Cities like New York and Los Angeles have become art capitals of international importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to the rich tapestry that is our Nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul.

Some have challenged us. Some have amazed us. Some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.

Today, we honor Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, and John Updike for his prose. Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, and Leopold Adler for his historic

*Federal and Richardsonian
Richardsonian romanticism
to*

Both these styles are basically American; hence the migration.

This is excellent!

building renovations. ((And we honor someone whose great talent and energy will live on long after the thunder of his music has faded, the late Vladimir Horowitz.)

And we honor the patrons of the arts -- those who understand that without the artistic creativity of its people, no nation can be whole -- and those whose dedication, energy and commitment have sustained that creativity over the years. We honor Martin Friedman of the Walker Art Center in Minneapolis, Leigh Gerdine of Webster University in St. Louis, and the Dayton Hudson Corporation. And now, Barbara will award the National Medal of the Arts to our recipients.

read *citation transfer*
~~((FIRST LADY PRESENTS AWARDS. SEE ATTACHED CITATIONS))~~

First Lady reads citations
((BACK TO THE PRESIDENT)) Thank you, Barbara. I congratulate each of you, for your achievements, your dreams and your passion. You have honored this Nation, and America is grateful to you. God bless you, and God bless America. Congratulations once again.

#

The First Lady will read biographical material and citations. President will then hand citation and medal to recipients.

NATIONAL MEDAL OF THE ARTS AWARDS

((THE FIRST LADY))

1989 NOV 14 PM 5:19

Leopold Adler, II is a nationally recognized expert in historic preservation, and a native of Savannah, Georgia. Mr. Adler changed the face of his home town and demonstrated for many other civic leaders how to revitalize an old city with great potential. He was the driving force behind two remarkable experiments in inner city revitalization: one resulted in the designation of the historic section of Savannah as a "National Historic District"; and the other in the renovation of low income housing in the Victorian district of the city. Mr. Adler has been active nationally, and served as a trustee for almost a decade for the National Trust for Historic Preservation. ((Read Citation on Medal))

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CLOSE HOLD

Document No. 090144 ss

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DATE: 11/14/89

ACTION/CONCURRENCE/COMMENT DUE BY: 11/15/89 2:00 PM

SUBJECT: PRESIDENTIAL REMARKS: NATIONAL MEDAL OF THE ARTS

	ACTION FYI			ACTION FYI	
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
SCOWCROFT	<input type="checkbox"/>	<input type="checkbox"/>	PORTER <i>N/C</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DARMAN	<input checked="" type="checkbox"/>	<input type="checkbox"/>	ROGICH	<input checked="" type="checkbox"/>	<input type="checkbox"/>
BATES	<input checked="" type="checkbox"/>	<input type="checkbox"/>	UNTERMAYER	<input type="checkbox"/>	<input type="checkbox"/>
CARD	<input type="checkbox"/>	<input checked="" type="checkbox"/>	ROGERS	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CICCONI	<input type="checkbox"/>	<input checked="" type="checkbox"/>	WINSTON <i>→</i>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DEMAREST	<input checked="" type="checkbox"/>	<input type="checkbox"/>	PINKERTON <i>N/C</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	PORTER ROSE <i>N/C no one in office</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
GRAY	<input checked="" type="checkbox"/>	<input type="checkbox"/>	FIRESTONE <i>N/C</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>	HODSOLL	<input checked="" type="checkbox"/>	<input type="checkbox"/>

REMARKS:

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RESPONSE:

CLOSE HOLD

89 OCT 14 PM 6:42

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

1989 NOV 14 PM 5:19

Grant/Simon
November 14, 1989
Draft two
A:medal

REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

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*and encourage
of
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cultural
life.*

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preservation
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~~((FIRST LADY PRESENTS AWARDS. SEE ATTACHED CITATIONS.))~~ ^{*READS CITATIONS.*}

((BACK TO THE PRESIDENT)) Thank you, Barbara. I congratulate each of you, for your achievements, your dreams and your passion. You have honored this Nation, and America is grateful to you. God bless you, and God bless America. Congratulations once again.

#

NATIONAL MEDAL OF THE ARTS AWARDS

((THE FIRST LADY))

1989 NOV 14 PM 5:19

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((Vladimir Horowitz biography to come))

add

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((Citation))

THE WHITE HOUSE
WASHINGTON



November 15, 1989

MEMORANDUM FOR CHRISS WINSTON
DEPUTY ASSISTANT TO THE PRESIDENT
FOR COMMUNICATIONS

FROM: FREDERICK D. NELSON *FAN.*
ASSOCIATE COUNSEL TO THE PRESIDENT

SUBJECT: National Medal of the Arts

The Counsel's Office has no legal objection to the Presidential Remarks prepared for the National Medal of Arts Awards Luncheon.

cc: James W. Cicconi

89 OCT 15 ALL : 42

CLOSE HOLD

Document No. 090144 ss

WHITE HOUSE STAFFING MEMORANDUM

DATE: 11/14/89

ACTION/CONCURRENCE/COMMENT DUE BY: 11/15/89 2:00 PM

SUBJECT: PRESIDENTIAL REMARKS: NATIONAL MEDAL OF THE ARTS

	ACTION FYI			ACTION FYI	
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
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FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	PORTER ROSE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
GRAY	<input checked="" type="checkbox"/>	<input type="checkbox"/>	FIRESTONE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>	HODSOLL	<input checked="" type="checkbox"/>	<input type="checkbox"/>

REMARKS:

Please forward any comments directly to Chriss Winston, Rm. 122, x2930, no later than 2:00 PM, Wednesday, November 15, with a copy to my office. Thank you.

RESPONSE:

CLOSE HOLD

No Comment
90 : 01v 51 100 68
Legislative Affairs 11/14/89

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

CLOSE HOLD

Document No. 090144 ss

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RESPONSE:

OK s.r.

CLOSE HOLD

89 OCT 15 4:47

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

1989 NOV 14 PM 5:19

Grant/Simon
November 14, 1989
Draft two
A:medal

REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

Thank you, all of you, for being here today for the fifth annual presentation of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House. I would like to thank the National Council on the Arts for its list of nominees; and the Committee on the Arts and Humanities, as well as John Frohnmayer, chairman of the National Endowment for the Arts, for all their hard work.

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." As this "grandchild of God," art embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose. In a way, art defines our civilization.

But in another, more personal way, art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else -- from new perspectives. Instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

The diversity of art in this Nation is truly a product of the diversity of our democracy. The American arts, like a many-faceted mirror, have been a colorful reflection of our Nation's

history. The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to the romanticism of the Hudson River school and later the abstract expressionism of recent times. In architecture, Americans see everything from neoclassicism and modernism. Modern photography and filmmaking have their roots in the tintypes of the Civil War era. And from our earliest writings to this week's bestseller list, we've seen American poetry, novels and short stories earn a unique place in the literature of the world. Cities like New York and Los Angeles have become art capitals of international importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to the rich tapestry that is our Nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul.

Some have challenged us. Some have amazed us. Some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.

Today, we honor Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, and John Updike for his prose. Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, and Leopold Adler for his historic

building renovations. ((And we honor someone whose great talent and energy will live on long after the thunder of his music has faded, the late Vladimir Horowitz.)

And we honor the patrons of the arts -- those who understand that without the artistic creativity of its people, no nation can be whole -- and those whose dedication, energy and commitment have sustained that creativity over the years. We honor Martin Friedman of the Walker Art Center in Minneapolis, Leigh Gerdine of Webster University in St. Louis, and the Dayton Hudson Corporation. And now, Barbara will award the National Medal of the Arts to our recipients.

((FIRST LADY PRESENTS AWARDS. SEE ATTACHED CITATIONS))

((BACK TO THE PRESIDENT)) Thank you, Barbara. I congratulate each of you, for your achievements, your dreams and your passion. You have honored this Nation, and America is grateful to you. God bless you, and God bless America. Congratulations once again.

#

NATIONAL MEDAL OF THE ARTS AWARDS

((THE FIRST LADY))

1989 NOV 14 PM 5:19

Leopold Adler, II is a nationally recognized expert in historic preservation, and a native of Savannah, Georgia. Mr. Adler changed the face of his home town and demonstrated for many other civic leaders how to revitalize an old city with great potential. He was the driving force behind two remarkable experiments in inner city revitalization: one resulted in the designation of the historic section of Savannah as a "National Historic District"; and the other in the renovation of low income housing in the Victorian district of the city. Mr. Adler has been active nationally, and served as a trustee for almost a decade for the National Trust for Historic Preservation. ((Read Citation on Medal))

Katherine Dunham is an innovative and outstanding dancer and choreographer. Born in Chicago, she founded the Ballet Negre there in 1931. The Dunham Company, the first Black professional dance company in America, performed throughout the world from 1938 through 1963, presenting the dance, music and folklore of Third World countries and the U.S. For over thirty years, Ms. Dunham maintained the only permanently self-subsidized dance troupe in America. She also founded the Dunham School of Arts and Research in New York, which became a reservoir of talent for Broadway, Hollywood and the world. The Dunham Technique is described as a "style of dance and a philosophy of life." Many of our present day works on stage and screen reflect her profound influence. ((Citation))

Alfred Eisenstaedt is the quintessential photojournalist who pioneered the introduction of the candid camera technique into news reporting. After emigrating from West Prussia in 1935, he became one of the original photography staff of the new Life Magazine. Eisenstaedt's most famous photo is that of the sailor kissing the nurse in Times Square at the end of World War II, and it has come to embody America's joy and relief at the end of the war. As a photographer, he has won almost every major award given to those in his profession. Now, at the age of 90, he can claim to have covered the significant events of the past 50 years and has left us as his legacy a photographic record of the writers, musicians, statesmen, scientists and educators of our time, and the historic events surrounding them. ((Citation))

John Birks "Dizzy" Gillespie is a world famous jazz trumpeter, who began working with a trumpet at the age of 12. Mr. Gillespie is a pivotal figure in 20th Century American music, and an innovator in the "bebop" movement in modern jazz. While playing with Earl "Fatha" Hines, he developed a radical new approach to improvisation that was to change the course of modern music making. He was the featured trumpeter with many of America's leading swing orchestras, including the bands of Teddy Hill, Cab Calloway, Ella Fitzgerald, Benny Carter, and Billy Eckstine's legendary orchestra of 1944. Dizzy Gillespie is credited with introducing Afro-Cuban rhythms into jazz in 1947 and the South American bossa nova to the United States. He is the author of "To Be, or Not to Bop." ((Citation))

Walker Kirtland Hancock is a renowned sculptor whose work spans a period of 70 years. He began it by sculpting the bust of an orphan and was awarded a Prix de Rome while still an apprentice. He has spent a lifetime sculpting over 268 pieces -- many of them portrait busts, monuments and medals -- in the heroic Renaissance style of Florence. Mr. Hancock has sculpted busts of John Paul Jones, President Abraham Lincoln, Vice President Hubert Humphrey, then-Vice President Gerald Ford, and Chief Justice Warren Burger. In 1971, he commented on the similarity of his philosophy on sculpture with that of the Greek civilization -- he observed that the Greeks were the ones who "began to carve images in honor of ordinary mortals," "making heroes of them." He said that celebrating heroes was "still one of the worthy functions of sculpture." ((Citation))

((Vladimir Horowitz biography to come))

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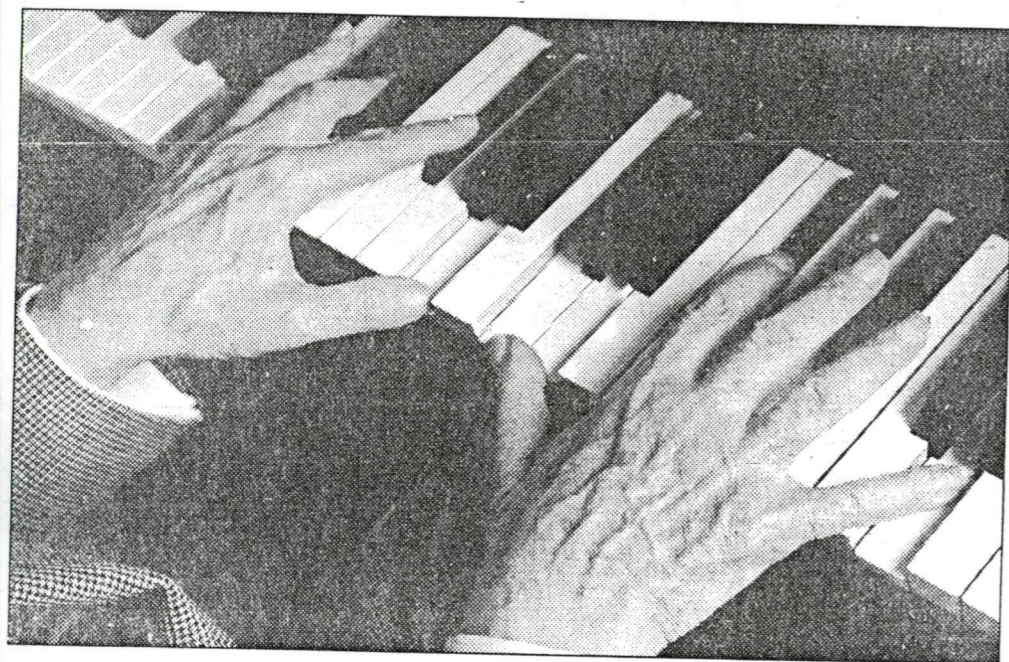
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Center in North Carolina. His most recent book, "The Signifying Monkey," won a 1989 American Book Award.

...the Washington Reid take their lead from "Cosby."

Vladimir Horowitz: Thunder, Lightning and Awe



Horowitz at the keyboard in 1988—Crashing fortissimos without banging
Jack Mitchell

By HAROLD C. SCHONBERG

WHEN VLADIMIR HOROWITZ played, he generated electricity, thunder and lightning and displayed demonic technical control that always threatened to get out of hand but never did. Then he would turn around and play, simply, purely and ravishingly, a Chopin mazurka or waltz. He was more than a pianist. To the public and to his colleagues, he generated awe.

He always claimed that, unlike most of the world's great pianists, he was never a child prodigy. Liszt, Josef Hofmann, Leopold Godowsky, Ferruccio Busoni and many other of the superpianists were playing at the age of 4, and their styles, in effect, had been fully formed by the time they were 15. At that age they also were veterans of the concert stage. Some sources say Horowitz started at the

Harold C. Schonberg, former chief music critic of The Times, is the author of "The Great Pianists" (Simon & Schuster).

His combination of craft and personality captivated even professional pianists who disagreed with his approach.

age of 3. But he once told this writer that he started late, at 5. He conceded that by 10 he thought he "had some talent," and that he was a "not so bad" sight-reader. (From Horowitz, "not so bad" always meant mildly stupendous.) He never practiced very much. Instead he read through the piano literature and operatic scores.

Horowitz seemed to have developed his unusual physical approach to the keyboard by himself: wrists turned outward and often below the keyboard, flat fingers, the little fingers of both hands curled in, opening to

strike with the rapidity of a cobra, then instantly coiling again. His singing line came naturally: it was a product of the Russian school, and all pianists of the time made beautiful sounds. Beauty of sound was part of the 19th-century Romantic esthetic. His sonority was a different matter. Horowitz worked out a system of muscular control that enabled him to produce, without banging, without any sign of physical effort, crashing fortissimos that could ride over the biggest orchestra.

His death a week ago today recalled the impact he made on me when I was a young man and continued to make as we grew older and he became the grand veteran of the piano. We were not close friends, but for some 35 years I had been interviewing him and writing about him, and we had achieved a fine working relationship.

Interviewing Horowitz involved as much protocol as a diplomatic affair in Washington. One was expected to arrive at his East Side town house promptly. Coffee and cookies were ready. Often Mrs. Horowitz was there. After coffee the interview took place. After

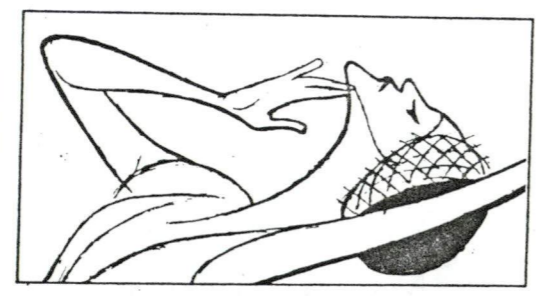
Continued on Page 32

THEATER

A 'Gypsy' wanderer sends news from the road.

By Marilyn Stasio

B. D. Wong, airborne from 'Butterfly' to 'Tempest.'



THEATER

A 'Grand Hotel' with a touch of cabaret

FILM

Jim Jarmusch freights 'Mystery Train' with American originality.

By Vincent Canby

Milos Forman takes a new look at old loves in 'Valmont'



ART

A museum, reborn, close to its roots

Letters	3
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Pop View	30
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Horowitz: Thunder, Awe And Lightning

Continued From Page 1

the interview Horowitz and I would settle down to gossip, to discuss pianists of the past, to talk about problems of interpretation. He invariably would go to the piano to illustrate a point. Once seated, he could remain there for several hours. Often he talked about his life, his ideas about music, his piano technique, everything.

He studied at the Kiev Conservatory as a teen-ager and said that he learned nothing from his teachers. When the Revolution came, his well-to-do family was financially wiped out and he had to start playing in public. Of course his abilities were instantly recognized, and he was tabbed as the coming young pianist. He was especially popular in Lenin-

He was always experimenting with the pedal and his touch on the keys.

grad. Young, slim, handsome, with a profile somewhat resembling that of Chopin, he had a fan club of hysterical young ladies who swooned over his playing.

Not since the days of Paderewski had there been anything like it. In 1924 he gave 15 concerts in Leningrad in one season, not once repeating a piece. He would show the programs to favored guests at his home in New York.

In 1925 he left the Soviet Union, living first in Berlin, then in Paris, creating a furor in both cities. America had to wait until 1928 for his first appearances here. His debut took place with the New York Philharmonic in Carnegie Hall, and his piece was the Tchaikovsky B flat minor Concerto. It also was the Philharmonic debut of the conductor, Sir Thomas Beecham. Horowitz, not usually much of a raconteur, liked to talk about that debut. Sometimes he embellished it and changed a thing or two, but the outlines remained the same. As he told the story, Sir Thomas was interested primarily in Sir Thomas and gave Horowitz as little rehearsal time as possible.

"Also," said Horowitz, "he conducted the Tchaikovsky without a score — and he did not know the score so well. His tempos were so slow I thought I would die. But who was I, an unknown, scared Jewish boy from Kiev, to argue with the great Sir Thomas Beecham?"

Came the concert. Sir Thomas conducted the overture, Horowitz recalled, and, because of some of his usual energetic gestures, Sir Thomas managed to snap his suspenders. He had to conduct holding up his trousers with one hand. That did not help his mood for the concerto, which followed.

"You think the rehearsal was

slow?" Mr. Horowitz would say. "The performance was even slower. While I was playing I looked at the audience. Everybody was going to sleep. I figured that this was the end of my American career."

So Horowitz, deciding he had nothing to lose, started the piano's entrance in the last movement at his tempo. He took off like the thoroughbred he was, and the startled Sir Thomas had no choice but to try to follow him. Horowitz remembered that they ended "nearly" together. At least one critic, Olin Downes, knew exactly what had been going on, and The Times the next day carried his rave review about this new "Cossack from the Steppes."

Horowitz was saved, but he carried a grudge against Sir Thomas, whom he called "a bad colleague." Several years later he was in London to play the Tchaikovsky. He entered the hall for the first rehearsal and who was on the podium? Yes. Horowitz said that he stopped dead. Should he walk out? Sir Thomas grinned and loudly said, "Librarian! The score!" Horowitz broke into laughter and they went on with their business. This time the accompaniment was excellent.

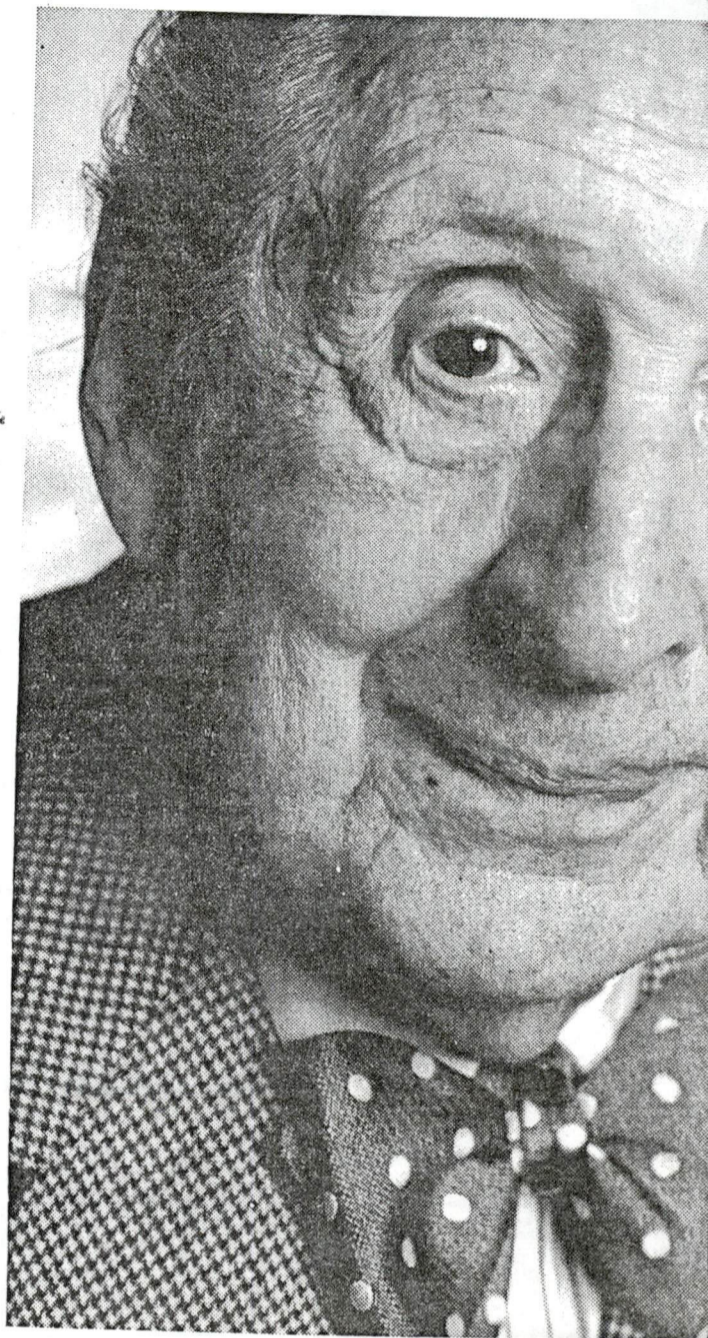
In his way, Horowitz was to piano playing what Jascha Heifetz during those years was to the violin. All of the world's violinists wanted to be Jascha Heifetz, and all of the world's pianists wanted to be Vladimir Horowitz. Especially in the 1950's and 1960's, they tried. If Horowitz revived a seldom-heard piece — Schumann's "Kreisleriana," say — everybody was programming "Kreisleriana" the following year. They tried to copy the Horowitz phrasings, the Horowitz sound. It was an impossible quest.

His big pianistic rival through the years following World War II was Arthur Rubinstein. No two pianists could have been more dissimilar. Rubinstein was the exponent of joie de vivre, of healthy sentiment, of naturalness in interpretation. They had an uneasy on-and-off friendship. Great pianists, like great sopranos, are not immune to professional jealousy.

It would have been hard to find a professional pianist, then and now, who did not simply roll over and play dead when Horowitz's name was mentioned. They all realized then, and realize now, that Horowitz had a style that perhaps was too idiosyncratic for their taste. Every age makes music its own way, and the present generation of pianists has been trained more to the printed note than to the emotional content of the music.

But professionals also respond to sheer craft, and no pianist had the combination of craft and personality that Horowitz owned. They listened, fascinated, to the way Horowitz shaped a phrase, were amazed at the colors he could draw from the instrument, and were willing to accept anything he did on his own terms, with the reservation that what was O.K. for Horowitz was not necessarily O.K. for them.

Some critics in those years started



Vladimir Horowitz in 1988—a fabulous sight-reader who generally to

Disk Repertory

Vladimir Horowitz started recording around 1927, and substantially his entire repertory is on records. He was a Romantic pianist, and his specialties were Chopin, Schumann, Liszt, Scriabin and Rachmaninoff.

A good place to start is with "Horowitz Live at Carnegie Hall" (a three-disk Columbia CD set, M3K-44681), which contains large portions of his Carnegie Hall recitals, including his famous comeback in 1965. Highlights include the Schumann Fantasy, Scriabin's Ninth Sonata and the Bach-Busoni Toccata in C.

For sentimental reasons, "Horowitz in Moscow" is worth having. This Deutsche Grammophon release (419499; all three formats) contains mostly short pieces from the concerts of 1986. There is a good helping of Liszt on an RCA compact disk (5935-2-RC), with the B minor Ballade, "Funerailles" and "Mephisto" Waltz. A lovely Schumann record contains the "Kinderscenen," "Arabesque," "Blumenstücke," "Kreisleriana" and Toccata (CBS CD, MK-42409).

The album titled "Portrait of Vladimir Horowitz" (Columbia 44797, CD and cassette) contains Chopin's B flat minor Sonata, Beethoven's "Moonlight" and some odds and ends, including the pianist's virtuoso treatment of "Carmen." A fine Chopin offering is con-

tained in a CBS Polonaise-Fantaziasurkas.

CBS 42411 (a last two sonatas once-famous "bin better.

His great 1924 Concerto w/ is on a Fidelio C to the more mod idea of the arduo

Some Horowitz available in the an eye out for th There also are s ing, and if you rmann's "Clara played, and Hor ever," grab it.

There are thr Horowitz, all on London," "Hor witz in Moscow. sette.

taking potshots at Horowitz, following the leads of B. H. Haggin and Virgil Thomson, both of whom thought Horowitz's playing was affected and often actually tortuous. In some cases they had a point, though it is hard to see how Thomson in the 1940's could call Horowitz's playing affected. All it did was suggest that Thomson did not

know much about Romantic style.

In his early years Horowitz was the closest thing any pianist ever came to the phenomenal Sergei Rachmaninoff. He had much the same gleaming tone, the same infallible technique, the same independent left hand. He took very few metrical liberties, and there was even a classic element to



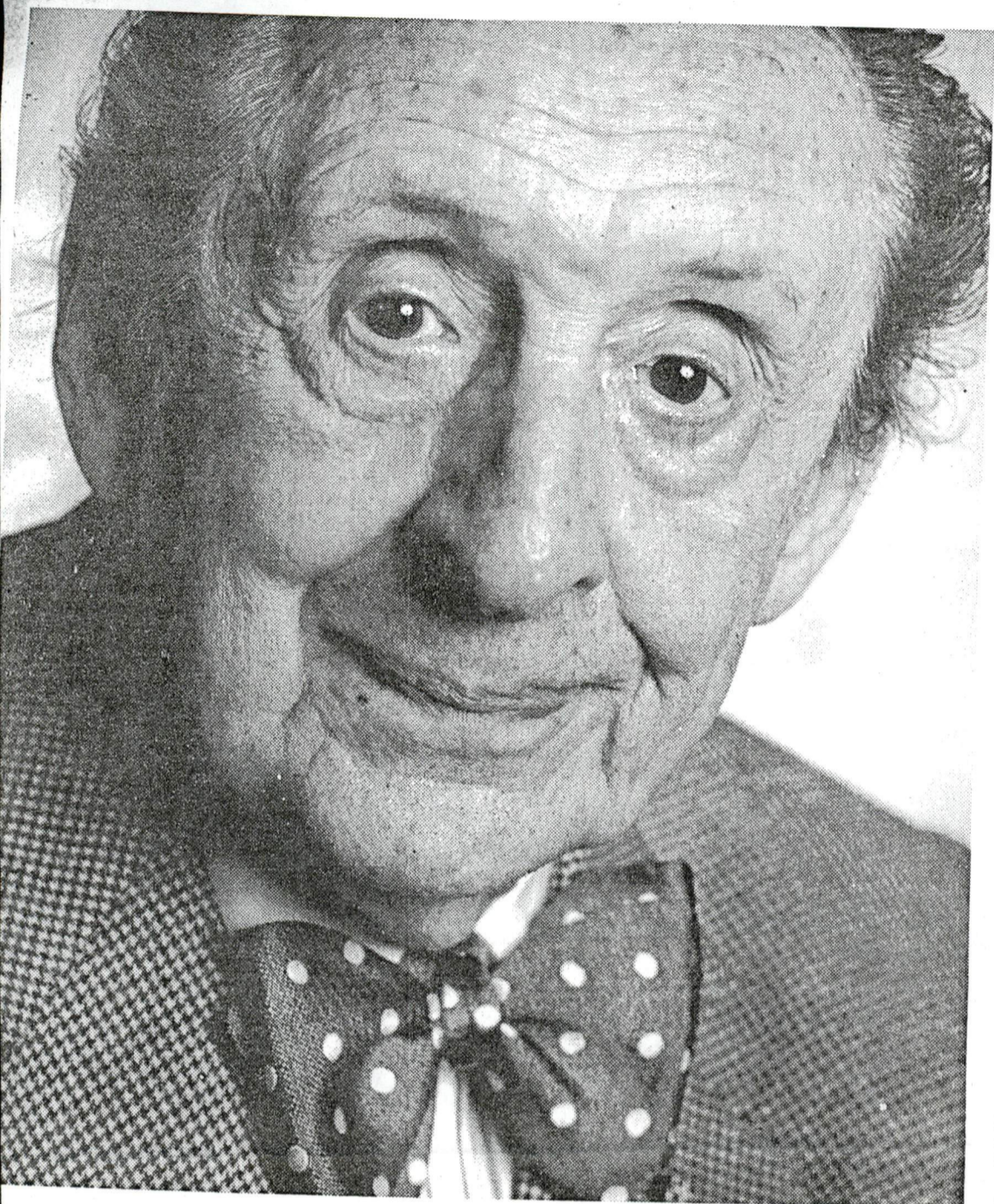
A Gypsy Heads for B

Continued From Page 5

Friday, two more on Saturday and a Sunday matinee.

she could have been a star, Rose just tells the truth — she says, 'No.'

Like everyone else in this play, she wants something she doesn't have.



Vladimir Horowitz in 1988—a fabulous sight-reader who generally took in four or five measures at a gulp. Jack Mitchell

were controlling him rather than versa. Perhaps old age was setting in; or was Horowitz pandering to his public? Yet he once again caught control of himself, and his playing for the last six years was reminiscent of the old Horowitz: not so big, perhaps, not so thunderous, but controlled, singing and beautiful.

Those who considered Horowitz merely a pianistic acrobat missed the point of his art. Nor did they realize how good a musician he was. He thought a great deal about music and had the musical mind to put his thoughts into effect. He was a fabulous sight-reader who generally read four or five measures at a gulp, no matter how difficult the music. That made life difficult for his page turners. I know. I turned for him several times, once while he was reading a set of virtuoso études by Moscheles at home. At one point he broke down. He giggled. "Ooh! This is hard!" He played the passage slowly, just once, and then rattled it off as though he had been playing it all his life.

He had much of the entire active repertory in his fingers. In public he never played more than about a half-dozen of the Beethoven sonatas, but at home he would sit at the piano,

He had the same kind of gleaming tone, infallible technique and independent left hand as Rachmaninoff.

playing, from memory of course, one of the early sonatas, or Op. 111, or sections of the "Hammerklavier."

Fooling around at the keyboard he might drift from the Saint-Saëns's C minor Concerto (a piece he liked very much) to sections of Tchaikovsky's "Eugene Onegin," to the Chopin Etude in Thirds ("I am too old to play this in public"), to the Schumann Concerto, to some Moszkowski he had learned as a child, to some completely unfamiliar Liszt. He would spend an hour demonstrating how to weight chords, striking, say, a B flat chord and bringing out individual notes from top to bottom.

As a pianist he took his technique for granted, but not his sound, and he was always experimenting with pedal effects and various ways to strike the keys. He was asked what he considered the most important thing in piano playing. "Color, color, color, color, color!" he said with almost the frenzy of King Lear and his five "nevers."

No pianist of his time had such an impact on audiences, and probably only one other musician of our time exerted such hypnotic force — Arturo Toscanini, his father-in-law. The Horowitz magic consisted of a combination of high-voltage fury and aristocratic elegance, coupled to a terrific technique and breathtaking daring.

He could miscalculate; or sometimes his dares did not come off; or one could legitimately ask why he took a phrase in this or that manner. But never was there a letdown in interest, tension, drama, his own kind of dedication, his ability to keep an audience at the edge of the seat. He was unique, and with him the line of Romantic Russian pianism that started with Anton Rubinstein in the 1850's has come to an end. There will be no successors. □

Disk Repertory

Vladimir Horowitz started recording around 1927, and substantially his entire repertory is on records. He was a Romantic pianist, and his specialties were Chopin, Schumann, Liszt, Scriabin and Rachmaninoff.

A good place to start is with "Horowitz Live at Carnegie Hall" (a three-disk Columbia CD set, M3K-44681), which contains large portions of his Carnegie Hall recitals, including his famous comeback in 1965. Highlights include the Schumann Fantasy, Scriabin's Ninth Sonata and the Bach-Busoni Toccata in C.

For sentimental reasons, "Horowitz in Moscow" is worth having. This Deutsche Grammophon release (419499; all three formats) contains mostly short pieces from the concerts of 1986. There is a good helping of Liszt on an RCA compact disk (5935-2-RC), with the B minor Ballade, "Funerailles" and "Mephisto" Waltz. A lovely Schumann record contains the "Kinderscenen," "Arabesque," "Blumenstücke," "Kreisleriana" and Toccata (CBS CD, MK-42409).

The album titled "Portrait of Vladimir Horowitz" (Columbia 44797, CD and cassette) contains Chopin's B flat minor Sonata, Beethoven's "Moonlight" and some odds and ends, including the pianist's virtuoso treatment of "Carmen." A fine Chopin offering is con-

tained in a CBS CD, 42412; highlights include the Polonaise-Fantasy and some deliciously played mazurkas.

CBS 42411 (a CD) is devoted to Scriabin, with the last two sonatas, some preludes and études, and the once-famous "Vers la flamme." Nobody plays Scriabin better.

His great 1928 recording of the Rachmaninoff D minor Concerto with the London Symphony under Coates is on a Fidelio CD, EB-3. Aged as this is, it is preferable to the more modern recordings; it gives a good idea of the ardor and control of the young Horowitz.

Some Horowitz releases of pre-war recordings are available in the out-of-print Angel COLH series. Keep an eye out for them and pick up whatever you can. There also are some discontinued Victors worth having, and if you run across the one that contains Schumann's "Clara Wieck" Variations, radiantly played, and Horowitz's own "Stars and Stripes Forever," grab it.

There are three stereo video productions featuring Horowitz, all on Pioneer Laserdiscs: "Horowitz in London," "Horowitz: The Last Romantic" and "Horowitz in Moscow." All are also available on videocassette. — H. C. S.

ing potshots at Horowitz, following leads of B. H. Haggin and Virgil Thomson, both of whom thought Horowitz's playing was affected and actually tortuous. In some cases had a point, though it is hard to know Thomson in the 1940's could Horowitz's playing affected. All it suggests that Thomson did not

know much about Romantic style.

In his early years Horowitz was the closest thing any pianist ever came to the phenomenal Sergei Rachmaninoff. He had much the same gleaming tone, the same infallible technique, the same independent left hand. He took very few metrical liberties, and there was even a classic element to

his playing. Listen to his stupendous 1932 recording of the Liszt Sonata or the 1928 version, with Albert Coates, of the Rachmaninoff D minor Concerto. They were typical of his style through the 1970's.

After those years, an element of artificiality could creep into his playing, and one felt that mannerisms

pounds, shillings, and pence, to a decimal system. Holt had helped to formulate the change in currency during his tenure as Treasurer.

In foreign affairs, Holt has gone along with Sir Robert Menzies' view that Australia must break with its previous isolation, and that Australia's frontier lies in the jungles of Vietnam and Malaysia, where Australian soldiers have been fighting alongside American and British troops against Communist guerilla forces. "If you look beyond our immediate preoccupations in Vietnam and Malaysia and consider our general involvement in Asia, we are in the most critical upheaval in the affairs of mankind," he declared soon after taking office. "The events . . . [in Asia] in the next ten years will influence policies in this country for centuries ahead."

On March 8, 1966 Holt announced that Australian troops in Vietnam would be increased from 1,500 to 4,500, including some conscripts, and declared that "Australia cannot stand aside from the struggle to resist the aggressive thrust of Communism in Asia." In April 1966 Holt visited Saigon to confer with South Vietnamese leaders, and two months later, while visiting President Lyndon B. Johnson in Washington, D.C., he pledged that Australia would stand "all the way with L.B.J." on Vietnam.

The government's growing commitment to South Vietnam caused considerable controversy among Australians, many of whom had been traditionally opposed to sending conscripts to fight in foreign wars, and it touched off widespread protests, particularly from churchmen. On March 24, 1966 Labour party spokesmen introduced a motion in the House of Representatives, censuring the government for its Vietnam policy. The motion was, however, defeated by a vote of 60 to 47. The veteran Labour party leader, Arthur A. Calwell, then announced plans to make the government's Vietnam policy a major issue in the election scheduled for November 26, 1966. On that day Australians re-elected Holt, indicating their support of his Vietnam policy.

Despite Australia's expanding commitments in Southeast Asia, Holt is reluctant to demand further increases in Australia's defense budget, which has doubled in the past three years. "It would plainly be of great detriment to us—however sound we might regard the necessity—to attempt to devote too large a proportion of our resources to the defense field," he has said, as quoted in the *Reporter* (April 21, 1966). Holt maintains that existing regional military alliances—ANZUS (Australia, New Zealand, and the United States) and the eight-power SEATO (Southeast Asia Treaty Organization) pact—do not fully meet Australia's defense needs. Instead he has urged that the United States and Great Britain establish a greater co-ordination of their defenses in the Pacific area.

In keeping with his increasing preoccupation with Asia, Holt has favored some modifications of the traditional "white Australia" policy, which had kept immigrants from Asian and other non-European countries to a bare minimum. In March 1966, a few weeks after he became Prime Minister, Australia revised its immigration policy, relaxing the restrictions on non-white immigration, permitting colored immigrants who are "well qualified and useful" to enter the country and making it easier for them to

become citizens. Although the new measure is not expected to cause any great influx of non-Europeans into Australia, it is a radical departure from a policy that had been in effect for some fifty years.

Although Holt reportedly had mildly socialist leanings in his youth, he has generally been an ardent champion of free enterprise during his political career. Essentially a pragmatist, he has, however, avoided an extreme anti-socialist position, and he has won the respect of trade union officials and Labour party leaders. He has conceded that some underdeveloped countries might have to use socialist means to "nurse industry through its infancy," and he once defined socialism as "an intermediate stage between a primitive, or colonial, economy and a free enterprise system capable of developing its own capital." "I have no capacity for hate," he once said, as quoted in the *Reporter* (April 21, 1966). "Even when I was fighting the Communists tooth and nail in industry, I remained on friendly terms with some of their leaders."

In 1946 Harold E. Holt married Mrs. Zara (Dickins) Fell, whom he had known while he was a university student. Mrs. Holt, who has three married sons from her earlier marriage to a British army officer, is a dress designer from Toorak, Victoria, and maintains salons in Sydney and Melbourne. Ruggedly handsome and gray-haired, Holt has been said to resemble "an aging James Bond." His practice of wearing top hat and tails on every possible occasion has earned him a reputation as "the matinee idol of Parliament." He is generally soft-spoken and casual, though very energetic. Although he is said to lack the debating skill and caustic wit of his predecessor, he has a facility with words and a keen sense of humor. A sportsman, Holt enjoys the beaches and is fond of skin-diving, spearfishing, power-boating, and water skiing. He is also an avid golfer and a horse-racing enthusiast. His clubs are the Athenaeum in Melbourne, the Victoria Amateur Turf Club, and the Victoria Racing Club.

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HOROWITZ, VLADIMIR

Oct. 1, 1904- Pianist
Address: c/o Columbia Records, 799 7th Ave.,
New York 10019

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1943.

At each stage of his extraordinary career the pianist Vladimir Horowitz has proved himself the guardian and cultivator of a genius that has grown continu-

ously, renewed in vitality and enlarged in productivity. The return of Horowitz to the concert platform, at Carnegie Hall, in May 1965, after a twelve-year "sabbatical" was hailed in the New York press as the major musical occasion of the decade and as the most dramatic event in contemporary musical history. Comparing the 1928 New York debut of the Russian-born pianist with his 1965 performance, critics found that he had lost none of his electricity, sensitivity, and technical excellence. Although less volatile, his playing retained much of the old "controlled thunder" and brilliant flashes of splendor, while surpassing its earlier reach in lyricism and interpretation.

Appropriately, Vladimir Horowitz' first home was on Music Street (Musikalnyi Pereulok) in Kiev, Russia. He was born there on October 1, 1904, the youngest of three children of Simeon and Sophie (Bodik) Horowitz. (The Russian form of the name is Gorovitz.) His father, a prosperous electrical engineer, enjoyed with his family a comfortable and cultured domestic life dominated by music. All three of the children acquired an enduring love of music from their mother, an amateur pianist who had studied at the Kiev Conservatory. Vladimir's sister, Regina, became a concert pianist, and his brother, Georg, became a violin teacher.

Under his mother's tutelage, Horowitz began to play the piano when he was three or four years old and to take formal lessons when he was six. His parents recognized his talent and nurtured it, but did not raise him as a prodigy. Guided by the advice of a family friend, the composer Alexander Scriabin, who urged that their son become not just a pianist, but an educated man, they sent him to a Gymnasium as well as to the Kiev Conservatory. At the conservatory, between the ages of twelve and sixteen, he studied piano and composition under Felix Blumenfeld, who had been a pupil of the famed nineteenth-century pianist Anton Rubinstein. Horowitz once said that, through Blumenfeld, he was "the grand-pupil of Rubinstein."

Horowitz's early ambition was to become a composer. As a student he learned the repertoire of all instruments and could play Italian, French, German, and Russian operas from memory. He composed pieces for voice and piano and delighted in accompanying singers in renditions of his own works. The "accident" that turned Horowitz into a concert pianist, rather than a composer, was the Russian Revolution, which deprived his family of their possessions, including their home. To earn money to help his father, Horowitz gave a series of fifteen concerts in Kharkov during 1922-23. The response of his audiences there and later in his hometown led to a tour of Russia during the following season, in which he gave seventy concerts, twenty-three of them in Leningrad, playing a total of 200 or more compositions.

In the fall of 1925 Horowitz was permitted to leave Russia for the purpose of "study." He never returned home. With his three recitals in Berlin in January 1926 he launched the musical campaign that during the next two years captured concertgoers in nearly all European capitals. He played command performances for royalty and appeared as soloist with the orchestras of Bruno Walter, Karl



VLADIMIR HOROWITZ

Muck, Wilhelm Furtwängler, and other notable conductors. Sophisticated European critics compared him to Busoni, Paderewski, and Anton Rubinstein. In Paris, in 1926, he met the American concert manager Arthur Judson, who signed him to a contract for a tour in the United States in 1928.

Horowitz made his American debut at Carnegie Hall on January 12, 1928 as the soloist with the New York Philharmonic, under the direction of the British conductor Sir Thomas Beecham, who was also giving his first performance in the United States. Differing with the conductor on the interpretation of Tchaikovsky's B-Flat Minor Concerto, the pianist outraced the orchestra in an excess of virtuosity that he later acknowledged as being in questionable taste. "I played louder, faster and more notes than Tchaikovsky wrote," Howard Taubman once quoted Horowitz as saying (*Collier's*, April 13, 1946). Americans, however, wildly applauded the impudent, vibrant young Russian who bewitched them with his control over the piano. The reputation that he had to fulfill in his tours of the United States was that of a razzle-dazzle, whirlwind, spellbinding wizard of the keyboard. And in living up to it, he influenced a generation of young pianists who tried in vain to imitate his sonority and bravura.

One of the highlights of Horowitz' career was his meeting in 1933 with Arturo Toscanini, who was then conducting his cycle of Beethoven concerts with the New York Philharmonic. Toscanini chose Horowitz as soloist for the *Emperor* concerto, which concluded the series. It was in connection with this concert that the pianist met the conductor's daughter, Wanda. The following summer Horowitz visited the Toscaninis at their island villa on Lake Maggiore in Italy, and on December 21, 1933 Vladimir Horowitz and Wanda Toscanini were married in Milan.

During his 1935 season Horowitz gave nearly 100 recitals. The cost of such a demand on his energy was fatigue and a delayed recovery from an appendectomy. For the next few years he lived in seclusion in France and Switzerland, but contrary to reports, he apparently had no intention of retiring. He devoted himself to studying music and has said that he

felt that his period of rest and research had resulted in his growth as an artist. In 1938 he gave a performance in Zurich; in 1939 he resumed his recitals in Paris; and in January 1940 he returned to New York and to an enthusiastic reception at Carnegie Hall. Deciding to settle down in the United States, he became an American citizen in 1944.

By 1942 Horowitz ranked as the highest paid concert artist in the country. Critics and audiences agreed that in a new phase of his career the pianist brought both a more serious concern for interpretation to his still dazzling technique and a change in repertory to his concerts. He tended to bypass classical works for modern compositions and transcriptions. During the decade from 1940 to 1950 he introduced sonatas by Prokofiev, Kabalevsky, and Samuel Barber, along with many smaller modern pieces. One of his best known transcriptions is his tour de force arrangement of Sousa's "Stars and Stripes Forever," which he made for a patriotic rally in Central Park in 1945. During World War II he and Toscanini had performed together in many war bond concerts, raising on one occasion a reported \$10,000,000.

To celebrate the twenty-fifth anniversary of his debut in the United States, on January 12, 1953 Horowitz gave a recital in Carnegie Hall in which he repeated the Tchaikovsky concerto that he had played in 1928. On the eve of the concert Howard Taubman wrote in the New York *Times Magazine*, "He remains one of the greatest technicians of piano history, but his technique is no longer an end in itself. He has transformed himself from a fire-eating virtuoso into a self-critical, searching artist." After his concert, at the height of his popularity, Horowitz stepped from the stage of Carnegie Hall into a mysterious retirement.

Many pressures probably contributed to Horowitz's twelve-year absence from the concert platform—a nervous stomach, exhaustion from traveling from one engagement to another, and the other debilitating demands that a perfectionist makes upon himself in preparation for each concert. In press interviews, especially in one with Abram Chasins for *High Fidelity Magazine* (October 1965), Horowitz has discussed his need at that time to recover from musical digressions and surpluses accumulated during his twenty-five years of concertizing. He found refreshment in much classical and romantic music that he had neglected, such as the Italian masters of bel canto, of which he made a thorough study.

Since 1931, when he made a recording of Rachmaninoff's Third Piano Concerto, Horowitz had recorded almost exclusively for RCA Victor. During his absence from the concert stage, proof of his musical enrichment was heard first in his 1955 RCA Victor record of the work of Muzio Clementi and later in his all-Scriabin, all-Beethoven, and all-Chopin discs for the same company. Then in 1962 he broke with RCA Victor, presumably because of disagreement over repertory, and signed a contract with Columbia Records that gave him freedom to decide upon the music he would record.

For his first recording for Columbia Records, Horowitz chose works by Chopin, Rachmaninoff, Schumann, and Liszt. The album was released on Oc-

tober 1, 1962 in commemoration of the pianist's fifty-eighth birthday. John Ardoin praised it in *Musical America* (October 1962) as Horowitz' "finest record to date and . . . one of the finest piano records ever made." It became the best-selling classical record of the year, the first classical solo long-playing record to reach the popular best-selling lists, and the winner of a "Grammy" award from the National Academy of Recording Arts and Sciences for the best album of the year in the classical category. His recordings for Columbia also received Grammy awards in 1963, 1964, and 1965, making him the only performer in the history of the recording industry to be so honored in four consecutive years.

Horowitz had been making his records for Columbia in a studio in an old church. Finding the church "a little dry acoustically," he suggested in January 1965 that he try recording at Carnegie Hall. When he went there to practice before a small invited audience, rumors spread in the New York press that he was giving secret recitals in preparation for a comeback. In his interview with Chasins, Horowitz maintained that the rumors were false, but went on to explain that he had been much impressed by a young newspaperman who told him after a Columbia taping session that his records did not do him justice. Realizing that the younger generation did not really know him, he decided upon an immediate resumption of public performances.

"I had only to lose—nothing to gain. I was a legend," Horowitz later said of the risk he took when he made his first public concert appearance in twelve years at Carnegie Hall on May 9, 1965. He had, however, more to give. He had not lost his colorful, blazing quality or his magical finger work coupled with subtle and restrained use of the pedal. Harold C. Schonberg summed up critical consensus when he wrote in the New York *Times* (May 16, 1965), "But added to these were a more reflective approach, less of a nervous-sounding attack, an even richer quality of sound and more of an organizational ability. The 'new' Horowitz is less interested in detail, more interested in the long line, the structure of a piece, a consecutive musical flow." The concert, which included works by Bach, Schumann, Scriabin, and Chopin, was recorded live in a Columbia album. The records authentically retain several wrong notes that Horowitz has said "add a human quality."

For an artist generally regarded as introspective, Horowitz has been generously receptive to talking with music historians, critics, and reporters. He prefers to be interviewed reclining on a sofa beneath Picasso's *Acrobat en Repos* at his town house on Manhattan's East 94th Street. Here, surrounded by paintings of Manet, Rouault, and Degas, he gives lessons to a few talented young pianists. He is a slim, smartly tailored man, with dark eyes and trim, sleek black hair. Vladimir and Wanda Horowitz have a daughter, Sonia. The interfaith marriage of Horowitz, who is Jewish, and Toscanini's daughter, who is a Roman Catholic, has raised no problems. Horowitz is a registered Democrat.

Almost all descriptions of Horowitz' work contain the word *intensity*. It suggests an exciting, suspenseful force in his playing that reflects the personality

of an artist who readily admits that he is high-strung, but insists that he is not temperamental or neurotic. Sensitive to the charges of a few critics that he is a technician—superficial and mechanical, Horowitz protested in an interview with Howard Klein of the *New York Times* (May 9, 1965): "But what is technique? It is having a good voice and knowing how to sing well. The piano's voice is the tone, the balancing of the notes, the coloring. . . . It takes the coordination of mind, heart, and finger. If by technique is meant the total of phrasing, shading, and pedaling, then I am happy to be called the greatest technician."

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HULL, BOBBY

Jan. 3, 1939- Professional hockey player
 Address: b. Chicago Black Hawks, 1800 W.
 Madison St., Chicago, Ill. 60612

The most celebrated player in contemporary professional hockey is Bobby Hull, who has been playing left wing for the Chicago Black Hawks since 1957. Hull rivals Gordie Howe in all-around prowess on the rink, is unsurpassed in the speed of his skating (up to 29.2 miles an hour) and the velocity of his slap shots (up to 118 miles an hour), and displays his talents with an uncommon audience-exciting flair. He tied for the National Hockey League scoring lead in the 1959-60 season and captured the league scoring crown in 1964-65 and again in 1965-66. In the latter year he set a new NHL scoring record with 54 goals and 97 points.

The fifth child and oldest son in a family of eleven children, Robert Marvin Hull, Jr., was born in Point Anne, Ontario, Canada on January 3, 1939. His father, Robert Marvin Hull, Sr., a cement company foreman and farmer, was a pro hockey player *manqué* and passed on his frustrated ambition to his sons. His hope has been fulfilled, not only in Robert, Jr., but also in a younger son, Dennis, who is now one of Robert's teammates on the Black Hawks.

Hull received his first pair of skates at Christmas 1942, one week before his third birthday, and he learned to skate before the day was over. A year later his father began to teach him how to play hockey with a sawed-off stick. At five he was holding his own in games with boys twice his age, and at twelve he was playing on the same team with his father in an intermediate league in the nearby city



BOBBY HULL

of Belleville. His muscular physique developed early, through the woodchopping and strenuous farm work he did regularly on his parents' farm.

Bob Wilson, then the chief scout for the Chicago Black Hawks, saw Hull play in Belleville and put him on the Black Hawks' negotiating list, thus insuring that the team would have first rights to signing him later. The following fall, as a first step in grooming Hull for the big league, the Chicago organization sent him, with his parents' permission, to Hespeler, Ontario, where he played with a juvenile team sponsored by the Black Hawks. The following season he was moved from Hespeler to a Junior B team in Woodstock, where he helped the team to win a Junior B championship. In both Hespeler and Woodstock he continued his schooling and stood in the first half of his class. He received no payment for his playing, but the Black Hawks paid his expenses, including room and board in private homes.

At sixteen Hull joined the St. Catherines (Ontario) TeePees, a team in the junior Ontario Hockey Association, the highest amateur league in Canada. The coach of the TeePees at that time was Rudy Pilous, who later became coach of the Black Hawks. Hull was disappointing in his first season with the TeePees, scoring only eleven goals. In his second season he led the team in goals, with thirty-three, but his playing was still not spectacular. While playing with the TeePees he studied at St. Catherines High School, where he was fullback on the football team.

In the fall of 1957 Hull worked out with the Black Hawks at their training camp in St. Catherines whenever his schedule permitted. One night the Chicago team used him in a game against the New York Rangers, and in that first confrontation against big-league competition he scored two goals. Tommy Ivan, manager of the Black Hawks, decided that Hull was ready to move up to the parent organization, and a contract was signed. Hull, then in his senior year, dropped out of high school and went to Chicago.

In his first season with the Black Hawks, Hull, playing center, scored thirteen goals, above par for

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Document No. 090144 ss

WHITE HOUSE STAFFING MEMORANDUM

DATE: 11/14/89

ACTION/CONCURRENCE/COMMENT DUE BY: 11/15/89 2:00 PM

SUBJECT: PRESIDENTIAL REMARKS: NATIONAL MEDAL OF THE ARTS

	ACTION FYI			ACTION FYI	
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
SCOWCROFT	<input type="checkbox"/>	<input type="checkbox"/>	PORTER	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DARMAN	<input checked="" type="checkbox"/>	<input type="checkbox"/>	ROGICH	<input checked="" type="checkbox"/>	<input type="checkbox"/>
BATES	<input checked="" type="checkbox"/>	<input type="checkbox"/>	UNTERMAYER	<input type="checkbox"/>	<input type="checkbox"/>
CARD	<input type="checkbox"/>	<input checked="" type="checkbox"/>	ROGERS	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CICCONI	<input type="checkbox"/>	<input checked="" type="checkbox"/>	WINSTON	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DEMAREST	<input checked="" type="checkbox"/>	<input type="checkbox"/>	PINKERTON	<input checked="" type="checkbox"/>	<input type="checkbox"/>
FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	PORTER ROSE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
GRAY	<input checked="" type="checkbox"/>	<input type="checkbox"/>	FIRESTONE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>	HODSOLL	<input checked="" type="checkbox"/>	<input type="checkbox"/>

REMARKS:

Please forward any comments directly to Chriss Winston, Rm. 122, x2930, no later than 2:00 PM, Wednesday, November 15, with a copy to my office. Thank you.

RESPONSE:

CLOSE HOLD

20:28 91 100 68

*See Comments
11/15/89*

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

1989 NOV 14 PM 5:19

Grant/Simon
November 14, 1989
Draft two
A:medal

REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

Thank you, all of you, for being here today for the fifth annual presentation of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House. I would like to thank the National Council on the Arts for its list of nominees; and the Committee on the Arts and Humanities, as well as John Frohnmayer, chairman of the National Endowment for the Arts, for all their hard work.

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." As this "grandchild of God," art embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose. In a way, art defines our civilization.

But in another, more personal way, art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else -- from new perspectives. Instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

The diversity of art in this Nation is truly a product of the diversity of our democracy. The American arts, like a many-faceted mirror, have been a colorful reflection of our Nation's

Also may want to thank - Acting Chairman (last Feb. - mid-end of Oct.) Hugh Southern (he did most of work on project).

history. The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to the romanticism of the Hudson River school and later the abstract expressionism of recent times. In architecture, Americans see everything from neoclassicism and modernism. Modern photography and filmmaking have their roots in the tintypes of the Civil War era. And from our earliest writings to this week's bestseller list, we've seen American poetry, novels and short stories earn a unique place in the literature of the world. Cities like New York and Los Angeles have become art capitals of international importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to the rich tapestry that is our Nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul.

Some have challenged us. Some have amazed us. Some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.

Today, we honor Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, and John Updike for his prose. Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, ~~and~~ Leopold Adler for his historic

Preservation, and building renovations: ³ *Martin Friedman for his skills as a museum director.*
~~((And we~~ honor someone whose great talent and energy will live on long after the thunder of his music has faded, the late Vladimir Horowitz.)

And we honor the patrons of the arts -- those who understand that without the artistic creativity of its people, no nation can be whole -- and those whose dedication, energy and commitment have sustained that creativity over the years. We honor Martin Friedman of the Walker Art Center in Minneapolis, Leigh Gerdine of Webster University in St. Louis, and the Dayton Hudson Corporation. And now, Barbara will award the National Medal of the Arts to our recipients.

((FIRST LADY PRESENTS AWARDS. SEE ATTACHED CITATIONS))

((BACK TO THE PRESIDENT)) Thank you, Barbara. I congratulate each of you, for your achievements, your dreams and your passion. You have honored this Nation, and America is grateful to you. God bless you, and God bless America. Congratulations once again.

#

NATIONAL MEDAL OF THE ARTS AWARDS

((THE FIRST LADY))

1989 NOV 14 PM 5:19

Leopold Adler, II is a nationally recognized expert in historic preservation, and a native of Savannah, Georgia. Mr. Adler changed the face of his home town and demonstrated for many other civic leaders how to revitalize an old city with great potential. He was the driving force behind two remarkable experiments in inner city revitalization: one resulted in the designation of the historic section of Savannah as a "National Historic District"; and the other in the renovation of low income housing in the Victorian district of the city. Mr. Adler has been active nationally, and served as a trustee for almost a decade for the National Trust for Historic Preservation. ((Read Citation on Medal))

Katherine Dunham is an innovative and outstanding dancer and choreographer. Born in Chicago, she founded the Ballet Negre there in 1931. The Dunham Company, the first Black professional dance company in America, performed throughout the world from 1938 through 1963, presenting the dance, music and folklore of Third World countries and the U.S. For over thirty years, Ms. Dunham maintained the only permanently self-subsidized dance troupe in America. She also founded the Dunham School of Arts and Research in New York, which became a reservoir of talent for Broadway, Hollywood and the world. The Dunham Technique is described as a "style of dance and a philosophy of life." Many of our present day works on stage and screen reflect her profound influence. ((Citation))

Alfred Eisenstaedt is the quintessential photojournalist who pioneered the introduction of the candid camera technique into news reporting. After emigrating from West Prussia in 1935, he became one of the original photography staff of the new Life Magazine. Eisenstaedt's most famous photo is that of the sailor kissing the nurse in Times Square at the end of World War II, and it has come to embody America's joy and relief at the end of the war. As a photographer, he has won almost every major award given to those in his profession. Now, at the age of 90, he can claim to have covered the significant events of the past 50 years and has left us as his legacy a photographic record of the writers, musicians, statesmen, scientists and educators of our time, and the historic events surrounding them. ((Citation))

John Birks "Dizzy" Gillespie is a world famous jazz trumpeter, who began working with a trumpet at the age of 12. Mr. Gillespie is a pivotal figure in 20th Century American music, and an innovator in the "bebop" movement in modern jazz. While playing with Earl "Fatha" Hines, he developed a radical new approach to improvisation that was to change the course of modern music making. He was the featured trumpeter with many of America's leading swing orchestras, including the bands of Teddy Hill, Cab Calloway, Ella Fitzgerald, Benny Carter, and Billy Eckstine's legendary orchestra of 1944. Dizzy Gillespie is credited with introducing Afro-Cuban rhythms into jazz in 1947 and the South American bossa nova to the United States. He is the author of "To Be, or Not to Bop." ((Citation))

Walker Kirtland Hancock is a renowned sculptor whose work spans a period of 70 years. He began it by sculpting the bust of an orphan and was awarded a Prix de Rome while still an apprentice. He has spent a lifetime sculpting over 268 pieces -- many of them portrait busts, monuments and medals -- in the heroic Renaissance style of Florence. Mr. Hancock has sculpted busts of John Paul Jones, President Abraham Lincoln, Vice President Hubert Humphrey, then-Vice President Gerald Ford, and Chief Justice Warren Burger. In 1971, he commented on the similarity of his philosophy on sculpture with that of the Greek civilization -- he observed that the Greeks were the ones who "began to carve images in honor of ordinary mortals," "making heroes of them." He said that celebrating heroes was "still one of the worthy functions of sculpture." ((Citation))

((Vladimir Horowitz biography to come))

Czeslaw Milosz is a poet and educator, whom Joseph Brodsky has called "one of the greatest poets of our time, perhaps the greatest." Mr. Milosz was born in Lithuania in 1911 and emigrated to the U.S. in 1960, becoming a naturalized citizen in 1970. Known as one of the leaders in the avant-garde poetry movement in Poland during the 1930's, Mr. Milosz served in the Resistance during World War II and edited an anti-Nazi anthology, "Invincible Song." He also served in the Polish diplomatic service. He has written several works in English, and in 1980 he won the Nobel Prize for Literature. ((Citation))

Robert Motherwell is a great painter known throughout the world as a leader in the New York School of Abstract Expressionism. Mr. Motherwell's first shows occurred in Paris in 1939 and in this country in New York in 1944. By the 1960's and 1970's, his work was featured in most of the major museums and galleries in the United States. Early in his career he found himself surrounded by European artists-in-exile, particularly Surrealists and Cubists. In the 1940's, Mr. Motherwell created "monumental canvases" from his collages, often in stark black and white. By the 1960's he was producing large scale works, such as the "Open" series done with a monochromatic palette. He has earned a place as one of America's great artists. ((Citation))

John Updike is the author of over 36 books of poetry, novels, short stories and essays. As a novelist, he has written about his early childhood in Pennsylvania and later as an adult of his experiences in Massachusetts, where he now lives. He began as a writer for the New Yorker Magazine, then authored the novels The Poorhouse Fair, Rabbit, Run, and among many others, The Centaur. His 1984 novel, The Witches of Eastwick was made into a major motion picture. In 1982 Mr. Updike received the Pulitzer Prize for Fiction as well as the American Book Award and the National Book Critics Circle Award for writing Rabbit is Rich. John Updike is one of the best chroniclers of American small town life in literature. ((Citation))

Martin Friedman is one of our Nation's most innovative and scholarly museum directors. Mr. Friedman has served as Director of the Walker Art Center in Minneapolis since 1961, making that institution into one of the premier small museums in this country -- in exhibitions as well as a major presenter of performing arts. He has served as a Presidentially appointed member of the National Council on the Arts, and was made an Officier des Arts et Lettres by the French Ministry of Culture in 1984. Mr. Friedman is recognized worldwide as a director of a museum which presents contemporary art, architecture and design as well as innovative film and performing arts presentations. ((Citation))

Leigh Gerdine is an outstanding civic leader who has paved the way for the development of every major cultural institution in St. Louis. A resident of that city for nearly four decades, he was professor and chairman of the Department of Music at Washington University in St. Louis from 1950 to 1970; for the last 18 years, he has been president of Webster University in St. Louis. Leigh Gerdine has helped shape the cultural activities of St. Louis and has provided a level of leadership which has enabled the city to become a major arts center in our country. Mr. Gerdine has been deeply involved in the St. Louis Symphony, the St. Louis Repertory Company, and was the founding chairman of the St. Louis Opera Theater, now one of the most widely acclaimed companies in the country. ((Citation))

Dayton Hudson Corporation has been a leader in corporate giving for 42 years -- giving five percent of its Federally taxable income for worthwhile community programs and currently forty percent of that figure to the arts. Dayton Hudson's policy in grant making has been targeted to programs and projects that increase, on a long-term basis, a community's resources making it a more vital place in which to live. Artistic leadership and increased access to the arts are primary goals of the funding. Dayton Hudson's dollar support for the arts ranks among the top five art supporters in the country -- having contributed over the last ten years \$⁶⁰~~59~~ million to art programs in 48 states and the District of Columbia. Dayton Hudson has generously contributed to both institutional projects as well as individual artists. ✓

((Citation))

Correct
by
MEAN.

NATIONAL MEDAL OF THE ARTS AWARDS

LEOPOLD ADLER, II IS A NATIONALLY RECOGNIZED EXPERT IN HISTORIC PRESERVATION, ONE WHO HAS CHANGED THE FACE OF HIS HOME TOWN, SAVANNAH, GEORGIA. HE WAS THE DRIVING FORCE BEHIND TWO REMARKABLE REVITALIZATION EXPERIMENTS: ONE REFURBISHED THE HISTORIC SECTION OF SAVANNAH; AND THE OTHER RENOVATED LOW INCOME HOUSING IN THE VICTORIAN DISTRICT. MR. ADLER HAS ALSO SERVED AS A TRUSTEE FOR ALMOST A DECADE FOR THE NATIONAL TRUST FOR HISTORIC PRESERVATION.

- 2 -

TO LEOPOLD ADLER FOR HIS CIVIC LEADERSHIP IN PRESERVING FOR ALL TIME THE BEAUTY OF SAVANNAH, GEORGIA, AND FOR MAKING THAT CITY A MODEL OF THE ART OF HISTORIC PRESERVATION.

KATHERINE DUNHAM IS AN OUTSTANDING DANCER AND CHOREOGRAPHER. THE DUNHAM COMPANY, THE FIRST BLACK PROFESSIONAL DANCE COMPANY IN AMERICA, PERFORMED THROUGHOUT THE WORLD FROM 1938 THROUGH 1963, PRESENTING THE DANCE, MUSIC AND FOLKLORE OF THIRD WORLD COUNTRIES AND THE U.S. FOR OVER THIRTY YEARS, MS. DUNHAM MAINTAINED THE ONLY PERMANENTLY SELF-SUBSIDIZED DANCE TROUPE IN AMERICA. SHE ALSO FOUNDED THE DUNHAM SCHOOL OF ARTS AND RESEARCH IN NEW YORK.

TO KATHERINE DUNHAM FOR HER PIONEERING EXPLORATIONS OF CARIBBEAN AND AFRICAN DANCE WHICH HAVE ENRICHED AND TRANSFORMED THE ART OF DANCE IN AMERICA.

- 5 -

ALFRED EISENSTAEDT [I-ZEN-STAHT] IS THE QUINTESSENTIAL PHOTOJOURNALIST WHO PIONEERED THE INTRODUCTION OF THE CANDID CAMERA TECHNIQUE INTO NEWS REPORTING. AFTER EMIGRATING FROM WEST PRUSSIA IN 1935, HE JOINED THE ORIGINAL PHOTOGRAPHY STAFF OF THE NEW LIFE MAGAZINE. MR. EISENSTAEDT'S MOST FAMOUS PHOTO IS THAT OF A SAILOR KISSING A NURSE IN TIMES SQUARE AT THE END OF WORLD WAR II. AS A PHOTOGRAPHER, HE HAS WON ALMOST EVERY MAJOR PROFESSIONAL AWARD.

- 6 -

TO ALFRED EISENSTADT FOR THE EXTRAORDINARY PHOTOGRAPHS THAT DOCUMENT THE TRAGEDIES AND TRIUMPHS HE HAS WITNESSED OVER A LIFETIME.

JOHN BIRKS "DIZZY" GILLESPIE IS A VIRTUOSO MUSICIAN, PIONEER, COMPOSER, AND BANDLEADER WHO HAS BEEN A PIVOTAL FIGURE IN 20TH CENTURY AMERICAN MUSIC. A FOUNDER OF THE JAZZ "BEBOP" MOVEMENT, HE DEVELOPED A RADICAL NEW APPROACH TO IMPROVISATION THAT WAS TO CHANGE THE COURSE OF MODERN MUSIC MAKING. FOR MORE THAN FORTY YEARS, HE HAS EXPLORED THE VARIED MUSIC OF DIFFERENT CULTURES. MR. GILLESPIE HAS PERFORMED BEFORE COUNTLESS WORLD LEADERS, AND HAS WON NUMEROUS AWARDS.

TO JOHN BIRKS "DIZZY" GILLESPIE FOR HIS TRAIL-BLAZING WORK AS A MUSICIAN WHO HELPED ELEVATE JAZZ TO AN ART FORM OF THE FIRST RANK, AND FOR SHARING HIS GIFT WITH LISTENERS AROUND THE WORLD.

- 9 -

WALKER KIRTLAND HANCOCK IS A RENOWNED SCULPTOR WHOSE WORK SPANS A PERIOD OF 70 YEARS. HE BEGAN BY SCULPTING THE BUST OF AN ORPHAN AND WAS AWARDED A PRIX DE ROME WHILE STILL AN APPRENTICE. HE HAS SPENT A LIFETIME SCULPTING OVER 268 PIECES -- MANY OF THEM PORTRAIT BUSTS, MONUMENTS AND MEDALS -- IN THE HEROIC RENAISSANCE STYLE OF FLORENCE. MR. HANCOCK HAS SCULPTED BUSTS OF AMERICAN HEROES AND PRESIDENTS. HE HAS SAID THAT JUST AS THE ANCIENT GREEKS DID IN THEIR SCULPTURE, CELEBRATING HEROES IS "STILL ONE OF THE WORTHY FUNCTIONS OF SCULPTURE" TODAY.

- 10 -

TO WALKER HANCOCK FOR HIS EXTRAORDINARY CONTRIBUTION TO THE ART OF SCULPTURE, AND FOR DEMONSTRATING THE ENDURING BEAUTY OF THE CLASSICAL TRADITION.

- 11 -

VLADIMIR HOROWITZ WAS A CONSUMMATE PIANIST AND GENIUS WHO WAS KNOWN FOR THE "CONTROLLED THUNDER" AND ELECTRICITY OF HIS PERFORMANCES. APPROPRIATELY, MR. HOROWITZ' FIRST HOME WAS ON MUSIC STREET IN KIEV. HE LEFT THE SOVIET UNION AS A MUSICAL SENSATION IN 1925, TO PLAY IN BERLIN, PARIS, AND FINALLY IN AMERICA AT CARNEGIE HALL. HE RETURNED TO CARNEGIE HALL 25 YEARS LATER AT THE HEIGHT OF HIS POPULARITY, AND RETURNED TO PLAY IN THE SOVIET UNION IN 1986. VLADIMIR HOROWITZ'S MUSIC HAD A COLORFUL, BLAZING QUALITY AND TECHNICAL EXCELLENCE. TRULY, HE WAS A MAN WITH NO EQUALS.

- 12 -

TO VLADIMIR HOROWITZ FOR HIS EXTRAORDINARY ACHIEVEMENTS AND DISTINCTIVE STYLE AS A PIANIST, WHOSE CONCERTS BROUGHT PLEASURE TO AUDIENCES EVERYWHERE AND WHOSE CONTRIBUTIONS TO MUSIC MADE HIM A CITIZEN OF THE WORLD.

CZESLAW MILOSZ [SAYS-LOV ME-LOSHE] IS A POET AND EDUCATOR, WHOM JOSEPH BRODSKY HAS CALLED "ONE OF THE GREATEST POETS OF OUR TIME, PERHAPS THE GREATEST." MR. MILOSZ WAS BORN IN LITHUANIA IN 1911 AND BECAME A NATURALIZED CITIZEN IN 1970. AS ONE OF THE LEADERS IN THE AVANT-GARDE POETRY MOVEMENT IN POLAND DURING THE 1930'S, HE EDITED AN ANTI-NAZI ANTHOLOGY, "INVINCIBLE SONG." MR. MILOSZ WON THE NOBEL PRIZE FOR LITERATURE IN 1980, FOR HIS POETRY ON LIFE IN THIS CENTURY.

TO CZESLAW MILOSZ FOR GLORIOUS POETRY AND PROSE THAT CELEBRATES THE FREEDOM-LOVING SPIRIT NOT ONLY OF HIS NATIVE POLAND BUT THAT OF HIS ADOPTED COUNTRY, THE UNITED STATES.

- 15 -

ROBERT MOTHERWELL IS AN ARTIST OF GLOBAL STATURE, RENOWNED AS ONE OF THE FOUNDERS OF AMERICAN ABSTRACT EXPRESSIONISM -- THE FIRST AMERICAN ART MOVEMENT TO RECEIVE RECOGNITION INTERNATIONALLY AS BEING ON THE LEADING EDGE OF WORLD ART. HE IS BEST KNOWN FOR A SERIES OF MONUMENTAL PAINTINGS ON THE "SPANISH ELEGY" THEME, FOR ABSTRACT PAINTINGS IN THE "OPEN" SERIES, AND AS A MASTER OF COLLAGES. HE HAS RECEIVED A MULTITUDE OF HONORS IN THE FIVE DECADES OF HIS CAREER.

- 16 -

TO ROBERT MOTHERWELL FOR REFLECTING IN HIS ART THE VERY ESSENCE OF AMERICAN FREEDOM, WITH PAINTINGS THAT HAVE FOUND A DISTINGUISHED PLACE IN COLLECTIONS EVERYWHERE.

JOHN UPDIKE IS THE AUTHOR OF OVER 30 BOOKS OF POETRY, NOVELS, SHORT STORIES AND ESSAYS. MR. UPDIKE IS ONE OF THE BEST CHRONICLERS OF AMERICAN SMALL TOWN LIFE IN LITERATURE. HE BEGAN AS A WRITER FOR THE NEW YORKER MAGAZINE, THEN AUTHORED THE NOVELS THE POORHOUSE FAIR, RABBIT, RUN, AND AMONG MANY OTHERS, THE CENTAUR AND THE WITCHES OF EASTWICK. AMONG MANY OTHER AWARDS, IN 1982 MR. UPDIKE RECEIVED THE PULITZER PRIZE FOR FICTION FOR RABBIT IS RICH.

TO JOHN UPDIKE FOR NOVELS AND STORIES THAT OVER A FORTY-YEAR CAREER HAVE GIVEN US A WRYLY AFFECTIONATE YET PENETRATING ANALYSIS OF THE COMPLEXITY OF LIFE IN TODAY'S AMERICA.

- 19 -

MARTIN FRIEDMAN IS ONE OF OUR NATION'S MOST INNOVATIVE AND SCHOLARLY MUSEUM DIRECTORS. MR. FRIEDMAN HAS SERVED AS DIRECTOR OF THE WALKER ART CENTER IN MINNEAPOLIS SINCE 1961, MAKING IT INTO ONE OF THE PREMIER SMALL MUSEUMS IN THIS COUNTRY -- IN EXHIBITIONS AS WELL AS PERFORMING ARTS. IN ADDITION TO HIS ACTIVISM IN THE ARTS COMMUNITY, HE HAS WRITTEN EXTENSIVELY ON CONTEMPORARY ART, AND RECENTLY HELPED CREATE THE NEW MINNEAPOLIS SCULPTURE GARDEN.

- 20 -

TO MARTIN FRIEDMAN FOR OPENING THE DOORS OF HIS MUSEUM TO THE BEST OF ALL OF THE ARTS OF OUR TIME -- FROM PAINTING AND SCULPTURE TO FILM, VIDEO AND PERFORMANCE - - AND FOR OPENING OUR EYES TO THE VITAL CONNECTIONS BETWEEN THESE FORMS OF EXPRESSION.

- 21 -

LEIGH GERDINE [LAY JER-DINE] IS AN OUTSTANDING CIVIC LEADER WHO HAS PAVED THE WAY FOR THE DEVELOPMENT OF EVERY MAJOR CULTURAL INSTITUTION IN ST. LOUIS. MR. GERDINE IS A 40-YEAR RESIDENT OF THAT CITY, AND FOR 18 YEARS, HAS BEEN PRESIDENT OF WEBSTER UNIVERSITY. HE HAS BEEN DEEPLY INVOLVED IN THE ST. LOUIS SYMPHONY, THE ST. LOUIS REPERTORY COMPANY, AND WAS FOUNDING CHAIRMAN OF THE ST. LOUIS OPERA THEATER, NOW ONE OF THE MOST WIDELY ACCLAIMED COMPANIES IN THE COUNTRY.

- 22 -

TO LEIGH GERDINE FOR HIS DISTINGUISHED CAREER AS A MUSICIAN AND EDUCATOR, AND FOR THE ENLIGHTENED PATRONAGE WHICH HAS EARNED HIM THE TITLE OF "SPIRITUAL FATHER OF THE ARTS IN ST. LOUIS."

DAYTON HUDSON CORPORATION HAS BEEN A LEADER IN CORPORATE GIVING FOR 43 YEARS -- SINCE 1980, THE CORPORATION HAS CONTRIBUTED NEARLY 70 MILLION DOLLARS TO ARTS PROGRAMS IN THE UNITED STATES. DAYTON HUDSON HAS TARGETED SUPPORT TO PROGRAMS THAT, ON A LONG-TERM BASIS, MAKE A COMMUNITY A MORE VITAL PLACE IN WHICH TO LIVE. DURING 1988 ALONE, DAYTON HUDSON GENEROUSLY AWARDED \$7.4 MILLION TO 580 ARTS PROGRAMS IN 37 STATES AND THE DISTRICT OF COLUMBIA.

TO DAYTON HUDSON CORPORATION FOR HELPING TO FORGE A VITAL PARTNERSHIP BETWEEN THE CORPORATE SECTOR AND THE ARTS COMMUNITY, AND FOR DEMONSTRATING HOW BOTH CAN BENEFIT IN THE PROCESS.

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NATIONAL MEDAL OF THE ARTS / EAST ROOM
FRIDAY, NOVEMBER 17, 1989 / 12:00 NOON

ymk

THANK YOU, ALL OF YOU, FOR BEING HERE TODAY FOR THE FIFTH ANNUAL PRESENTATION OF THE NATIONAL MEDAL OF THE ARTS. IT'S A GREAT PLEASURE AND AN HONOR FOR BARBARA AND ME TO WELCOME YOU TO THE WHITE HOUSE.

- 2 -

I WOULD LIKE TO THANK THE NATIONAL COUNCIL ON THE ARTS, THE COMMITTEE ON THE ARTS AND HUMANITIES, AS WELL AS JOHN FROHNMAYER, [FRONE-MY-ER] OUR NEW AND DISTINGUISHED CHAIRMAN OF THE NATIONAL ENDOWMENT FOR THE ARTS, AND, OF COURSE, HUGH SOUTHERN, FOR THE SUPPORT AND ENCOURAGEMENT OF AMERICA'S CULTURAL LIFE.

DANTE ONCE WROTE THAT "ART IMITATES NATURE AS WELL AS IT CAN, AS A PUPIL FOLLOWS HIS MASTER; THUS IT IS A SORT OF GRANDCHILD OF GOD."

AS THIS "GRANDCHILD OF GOD," ART EMBRACES OUR VALUES AND HISTORY, GIVES MEANING TO OUR EXISTENCE AND ILLUMINATES THE BASIC HUMAN TRUTHS WHICH GIVE US PURPOSE. IN A WAY, ART DEFINES OUR CIVILIZATION.

BUT IN ANOTHER, MORE PERSONAL WAY, ART OPENS ENTIRE NEW WORLDS FOR EACH OF US, LETTING US SEE AND HEAR AND EVEN FEEL LIFE THROUGH THE MIND OF SOMEONE ELSE -- FROM NEW PERSPECTIVES.

INSTEAD OF SEEING A SINGLE WORLD, WE CAN SEE AS MANY WORLDS AS THERE ARE ARTISTS AND WRITERS, DANCERS AND MUSICIANS.

THE DIVERSITY OF ART IN THIS NATION IS TRULY A PRODUCT OF THE DIVERSITY OF OUR DEMOCRACY. THE AMERICAN ARTS, LIKE A MANY-FACETED MIRROR, HAVE BEEN A COLORFUL REFLECTION OF OUR NATION'S HISTORY. THE MUSIC OF THE FRONTIER LED TO THE BLUES OF THE BAYOU, AND THE SWING BANDS OF THE CITIES.

THE PRIMITIVISM OF THE EARLY PAINTERS GAVE WAY TO THE ROMANTICISM OF THE HUDSON RIVER SCHOOL AND LATER, AMERICAN IMPRESSIONISM AND ABSTRACT EXPRESSIONISM. IN ARCHITECTURE, AMERICANS SEE EVERYTHING FROM THE FEDERAL STYLE TO POST-MODERNISM. MODERN PHOTOGRAPHY AND FILMMAKING HAVE THEIR ROOTS IN THE TINTYPES OF THE CIVIL WAR ERA.

AND FROM OUR EARLIEST WRITINGS TO THIS WEEK'S BESTSELLER LIST, WE'VE SEEN AMERICAN POETRY, NOVELS AND SHORT STORIES EARN A UNIQUE PLACE IN THE LITERATURE OF THE WORLD. CITIES LIKE NEW YORK AND LOS ANGELES HAVE BECOME ART CAPITALS OF INTERNATIONAL IMPORTANCE, AND REGIONAL ORCHESTRAS, MUSEUMS, DANCE TROUPES AND OPERA COMPANIES HAVE ENJOYED SPECTACULAR SUCCESSES.

WE NEED TO MAKE THIS GREAT DIVERSITY OF ART MORE A PART OF THE LIVES OF ALL AMERICANS.

WE NEED TO BEGIN THIS EFFORT IN OUR SCHOOLS SO THAT OUR YOUNG PEOPLE WILL HAVE A SENSE OF THEIR HERITAGE AND THE CREATIVITY OF THE PRESENT. AND WE NEED TO MAKE SPECIAL EFFORTS TO REACH OUT TO THOSE WHO DO NOT REGULARLY PARTICIPATE. THE WORK OF THE NATIONAL ENDOWMENT FOR THE ARTS IS ESPECIALLY IMPORTANT IN THESE AREAS.

TODAY, WE HONOR A GROUP OF MEN AND WOMEN WHOSE CREATIVE IDEAS, TALENT AND PASSION HAVE ADDED SO MUCH TO THE RICH TAPESTRY THAT IS OUR NATION'S CULTURAL HERITAGE. THEIR WORK IS NOT JUST OF THE MIND BUT OF THE HEART AND OF THE SOUL.

SOME HAVE CHALLENGED US. SOME HAVE AMAZED US. SOME HAVE BROUGHT REMARKABLE BEAUTY OF SIGHT AND SOUND TO US.

BUT ALL HAVE HELPED US TO THINK AND TO DREAM AND TO UNDERSTAND OURSELVES AND OUR WORLD A LITTLE BETTER.

TODAY, WE HONOR ALFRED EISENSTAEDT [I-ZEN-STAHT] FOR HIS PHOTOGRAPHY, DIZZY GILLESPIE FOR HIS JAZZ INNOVATIONS, AND JOHN UPDIKE FOR HIS PROSE. KATHERINE DUNHAM FOR HER DANCE AND CHOREOGRAPHY, WALKER HANCOCK FOR HIS SCULPTURE, CZESLAW [SAYS-LOV] MILOSZ [ME-LOSHE] FOR HIS POETRY, ROBERT MOTHERWELL FOR HIS PAINTINGS, AND LEOPOLD ADLER FOR HIS HISTORIC PRESERVATION.

AND WE HONOR SOMEONE WHOSE GREAT TALENT AND ENERGY WILL LIVE ON, LONG AFTER THE SOUND OF HIS MUSIC HAS FADED -- THE LATE VLADIMIR HOROWITZ.

AND WE HONOR THE PATRONS OF THE ARTS -- THOSE WHO UNDERSTAND THAT WITHOUT THE ARTISTIC CREATIVITY OF ITS PEOPLE, NO NATION CAN BE WHOLE -- AND THOSE WHOSE DEDICATION, ENERGY AND COMMITMENT HAVE SUSTAINED THAT CREATIVITY OVER THE YEARS.

WE HONOR MARTIN FRIEDMAN OF THE WALKER ART CENTER IN MINNEAPOLIS, LEIGH [LAY] GERDINE [JER-DINE] OF WEBSTER UNIVERSITY IN ST. LOUIS, AND THE DAYTON HUDSON CORPORATION. AND NOW, JOHN FROHNMAYER WILL READ THE CITATIONS FOR NATIONAL MEDAL OF THE ARTS TO OUR RECIPIENTS.

((FROHNMAYER READS CITATIONS, FIRST LADY HANDS MEDALS TO YOU TO PRESENT TO RECIPIENTS.))

((BACK TO THE PRESIDENT)) THANK YOU, JOHN. I CONGRATULATE EACH OF YOU, FOR YOUR ACHIEVEMENTS, YOUR DREAMS AND YOUR PASSION. YOU HAVE HONORED THIS NATION, AND AMERICA IS GRATEFUL TO YOU. GOD BLESS YOU, AND GOD BLESS AMERICA. CONGRATULATIONS ONCE AGAIN. AND NOW I'D LIKE ALL OF OUR MEDAL WINNERS TO JOIN US UP HERE FOR A MOMENT.

#

THE WHITE HOUSE
WASHINGTON

THE PRESIDENT HAS SEEN

1989 NOV 15 PH 7:43

November 15, 1989

INFORMATION

MEMORANDUM FOR THE PRESIDENT

THROUGH: CHRISS WINSTON *W*
FROM: MARY KATE GRANT *MG*
SUBJECT: NATIONAL MEDAL OF THE ARTS AWARDS

*Final - 2 min
Be sure PBB
sees her
part!*

I. SUMMARY

Attached are proposed remarks for the National Medal of the Arts Awards ceremony, to be held Friday, November 17, at 12 noon in the East Room (lunch will follow in the State Dining Room.) The First Lady has agreed to the format set during the previous Administration: You will deliver opening remarks from cards; she will read the biographies and medal citations; you will hand the recipients their medals and shake hands; then you will thank the participants and end the ceremony.

II. DISCUSSION

This is the fifth annual presentation of the National Medal of the Arts, begun under President Reagan. They honor great artists as well as patrons of the arts; a posthumous medal will also be awarded to Vladimir Horowitz. Your remarks discuss the role of the arts in our society and the unique place they hold in American history.

The attached biographies will be sent to Mrs. Bush on Thursday.

Grant/Simon
November 15, 1989
Draft three
A:medal

REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

Thank you, all of you, for being here today for the fifth annual presentation of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House. I would like to thank the National Council on the Arts, the Committee on the Arts and Humanities, as well as John Frohnmayer, ^{our new and distinguished} chairman of the National Endowment for the Arts, and, of course, Hugh Southern, for the support and encouragement of America's cultural life.

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." As this "grandchild of God," art embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose. In a way, art defines our civilization.

But in another, more personal way, art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else -- from new perspectives. Instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

The diversity of art in this Nation is truly a product of the diversity of our democracy. The American arts, like a many-

faceted mirror, have been a colorful reflection of our Nation's history. The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to the romanticism of the Hudson River school and later, American impressionism and abstract expressionism. In architecture, Americans see everything from the Federal style to post-modernism. Modern photography and filmmaking have their roots in the tintypes of the Civil War era. And from our earliest writings to this week's bestseller list, we've seen American poetry, novels and short stories earn a unique place in the literature of the world. Cities like New York and Los Angeles have become art capitals of international importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

We need to make this great diversity of art more a part of the lives of all Americans. We need to begin this effort in our schools so that our young people will have a sense of their heritage and the creativity of the present. And we need to make special efforts to reach out to those who do not regularly participate. The work of the National Endowment for the Arts is especially important in these areas.

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to the rich tapestry that is our Nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul.

Some have challenged us. Some have amazed us. Some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.

Today, we honor Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, and John Updike for his prose. Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, and Leopold Adler for his historic preservation. ((And we honor someone whose great talent and energy will live on, long after the ^{magic} ~~thunder~~ _{sound} of his music has faded -- the late Vladimir Horowitz.)

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((FIRST LADY READS CITATIONS.))

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NATIONAL MEDAL OF THE ARTS AWARDS

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THE WHITE HOUSE
WASHINGTON

November 15, 1989

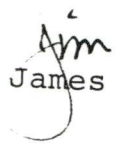
NOTE FOR LAURIE FIRESTONE:

The citation for Vladimir Horowitz
should read:

for his extraordinary achievements
and distinctive style as a pianist,
whose concerts brought pleasure to
audiences everywhere and whose
contributions to music made him a
citizen of the world.

NEA has approved this citation.

Thanks.


James W. Cicconi

bc: Krista / MK

WHITE HOUSE STAFFING MEMORANDUM

DATE: 11/16/89 ACTION/CONCURRENCE/COMMENT DUE BY: ----

SUBJECT: PRESIDENTIAL REMARKS: NATIONAL MEDAL OF THE ARTS

	ACTION FYI			ACTION	FYI
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input type="checkbox"/>	<input checked="" type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
SCOWCROFT	<input type="checkbox"/>	<input type="checkbox"/>	PORTER	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DARMAN	<input type="checkbox"/>	<input checked="" type="checkbox"/>	ROGICH	<input type="checkbox"/>	<input checked="" type="checkbox"/>
BATES	<input type="checkbox"/>	<input checked="" type="checkbox"/>	UNTERMAYER	<input type="checkbox"/>	<input type="checkbox"/>
CARD	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>ROGERS</u>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CICCONI	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>WINSTON</u>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DEMAREST	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>PINKERTON</u>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>PORTER ROSE</u>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
GRAY	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<u>FIRESTONE</u>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>	<u>HODSOLL</u>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

REMARKS:

The attached has been forwarded to the President.

RESPONSE:

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

THE WHITE HOUSE
WASHINGTON

1989 NOV 15 PM 7:43

November 15, 1989

INFORMATION

MEMORANDUM FOR THE PRESIDENT

THROUGH: CHRISS WINSTON *W*
FROM: MARY KATE GRANT *me*
SUBJECT: NATIONAL MEDAL OF THE ARTS AWARDS

I. SUMMARY

Attached are proposed remarks for the National Medal of the Arts Awards ceremony, to be held Friday, November 17, at 12 noon in the East Room (lunch will follow in the State Dining Room.) The First Lady has agreed to the format set during the previous Administration: You will deliver opening remarks from cards; she will read the biographies and medal citations; you will hand the recipients their medals and shake hands; then you will thank the participants and end the ceremony.

II. DISCUSSION

This is the fifth annual presentation of the National Medal of the Arts, begun under President Reagan. They honor great artists as well as patrons of the arts; a posthumous medal will also be awarded to Vladimir Horowitz. Your remarks discuss the role of the arts in our society and the unique place they hold in American history.

The attached biographies will be sent to Mrs. Bush on Thursday.

Grant/Simon
November 15, 1989
Draft three
A:medal

REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

Thank you, all of you, for being here today for the fifth annual presentation of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House. I would like to thank the National Council on the Arts, the Committee on the Arts and Humanities, as well as John Frohnmayer, chairman of the National Endowment for the Arts, and, of course, Hugh Southern, for the support and encouragement of America's cultural life.

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." As this "grandchild of God," art embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose. In a way, art defines our civilization.

But in another, more personal way, art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else -- from new perspectives. Instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

The diversity of art in this Nation is truly a product of the diversity of our democracy. The American arts, like a many-

faceted mirror, have been a colorful reflection of our Nation's history. The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to the romanticism of the Hudson River school and later, American impressionism and abstract expressionism. In architecture, Americans see everything from the Federal style to post-modernism. Modern photography and filmmaking have their roots in the tintypes of the Civil War era. And from our earliest writings to this week's bestseller list, we've seen American poetry, novels and short stories earn a unique place in the literature of the world. Cities like New York and Los Angeles have become art capitals of international importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

We need to make this great diversity of art more a part of the lives of all Americans. We need to begin this effort in our schools so that our young people will have a sense of their heritage and the creativity of the present. And we need to make special efforts to reach out to those who do not regularly participate. The work of the National Endowment for the Arts is especially important in these areas.

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to the rich tapestry that is our Nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul.

Some have challenged us. Some have amazed us. Some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.

Today, we honor Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, and John Updike for his prose. Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, and Leopold Adler for his historic preservation. ((And we honor someone whose great talent and energy will live on, long after the thunder of his music has faded -- the late Vladimir Horowitz.)

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[Ches-lav Me-losh]
4

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Martin Friedman is one of our Nation's most innovative and scholarly museum directors. Mr. Friedman has served as Director of the Walker Art Center in Minneapolis since 1961, making that institution into one of the premier small museums in this country -- in exhibitions as well as a major presenter of performing arts. He has served as a Presidentially appointed member of the National Council on the Arts, and was made an Officier des Arts et Lettres by the French Ministry of Culture in 1984. Mr. Friedman is recognized worldwide as a director of a museum which presents contemporary art, architecture and design as well as innovative film and performing arts presentations. ((Citation))

Leigh Gerdine is an outstanding civic leader who has paved the way for the development of every major ~~cultural~~ ^{performing arts} institution in St. Louis. A resident of that city for nearly four decades, he was professor and chairman of the Department of Music at Washington University in St. Louis from 1950 to 1970; for the last ~~18~~ ²⁰ years, he has been president of Webster University in St. Louis. Leigh Gerdine has helped shape the cultural activities of St. Louis and has provided a level of leadership which has enabled the city to become a major arts center in our country. Mr. Gerdine has been deeply involved in the St. Louis Symphony, the St. Louis Repertory Company, and was the founding chairman of the St. Louis Opera Theater, now one of the most widely acclaimed companies in the country. ((Citation))

Dayton Hudson Corporation has been a leader in corporate giving for ~~42~~ ⁴³ years -- giving five percent of its Federally taxable income for worthwhile community programs and ~~currently~~ ^{a significant portion} ~~forty percent~~ of that figure to the arts. Dayton Hudson's policy in grant making has been targeted to programs and projects that increase, on a long-term basis, a community's resources making it a more vital place in which to live. Artistic leadership and increased access to the arts are primary goals of the funding. ~~Dayton Hudson's dollar support for the arts ranks among the top five art supporters in the country --~~ having contributed over the last ten years ~~\$59~~ ^{nearly \$70} million to art programs, in ~~48~~ ³⁷ states and the ~~District of Columbia.~~ Dayton Hudson has generously contributed to both institutional projects as well as individual artists. ((Citation))

Harwitz the pic will follow.

J.S.

AUTHORIZED

LEOPOLD ADLER, II

Leopold Adler, II, a nationally recognized expert in historic preservation, was born in Savannah, Georgia in 1923 and educated there. He lives and works as a real estate developer in Savannah.

It is not an exaggeration to state that Mr. Adler has changed the face of his home town and demonstrated for many other civic leaders how to revitalize an old city with great potential. Mr. Adler's major accomplishment involves the renewal of two different areas in Savannah, Georgia.

He was the driving force behind a remarkable experiment in inner city revitalization; the success of his work was recognized by the U.S. Department of the Interior, which designated the historic section of Savannah as a "National Historic District." Mr. Adler was also able to take a Victorian district of the same city, composed of low income housing in slum conditions, and renovate nearly half of the 1000 structures in that area -- many of "gingerbread" style -- eventually returning the homes to the poor black tenants and subsidizing their rents through federal funding. The remainder of the buildings were owned by middle and upper middle income citizens who have been inspired to continue the revitalization of that area. This unprecedented project implemented in 1974, continues to serve as a model for the country.

Leopold Adler has worked as past director and board member of the Savannah Area Chamber of Commerce and organized the Tourist and Convention Bureau on which he served as President for six different terms during the 1960s. He has been active nationally, serving as a trustee for almost a decade (1971-80) for the National Trust for Historic Preservation. Currently he serves as Chairman of "Americans for Historic Preservation", and lectures extensively on preservation throughout the country.

His honors include the following: the Order of Griffon Award from the Savannah Area Chamber of Commerce (1962); the Outstanding Citizen "Thomas H. Gignilliat Award" for contributions in the field of Culture in Savannah (1963); the Davenport Trophy for outstanding contributions in the field of Historic Preservation (1967); a National Recognition Award from the U.S. Department of Housing and Urban Development given by President Reagan in 1983; the Freedom Award from the NAACP (1984); the Mary Gregory Jewett Award for distinguished service in the field of preservation (1984); and the Louise Dupont Crowinshield Award (1984), which is the highest award given by the National Trust for Historic Preservation.

DAYTON HUDSON CORPORATION

Dayton Hudson Corporation, one of our Nation's major private sector supporters of the arts, is based in Minneapolis, Minnesota and operates three companies which include the Dayton Hudson Department Store Company, Mervyn's and Target Stores. Since 1980 the corporation has contributed nearly 70 million dollars to arts programs in the United States.

Dayton Hudson has a long time interest in the communities in which its stores are located; it is on record for supporting resident art programs of quality -- grant monies are targeted to fund "artistic excellence and stronger artistic leadership," and/or "to increase access to and the use of the arts as a means of community expression." This support is based on the conviction that: a community encourages the creativity of its people through the arts, communities of creative people are more vital places for people to live and work, and vital lively market communities are crucial to Dayton Hudson's success.

For forty-three years, Dayton Hudson Corporation has strengthened its communities and its business through a vigorous program of community involvement. The corporation contributes 5% of its federally taxable income to community programs -- and of the 5%, 80% goes to arts and social action programs with the remaining 20% to special community needs and opportunities.

During 1988 Dayton Hudson awarded \$7.4 million to 580 arts organizations and programs in 37 states and the District of Columbia, with grants ranging from \$1,000 to half a million dollars. Included were grants to the following arts organizations: The Guthrie Theater, Dance/USA, Film in the Cities, Minnesota Public Radio, Poets & Writers, Theatre Communications Group, and the Walker Art Center.

Two other funding programs which demonstrate the range of Dayton Hudson's giving are: the Comprehensive Arts Support Program (CASP) which supported seven arts organizations in 1988 for a total of \$1,024,300; and the Dayton Hudson/General Mills/Jerome Travel Study Grant Program (initiated in 1986), which supports the work of individual Twin City artists in the disciplines of dance, visual arts, literature, theater, music, and media arts, during significant periods of their professional development. During 1986-1988, Dayton Hudson contributed \$154,000 to support this program.

By its contribution of nearly 70 million dollars to the arts in less than a decade, Dayton Hudson has developed a truly exemplary comprehensive program for corporate funding of the arts in this country.

ALFRED EISENSTAEDT

ALFRED EISENSTAEDT is the quintessential photojournalist who pioneered in the introduction of the candid camera technique into news reporting. He was born in 1918 in Dirschau, West Prussia.

At the age of twenty-nine he photographed a female tennis player and sold the picture to Der Welt Spiegel, an illustrated weekly, thus launching his career as a professional photographer.

In 1929 he became a special photo reporter in Berlin for Pacific and Atlantic Photos later to evolve into Associated Press. Eisenstaedt and his colleagues experimented and their photojournalism work began to appear with regularity in different German publications.

He emigrated to the United States in 1935 and one year later became one of the original photography staff of the newly created Life Magazine, an association he continues today. He is one of a handful of photographers who has produced a truly classic photograph of an image that will survive the test of time. Eisenstaedt's most famous photo is that of the sailor kissing the nurse in Times Square at the end of World War II. As a photographer he has won almost every major award given to those in his profession. Now, at the age of 90, he can claim to have covered the significant events of the past 50 years and has left us as his legacy portraits of those individuals connected with numerous historic events including World War II, the post-war era in Japan and the rise of the independent African states.

He is the author of some 12 books published from 1966-1988, including "Witness To Our Time" (1966), "Wimbledon: A Celebration" (1972) and "Eisenstaedt on Eisenstaedt" (1985). His most recent work is a photo essay on "Martha's Vineyard" (1988).

His many honors include being named Photographer of the Year by the Encyclopedia Britannica (1951). In 1952 Popular Photography Magazine acknowledged him as one of the world's ten great photographers. In 1962 he was the recipient of the Cultural Prize Award from the German Society for Photography and in 1987 E. Leitz honored him with the Gold Leica. One year later he received the Master of Photography Award from the International Center of Photography as well as a lifetime achievement award from the Mayor of New York.

He has left the world an extraordinary photographic record of the writers, musicians, statesmen, scientists and educators of our time.

JOHN BIRKS "DIZZY" GILLESPIE

JOHN BIRKS "DIZZY" GILLESPIE, virtuoso musician, pioneer and innovator, composer, arranger, bandleader, raconteur, consummate entertainer and cultural ambassador extraordinaire, was born in Cheraw, South Carolina in 1917. Throughout an illustrious career, now in its sixth decade, Mr. Gillespie has been at the forefront of 20th century contemporary music.

Mr. Gillespie has performed before numerous royalty and countless world leaders, including four American Presidents; has appeared as guest soloist with symphony orchestras all over the world; has won every imaginable award in the field of jazz; and has received fourteen honorary doctoral degrees. This year, Mr. Gillespie was honored by the National Academy of Recording Arts and Sciences with a Grammy Lifetime Achievement Award.

More than forty years ago, Gillespie began to explore the varied music of countries and cultures throughout the world, and is universally credited as the catalyst and most prominent artist who incorporated Afro-Cuban, Brazilian and Caribbean music and rhythms into the jazz idiom. He steadfastly believes that jazz "celebrates the internationality of music -- our common language, our common bond." To this day, Dizzy Gillespie is acclaimed, not only as the founder, with the late Charlie Parker, of Bebop, but also is the visionary risk taker whose daring integration of ethnic influences added a vibrant and indelible dimension to jazz, and to music in all its popular forms. His spectacular all-star United Nation Orchestra, which exemplifies the essence of Mr. Gillespie's musical philosophy, has performed to international acclaim in 14 countries on 3 continents since its inception in 1988.

In 1956, Dizzy Gillespie was the first jazz artist appointed by the Department of State as Cultural Ambassador to tour on behalf of the United States of America. His resoundingly successful tours through the Near East, Asia, Eastern Europe and Latin America were early landmarks in what has been a virtual lifetime of cultural statesmanship by the inimitable jazz master on behalf of his country.

In January 1989, Mr. Gillespie once again was asked to represent the United States, and embarked on a ground-breaking, month-long tour of Africa, sponsored by the United States Information Agency/Arts America Program.

On June 13, 1989, Dizzy Gillespie was awarded the highest honor in the arts in France, when the Minister of Culture bestowed the Commander of the Order of Artes and Lettres upon him.

Mr. Gillespie's synthesis of the African/American and Afro-Cuban experience is the subject of the award-winning film, "A Night in Havana," directed by John Holland, which is currently in theatrical release throughout the world.

AUTHORIZED

LEIGH GERDINE

LEIGH GERDINE, an outstanding civic leader who has paved the way for the development of every major performing arts institution in St. Louis, was born in Sheyenne, North Dakota in 1917 and has lived almost four decades in St. Louis, Missouri.

Educated at the University of North Dakota with a music degree from Oxford and a Ph.D. from the University of Iowa, he is a much decorated war hero, who served during World War II in the Air Force Intelligence as an Interrogator of Prisoners of War and as Aide to the Commanding General, U.S. Air Forces in Europe. Prior to WW II he taught at Mississippi State College for Women and later for two years at Miami University in Oxford, Ohio before moving to St. Louis.

For twenty years he worked in many capacities including Blewett Professor of Music and Chairman of the Department of Music at Washington University, St. Louis, Missouri (1950-1970); today he is President of Webster University, St. Louis, Missouri, a position which he has held for 20 years.

Many believe that Leigh Gerdine has shaped the cultural activities of St. Louis and provided a level of leadership which has enabled the city to become a major arts center in our country. His patronage has been felt by all the major artistic institutions in the city, many of which he helped create and maintain.

The St. Louis Symphony has benefitted from his leadership: first when he served as its Acting Manager from 1966 to 1967; later when he attracted Peter Pastreich to modernize its management; and by his support of the acquisition of Powell Hall, which was discovered to be acoustically ideal for performances.

Mr. Gerdine's help with the establishment of theater in St. Louis came in the form of providing ideas for formulating the structure of the St. Louis Repertory Company, and assistance in securing board officers and chairing the search committee for the first artistic director. In his capacity as President of Webster University, he persuaded the University to provide rent free space for the Company's administrative offices as well as free use of the campus' Loretto-Hilton Theater.

Mr. Gerdine contributed to the establishment of opera in St. Louis by providing leadership as the founding chairman of the St. Louis Opera Theater, now one of the most widely acclaimed companies in the country. In addition, Webster University offered a rent free home for the administrative offices as well as free use of a theater for performances.

MARTIN FRIEDMAN

MARTIN FRIEDMAN, one of our Nation's most innovative and scholarly museum directors, was born in 1925 in Pittsburgh, Pennsylvania and lives in Minneapolis, Minnesota today.

He studied as an undergraduate at the University of Pennsylvania and the University of Washington where he received a degree in 1947. After completing a master's degree at the University of California, Los Angeles in 1949, he worked from 1956 to 1957 as a Fellow at the Brooklyn Museum while doing graduate studies at Columbia University. He then spent a year in Brussels on a Belgian-American Educational Foundation Grant. He settled in Minneapolis as a Senior Curator at the Walker Art Center (1958-60).

Mr. Friedman, internationally known for his leadership in contemporary art, has served as Director of the Walker Art Center since 1961, transforming that institution into one of the premier museums in this country -- not only in terms of its collection and its exhibitions and catalogues dealing with contemporary art, design and architecture, but as a major presenter of performing arts, film, and inventive education programs.

Exhibitions at Walker Art Center that he has organized and coproduced include: "The Precisionist View in American Art"; "Eight Sculptors: The Ambiguous Image"; "Art of the Congo"; "14 Sculptors: The Industrial Edge"; "Works for New Spaces"; "American Indian Art: Form and Tradition"; "Nevelson: Wood Sculptures"; "Naives and Visionaries" -- a show on American grass-roots environmental artists; "Oldenburg: Six Themes"; "The River: Images of the Mississippi"; "Noguchi's Imaginary Landscapes"; "Tokyo: Form and Spirit"; and "Sculpture Inside Outside." In addition to his curatorial efforts, Mr. Friedman has written extensively on a variety of topics related to contemporary art.

Formerly on the Board of Directors of the College Art Association of America (1973), he has also served as Commissioner of the American exhibition of Sao Paulo Bienal (1963); a member of the Commission on Foundations and Private Philanthropy (1969-70); a trustee of the Spring Hill Foundation (1970-81); a member of the International Exhibitions Committee (1976-78); a museum panelist for the National Endowment for the Arts (1977-78); and as a Presidentially appointed member of the National Council on the Arts (1978-84).

Mr. Friedman has served as President of the Association of Art Museum Directors (1978-79) and is currently a member of the Federal Advisory Committee on International Exhibitions (1987-) and the Smithsonian Council (1988-).

A recipient of honorary doctoral degrees from numerous colleges and universities, he was made an Officer des Arts et Lettres by the French Ministry of Culture in 1984.

One of Mr. Friedman's recent accomplishments, working with the Minneapolis Park and Recreation Board, was the creation of the Minneapolis Sculpture Garden, a seven-and-one-half-acre urban space containing works by leading twentieth century American and international artists.

WALKER KIRTLAND HANCOCK

Walker Kirtland Hancock, a renowned sculptor whose work spans a period of 70 years, was born in 1901 and raised in St. Louis, Missouri. He lives today in Gloucester, Massachusetts where he raised his family and first apprenticed to Charles Grafly. Recently the Cape Ann Historical Society in Gloucester honored him with with a major retrospective show.

Mr. Hancock's career began when he sculpted a bust of a American-Finnish orphan and was awarded a Prix de Rome while he was still an apprentice -- the award allowed him a three year study period in the late twenties at the American Academy in Rome. During this time he learned Italian and studied classical art. Upon his return to this country he started receiving commissions and in 1929 also began his teaching career when he replaced his ailing mentor, Charles Grafly, as a teacher at the Pennsylvania Academy of Fine Arts. Later during WWI, Walker Hancock served as a Monument Officer for the Allied Expeditionary Force. He married Saima Natti, a teacher of Finnish background who came from Gloucester and became an important critic of his work. Mr. Hancock studied art and languages at the St. Louis School of Fine Arts at Washington University; sculpture as an apprentice with St. Louis sculptor Victor Holm and for four years with Charles Grafly at the Pennsylvania Academy of Fine Arts. There, as a student in 1925, he received a gold medal in a national competition for a bust of a young man in Florentine Renaissance style. He was invited by Grafly to work in the summers at his studio in Gloucester. During his career he also served as a resident sculptor for the Stone Mountain Memorial project in Georgia (1964); resident sculptor for two periods with the American Academy in Rome (1956-7 & 1962-3) and four years as head of the sculpture department of the Pennsylvania Academy (1929-68).

His work, which is part of American and international collections, includes portrait busts (some full length figures) in terra cota, plaster and bronze; monuments in bronze, bronze relief, and stone (limestone, abbruzzi and sandstone); and medals primarily of bronze. In 1971 he commented on the similarity of his philosophy on sculpture with that of the Greek civilization -- he observed that the Greeks were the ones who "began to carve images in honor of ordinary mortals" -- "making heroes of them," and he told his audience that celebrating heroes was "still one of the worthy functions of sculpture."

Walker Hancock, who began his first official commission by sculpting a World War I Memorial Tablet for a high school in St. Louis, continued to do memorial friezes for schools and churches well into the late forties. At the same time he began sculpting informal poses of ordinary people such as the 1932 marble entitled "Boy and Squirrel." He has made portrait busts of the famous and the unknown: Booth Tarkington, the author, who commissioned a work in 1934, a "Young Lobsterman" (1934), Robert Frost (1950), John Paul Jones for Fairmount Park in Philadelphia (1955-57), a full length statue of Abraham Lincoln for the

Washington Cathedral in Washington, DC (1978-83), and marble busts of Vice President Hubert Humphrey (1981-3) and Vice President Gerald R. Ford (1983-5), and Chief Justice Warren E. Burger (1983). One of his most dramatic and monumental sculptures was the thirty-nine foot Pennsylvania Railroad War Memorial, commissioned for the 30th Street station in Philadelphia, cast in the lost wax process; it depicted a figure of an angel holding a dead soldier.

Walker Hancock also created commemorative medals. He began his numismatic career working on the "U.S. Air Mail Flyers" Medal of Honor in 1932-3; and later did a medal for the Society for Medalists(1940), the Bruning Medal (1947); a medal in plaster of his daughter, Deanie(1950); the Dwight D. Eisenhower Inaugural Medal(1950); and Stephen Collins Foster Medal(1964).

Walker Hancock has spent a life time sculpting in a naturalistic manner both in the Renaissance style of Florence, as well as the 20th century, and the spectacular and heroic style of traditional commemorative art. Over 268 pieces are described in the comprehensive 1989 catalogue of his work. His subject matter has been primarily of governmental and historical figures but also of unknown citizens and friends, who fascinated him with their classic features. His honors include the Widener Gold Medal (1925); the Pennsylvania Academy of Fine Arts Medal of Honor (1953); and the Medal of Honor of the National Sculpture Society (1981).

CZESLAW MILOSZ

CZESLAW MILOSZ is a poet and educator who was born in Lithuania in 1911 and emigrated to the United States in 1960, becoming a naturalized citizen in 1970. In his poetry, Milosz tries to push his art to its limits in order to express the experience of life in this century. Joseph Brodsky has called him "one of the greatest poets of our time, perhaps the greatest."

Known as one of the leaders of the avant-garde poetry movement in Poland during the 1930's, Milosz lived in Warsaw during World War II where he edited an anti-Nazi anthology, "Invincible Song," and struggled in his own poetry to find words as testimony to the catastrophe surrounding him. From 1941 to 1951 he served in the Polish diplomatic service.

Milosz' poetry in English translation embraces "Selected Poems;" "Bells in Winter;" "Separate Notebooks;" "Unattainable Earth;" and recently a large volume of "Collected Poems." Among his books in prose, the best known are "The Captive Land;" "Native Realm;" and a novel, "Issa Valley."

In 1978 he received the Neustadt International Prize for Literature; and in 1980 he won the Nobel Prize for Literature. Milosz is Professor Emeritus of Slavic Languages at the University of California at Berkeley.

ROBERT MOTHERWELL

ROBERT MOTHERWELL, an artist of international stature, is renowned as one of the founders of American Abstract Expressionism, the first American art movement to receive recognition internationally as being the leading edge of world art. Born in 1915 in the State of Washington, as a small child he moved with his family to California where he grew up. Motherwell lives and works in Greenwich, Connecticut except during the summer which he spends in Provincetown on Cape Cod.

After receiving a bachelor of arts degree in philosophy from Stanford University in 1937, he pursued graduate studies at Harvard. He then spent a year in Paris, and moved to New York in 1941, where he studied art history with Meyer Schapiro at Columbia University, and became friendly with the great European artists in exile during World War II, especially the Surrealists.

He is best known for a series of monumental paintings on the "Spanish Elegy" theme, for a series of very abstract paintings called the "Open" series, and as a master of the strictly twentieth century medium called collage. He is not involved in Americana, but is profoundly committed to the international movement in the twentieth century called "Modernism" which is transnational in its fundamental aspects.

Retrospective exhibitions of his work have been held around the world; the Museum of Modern Art, New York in 1965; the Stedelijk Museum, Amsterdam in 1966; the Whitechapel Art Gallery, London, 1966; the Malais des Beaux Arts, Brussels, 1966; the Museum Civico, Turin, in 1966; the Albright-Knox Art Gallery, Buffalo, 1974 and 1983; the Museo de Arte Moderne, Mexico City, 1975; the Stadtische Kunsthalle, Dusseldorf, 1976; the Musee de la Ville de Paris, 1977; the Royal Scottish Academy, Edinburgh, 1977; the Royal Academy of Arts, London, 1978; the Fundacio Juan March, Madrid, 1980; the Los Angeles County Museum of Art, 1984; the San Francisco Museum of Modern Art, 1984; the Corcoran Gallery of Art, Washington, D. C., 1984; the Guggenheim Museum, New York, 1985; the Bavarian State Museum of Modern Art, Munich, 1983; the Padiglione d'arte Contemporanea, Milan, 1989.

Motherwell's work is in the permanent collections of dozens of museums, including more than fifty works in the Metropolitan Museum of Art and the Museum of Modern Art in New York. His "Reconciliation Elegy" was commissioned by the National Gallery of Art in Washington, D. C. in 1977.

Motherwell also has a deep affinity for modern poetry and has devoted works to such writers as Edgar Allen Poe, T. S. Eliot, to two great living poets, the Spaniard, Rafael Alberti, and the Mexican, Octavio Paz, and various works throughout his career to the great Irish writer, James Joyce.

Motherwell's career now encompasses five decades, during which he has received virtually every honor accorded a living artist. He is a member of the American Academy of Arts and Letters; the Royal Society of Arts, London; the American Academy of Arts and Sciences, Cambridge; Officier des Arts et des Lettres, Ministry of Culture, Paris; he was awarded the Gold Medal of Fine Arts of Spain by King Juan Carlos (in the Prado Museum) in Madrid in 1986; and in 1989 he received the Centennial Medal from Harvard University.

JOHN UPDIKE

JOHN UPDIKE, the author of over thirty books -- novels and collections of poems, short stories, and essays -- was born in Shillington, Pennsylvania, in 1932. He attended the public schools of that town, Harvard College (A.B. summa cum laude 1954), and the Ruskin School of Drawing and Fine Art in Oxford, England, on a Knox fellowship. He married in 1953 and is the father of four children. After two years in New York as a reporter for The New Yorker magazine; he moved in 1957 to Massachusetts, where he has lived ever since, as a free-lance writer. In 1982 he and his second wife moved to Beverly Farms.

His fiction has tended -- though not exclusively -- to deal with the American middle class and its relatively unspectacular crises. His first novel, The Poorhouse Fair (1959), is set in the future and concerns a single agitated day in an old people's home. His next novel, Rabbit, Run (1960), portrays the domestic and spiritual maladjustments of Harry "Rabbit" Angstrom, the hero also of Rabbit Redux (1971) and Rabbit Is Rich (1981). The Centaur (1963) views an autobiographical father-son relationship through a scrim of mythological reference, and The Coup (1978) takes place in the imaginary African nation of Kush. Couples (1968) explores the disruptive effects of sexual adventure upon middle-class domiciles, a theme central as well in Of the Farm (1965), Marry Me (1976), and The Witches of Eastwick (1984). A trilogy of antic first-person novels, A Month of Sundays (1975), Roger's Version (1986), and S. (1988), considers the triangle in Hawthorne's Scarlet Letter from the standpoints of the three main characters.

Throughout his career as a novelist Updike has continued to write short stories, most of which have appeared in The New Yorker. Two books of linked tales, Bech: A Book (1970) and Bech Is Back (1980), sketch the erratic career of an imaginary Jewish writer. Other short stories are collected in The Same Door (1959), Pigeon Feathers (1962), Olinger Stories (a selection, 1964), The Music School (1966), Museums and Women (1972), Too Far to Go (a selection, 1979), Problems (1979), and Trust Me (1987). His book reviews, humorous essays, and occasional journalism have been collected in Assorted Prose (1965), Picked-Up Pieces (1975), Hugging the Shore (1983), and Just Looking (1989).

His one play, Buchanan Dying (1974), about the fifteenth U.S. President, has never been produced in full. A brief historical pageant was staged in Ipswich, Massachusetts, in 1968 and his libretto for a children's opera was performed in Boston in 1970. An unsuccessful motion picture was made by Warner Brothers of Rabbit, Run, and a (commercially) successful one of The Witches of Eastwick. In the 1960s Updike wrote four books for children. His first published book was a collection of verse, The Carpentered Hen (1958), followed by the poetry

collections Telephone Poles (1963), Midpoint (1969), Tossing and Turning (1977), and Facing Nature (1985).

Updike's honors include the Rosenthal Award for The Poorhouse Fair, the National Book Award for The Centaur, election to the National Institute of Arts and Letters in 1964, the MacDowell Colony Award in 1983, the Distinguished Pennsylvania Artist Award in 1983, and the Bobst Award for Fiction in 1987. In 1982 he received the Pulitzer Prize for Fiction as well as the American Book Award for Fiction and the National Book Critics Circle Award for Rabbit Is Rich. Two years later Hugging the Shore won the National Book Critics Circle for Criticism.

Earlier this year he published a book of memoirs, entitled Self-Consciousness.

KATHERINE DUNHAM

KATHERINE DUNHAM, an innovative and outstanding dancer and choreographer, lives in East St. Louis and Haiti, and was born in Chicago, Illinois, on June 22, 1909, moving to Joliet, Illinois, with her family when she was seven. She later returned to the city of her birth where she studied dance with Ludmilla Speranzeva and Vera Mirova. Her graduate work in the field of anthropology at the University of Chicago focused on the Haitian dance and in later years helped her in formulating her dance technique based on Primitive Rhythms.

Her research in the Caribbean and Africa led to the formation of the Dunham Technique which is described as a "style of dance and a philosophy of life." She founded the Ballet Negre in Chicago in 1931 and the Negro Dance Group in 1937. She later transposed the rituals she had studied into a personal dance theater which the Dunham Company, the first Black professional dance company in America, performed throughout the world from 1938 through 1963 presenting the dance, music and folklore of Third World countries and the United States. In a 1939 opening at New York's Windsor Theatre, she created a program called "Tropics and Le Jazz Hot," which was well received. For over thirty years, Ms. Dunham maintained the only permanently self-subsidized dance troupe in America, keeping the Company going with night club engagements, Hollywood appearances, literary writings and lectures.

In 1943, she established in New York the Dunham School of Arts and Research, which offered studies in the performing arts, applied skills, humanities and Caribbean research. The school became a reservoir of talent for Broadway, Hollywood and the world, attracting World War II veterans, actors, musicians, and choreographers. Individuals such as Marlon Brando, Eartha Kitt, Jose Ferrer, Betta St. John, James Dean, Silvana Mangano, Marcello Mastroianni and Shelly Winters became celebrated in their own right. It has been said that Ms. Dunham developed the style of "show business jazz dancing." Many of our present day artists create works for the stage and film which reflect her profound influence. Her choreography for the Metropolitan Opera's AIDA was of great importance in the history of that work. While a professor at Southern Illinois University, she formed a Performing Arts Training Center in East St. Louis. There, as President of the Dunham Fund for Research and Development of Cultural Arts, she established a museum and children's workshop which exists today.

Her diverse and multi-faceted career includes serving as Director of the WPA Writers Project and subsequently as Director of the WPA Federal Theatre Project in Chicago; creating the dramatic role of Georgia Brown in the Broadway production of

"Cabin in the Sky;" appearing in such Hollywood films as "Stormy Weather;" producing New York musicals such as "Tropical Review" and "Bal Negre" and "Deux Anges Sont Venus" in Paris and authoring several books, among which are: Journey to Accompong (1946), Las Danzas DeHaiti (1947), Island Possessed (1969), and Kasamance (1974), and The Dances of Haiti (English) (1983).

She has also served as Technical Cultural Advisor to the Presidency, Republic of Senegal, and Consultant, International Institute of Ethnomusicology and Folklore, Caracas, Venezuela. In addition, she was the Fulbright Distinguished Fellow to Brazil for the commemoration of the 40th Anniversary of the Fulbright Commission, and has lectured extensively in the United States and abroad.

Ms. Dunham holds membership in numerous organizations including the American Guild of Musical Artists, the American Guild of Variety Artists, the American Society of Composers and Publishers, the Screen Actors Guild, Actors' Equity and the Royal Society of Anthropology, London. She has been the recipient of 14 honorary degrees and has had countless awards bestowed upon her at home and abroad. These include the Chevalier, Officier, Grand Officier and Bandolier of the Grand Croix of the Haitian Legion of Honor and Merit; the Southern Cross of Brazil, and the UNESCO/Brazilian Committee on Dance Gold Medal Award; the Officer in Arts and Letters of the Legion of Honor and Merit of France; Choreographer Laureate of the Lincoln Academy; the Albert Schweitzer Music Award; the Distinguished Achievement Award, National Association of Negro Musicians; the Candace "Trailblazer" Award, National Coalition of 100 Black Women; America's Top 100 Black Business and Professional Women; the Kennedy Center Honors Award; The President's Award, National Council for Culture and Art, Inc.; the Samuel H. Scripps Award, American Dance Festival; and was inducted into the National Museum of Dance Hall of Fame in Saratoga Springs, New York, and the National Dance Gallery's Concrete Circle, Los Angeles, California, and the Walkway of Fame of University City, Missouri.

THE WHITE HOUSE

WASHINGTON

November 15, 1989

INFORMATION

MEMORANDUM FOR THE PRESIDENT

THROUGH: CHRISS WINSTON *W*
FROM: MARY KATE GRANT *MEG*
SUBJECT: NATIONAL MEDAL OF THE ARTS AWARDS

I. SUMMARY

Attached are proposed remarks for the National Medal of the Arts Awards ceremony, to be held Friday, November 17, at 12 noon in the East Room (lunch will follow in the State Dining Room.) The First Lady has agreed to the format set during the previous Administration: You will deliver opening remarks from cards; she will read the biographies and medal citations; you will hand the recipients their medals and shake hands; then you will thank the participants and end the ceremony.

II. DISCUSSION

This is the fifth annual presentation of the National Medal of the Arts, begun under President Reagan. They honor great artists as well as patrons of the arts; a posthumous medal will also be awarded to Vladimir Horowitz. Your remarks discuss the role of the arts in our society and the unique place they hold in American history.

The attached biographies will be sent to Mrs. Bush on Thursday.

Grant/Simon
November 15, 1989
Draft three
A:medal

REMARKS: NATIONAL MEDAL OF THE ARTS
AWARDS LUNCHEON / EAST ROOM
FRIDAY, NOVEMBER 17, 1989
12:00 NOON

Thank you, all of you, for being here today for the fifth annual presentation of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House. I would like to thank the National Council on the Arts, the Committee on the Arts and Humanities, as well as John Frohnmayer, chairman of the National Endowment for the Arts, and, of course, Hugh Southern, for the support and encouragement of America's cultural life.

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." As this "grandchild of God," art embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose. In a way, art defines our civilization.

But in another, more personal way, art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else -- from new perspectives. Instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

The diversity of art in this Nation is truly a product of the diversity of our democracy. The American arts, like a many-

faceted mirror, have been a colorful reflection of our Nation's history. The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to the romanticism of the Hudson River school and later, American impressionism and abstract expressionism. In architecture, Americans see everything from the Federal style to post-modernism. Modern photography and filmmaking have their roots in the tintypes of the Civil War era. And from our earliest writings to this week's bestseller list, we've seen American poetry, novels and short stories earn a unique place in the literature of the world. Cities like New York and Los Angeles have become art capitals of international importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

We need to make this great diversity of art more a part of the lives of all Americans. We need to begin this effort in our schools so that our young people will have a sense of their heritage and the creativity of the present. And we need to make special efforts to reach out to those who do not regularly participate. The work of the National Endowment for the Arts is especially important in these areas.

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to the rich tapestry that is our Nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul.

Some have challenged us. Some have amazed us. Some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.

Today, we honor Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, and John Updike for his prose. Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, and Leopold Adler for his historic preservation. ((And we honor someone whose great talent and energy will live on, long after the thunder of his music has faded -- the late Vladimir Horowitz.)

And we honor the patrons of the arts -- those who understand that without the artistic creativity of its people, no nation can be whole -- and those whose dedication, energy and commitment have sustained that creativity over the years. We honor Martin Friedman of the Walker Art Center in Minneapolis, Leigh Gerdine of Webster University in St. Louis, and the Dayton Hudson Corporation. And now, Barbara will read the citations for National Medal of the Arts to our recipients.

((FIRST LADY READS CITATIONS.))

((BACK TO THE PRESIDENT)) Thank you, Barbara. I congratulate each of you, for your achievements, your dreams and your passion. You have honored this Nation, and America is grateful to you. God bless you, and God bless America. Congratulations once again.

NATIONAL MEDAL OF THE ARTS AWARDS

((THE FIRST LADY))

Leopold Adler, II is a nationally recognized expert in historic preservation, and a native of Savannah, Georgia. Mr. Adler changed the face of his home town and demonstrated for many other civic leaders how to revitalize an old city with great potential. He was the driving force behind two remarkable experiments in inner city revitalization: one resulted in the designation of the historic section of Savannah as a "National Historic District"; and the other in the renovation of low income housing in the Victorian district of the city. Mr. Adler has also served as a trustee for almost a decade for the National Trust for Historic Preservation. To Leopold Adler for his civic leadership in preserving for all time the beauty of Savannah, Georgia, and for making that city a model of the art of historic preservation.

Katherine Dunham is an innovative and outstanding dancer and choreographer. Born in Chicago, she founded the Ballet Negre [NAY-grh] there in 1931. The Dunham Company, the first Black professional dance company in America, performed throughout the world from 1938 through 1963, presenting the dance, music and folklore of Third World countries and the U.S. For over thirty years, Ms. Dunham maintained the only permanently self-subsidized dance troupe in America. She also founded the Dunham School of Arts and Research in New York. The Dunham Technique is described as a "style of dance and a philosophy of life," reflected in many of our present day works on stage and screen. To Katherine

Dunham for her pioneering explorations of Caribbean and African dance which have enriched and transformed the art of dance in America.

Alfred Eisenstaedt is the quintessential photojournalist who pioneered the introduction of the candid camera technique into news reporting. After emigrating from West Prussia in 1935, he joined the original photography staff of the new Life Magazine. The photo of a sailor kissing a nurse in Times Square at the end of World War II, is Eisenstaedt's most famous photo and it embodies America's joy and relief. As a photographer, he has won almost every major award given to those in his profession. Now, at the age of 90, he has left us as his legacy a photographic record of the writers, musicians, statesmen, scientists, educators and people of our time, and the historic events surrounding them. To Alfred Eisenstadt for the extraordinary photographs that document the tragedies and triumphs he has witnessed over a lifetime.

John Birks "Dizzy" Gillespie is a world famous jazz trumpeter, who began working with a trumpet at the age of 12. Mr. Gillespie is a pivotal figure in 20th Century American music, and an innovator in the "bebop" movement in modern jazz. While playing with Earl "Fatha" Hines, he developed a radical new approach to improvisation that was to change the course of modern music making. Over the years, he has been the featured trumpeter with many of America's leading swing orchestras. Dizzy Gillespie is credited with introducing Afro-Cuban rhythms into jazz in 1947 and the South American bossa nova to the United States. To John

Berks "Dizzy" Gillespie for his trail-blazing work as a musician who helped elevate jazz to an art form of the first rank, and for sharing his gift with listeners around the world.

Walker Kirtland Hancock is a renowned sculptor whose work spans a period of 70 years. He began it by sculpting the bust of an orphan and was awarded a Prix de Rome while still an apprentice. He has spent a lifetime sculpting over 268 pieces -- many of them portrait busts, monuments and medals -- in the heroic Renaissance style of Florence. Mr. Hancock has sculpted busts of John Paul Jones, President Abraham Lincoln, Vice President Hubert Humphrey, then-Vice President Gerald Ford, and Chief Justice Warren Burger. Commenting on the similarity of his philosophy on sculpture with that of the Greek civilization -- he observed that the Greeks made heroes of ordinary mortals making heroes of them. He said that celebrating heroes was "still one of the worthy functions of sculpture." To Walter Hancock for his extraordinary contribution to the art of sculpture, and for demonstrating the enduring beauty of the classical tradition.

((Vladimir Horowitz biography to come))

Czeslaw Milosz is a poet and educator, whom Joseph Brodsky has called "one of the greatest poets of our time, perhaps the greatest." Mr. Milosz was born in Lithuania in 1911 and emigrated to the U.S. in 1960, becoming a naturalized citizen in 1970. Known as one of the leaders in the avant-garde poetry movement in Poland during the 1930's, Mr. Milosz served in the Resistance during World War II and edited an anti-Nazi anthology, "Invincible Song." He has written several works in English, and in 1980 he won the Nobel Prize for Literature. To Czeslaw Milosz for glorious poetry and prose that celebrates the freedom-loving spirit not only of his native Poland but that of his adopted country, the United States.

Robert Motherwell is a great painter known throughout the world as a leader in the New York School of Abstract Expressionism. Mr. Motherwell's first shows occurred in Paris in 1939 and in this country in New York in 1944. By the 1960's and 1970's, his work was featured in most of the major museums and galleries in the United States. In the 1940's, Mr. Motherwell created "monumental canvases" from his collages, often in stark black and white. By the 1960's he was producing large scale works, such as the "Open" series done with a monochromatic palette. To Robert Motherwell for reflecting in his art the very essence of American freedom, with paintings that have found a distinguished place in collections everywhere.

John Updike is the author of over 36 books of poetry, novels, short stories and essays. He began as a writer for the New Yorker Magazine, then authored the novels The Poorhouse Fair, Rabbit, Run, and among many others, The Centaur. His 1984 novel, The Witches of Eastwick was made into a major motion picture. In 1982 Mr. Updike received the Pulitzer Prize for Fiction as well as the American Book Award and the National Book Critics Circle Award for writing Rabbit is Rich. To John Updike for novels and stories that over a forty-year career have given us a wryly affectionate yet penetrating analysis of the complexity of life in today's America.

Martin Friedman is one of our Nation's most innovative and scholarly museum directors. Mr. Friedman has served as Director of the Walker Art Center in Minneapolis since 1961, making that institution into one of the premier small museums in this country -- in exhibitions as well as a major presenter of performing arts. He has served as a Presidentially appointed member of the National Council on the Arts, and was made an Officier des Arts et Lettres by the French Ministry of Culture in 1984. To Martin Friedman for opening the doors of his museum to the best of all of the arts of our time -- from painting and sculpture to film, video and performance -- and for opening our eyes to the vital connections between these forms of expression.

Leigh Gerdine is an outstanding civic leader who has paved the way for the development of every major cultural institution in St. Louis. A 40-year resident of that city, he was professor and chairman of the Department of Music at Washington University; for the last 18 years, he has been president of Webster University. Leigh Gerdine has helped shape the cultural activities of St. Louis and has provided a level of leadership which has enabled the city to become a major arts center. Mr. Gerdine has been deeply involved in the St. Louis Symphony, the St. Louis Repertory Company, and was the founding chairman of the St. Louis Opera Theater, now one of the most widely acclaimed companies in the country. To Leigh Gerdine for his distinguished career as a musician and educator, and for the enlightened patronage which has earned him the title of "spiritual father of the arts in St. Louis."

Dayton Hudson Corporation has been a leader in corporate giving for 42 years -- giving five percent of its Federally taxable income for worthwhile community programs and currently forty percent of that figure to the arts. Dayton Hudson's has targeted support to programs and projects that increase, on a long-term basis, a community's resources making it a more vital place in which to live. Artistic leadership and increased access to the arts are primary goals of the funding. Dayton Hudson's dollar support for the arts ranks among the top five art supporters in the country -- having contributed over the last ten years \$60 million to art programs in 48 states and the District of Columbia. To Dayton Hudson Corporation for helping to forge a

vital partnership between the corporate sector and the arts community, and for demonstrating how both can benefit in the process.

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Grant/Simon
November 8, 1989
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REMARKS: NATIONAL MEDAL OF THE ARTS
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Thank you, all of you, for being here today for the fifth annual ~~conferring~~ of the National Medal of the Arts. It's a great pleasure and an honor for Barbara and me to welcome you to the White House, ~~today~~. I would like to thank the National Council on the Arts for its list of nominees; and the Committee on the Arts and Humanities, as well as ((name)), chairman of the National Endowment for the Arts, for all their hard work.

~~Great art is a service rendered to the public. It embraces our values and history, gives meaning to our existence and illuminates the basic human truths which give us purpose.~~

~~Great art is ennobling. Great works of art embody great ideas, and the inspiration for creativity comes from the power of those ideas.~~

~~Great art is uplifting. It brings joy through the mastery of the artist, but more importantly, it should define the ideals of the people. In this way, art gives definition to our civilization.~~

~~Through art, we see through someone else's eyes. Entire new worlds are opened for us, from new perspectives, and different angles than ours. Instead of seeing a single world, we see many as many as there are artists and writers, and dancers and~~

But in another, more personal way, art opens

Today,

We are honoring ~~Leonard Bernstein for his compositions and conducting,~~ Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, ^{and} John Updike for his prose. ^{We honor} Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, and Leopold Adler for his historic building renovations. And we are honoring the patrons of the ~~arts~~ ^{sustains} ~~and whose generosity and commitment~~ ^{to that} ~~arts~~ ^{creativity} -- those who continue the uniquely American tradition of private support for the arts -- Martin Friedman of the Walker Art Center in Minneapolis, Leigh Gerdine of St. Louis, and the Dayton Hudson Corporation. And now, Barbara will award the National Medal of the Arts to our recipients.

((FIRST LADY PRESENTS AWARDS. SEE ATTACHED CITATIONS))

((BACK TO THE PRESIDENT)) Thank you, Barbara. I congratulate each of you, for ^{your} the achievements, ^{your dreams} you have made in ^{and your passion} your respective fields and the examples you have set for future generations. Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; thus it is a sort of grandchild of God." God bless each one of you, and God bless America. Congratulations again, and thank you.

As a grandchild of God.

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more

Sustains the arts;

Those who understand that, without the artistic creativity of its people, no nation can be whole.

musicians. ~~Art is the passion within each of us, both to create and to interpret.~~ The diversity of art in this Nation is a *truly* product of the diversity of our democracy.

Why do we honor the arts today? Because the arts allow us to dream of all we have been and all we can be. They are at the core of the American culture, and they enable us to reach out to other cultures -- both to enrich ourselves and others. We honor the arts not because we want to honor our own great achievements, but because we are a free people with an enduring national heritage. The arts are our past and our future.

~~American arts have grown tremendously throughout the history of this nation.~~ *The American arts, like a mosaic-faceted mirror, have been a colorful reflection of our nation's history.* The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to romanticism of the Hudson school and later the abstract expressionism of recent times. In architecture, Americans see everything from neoclassicism and modernism. Modern photography and filmmaking have their roots in the tintypes *of* the Civil War era. From the *first* ~~writings~~ *of our authors* of our Founders to this week's bestseller list, we've seen American poetry, novels and short stories earn a *unique* place in the history of literature. Cities like New York and Los Angeles have become art capitals of world importance, and regional orchestras, museums, dance troupes and opera companies have enjoyed spectacular successes.

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to this rich tapestry that is our nation's cultural heritage. ~~These are the distinctly American aspects of our culture, and we honor the artists who have given so much of themselves -- their ideas, their talent, and their passion -- to this nation.~~ *Their ideas, their talent, and their passion -- to this nation.*

Today, we honor a group of men and women whose creative ideas, talent and passion have added so much to this rich tapestry that is our nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul.

Some have challenged us. Some have amazed us. Some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.