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DEPARTMENT OF HEALTH & HUMAN SERVICES

Office of the Assistant Secretary for Public Affairs

Speechwriting Division

30th anniversary of the Endowment

1st Lady's remarks

This is a great

One of the best things about being President is the chance to meet men and women who have meant so much to me in my own life -- and who have meant so much to ~~[illegible]~~ the life of this Country.

without
art and the
quest for knowledge
lifted us up
to higher ground

National Conversation
Project - helping Pres
Americans together from
all walks of life to
seriously examine our
Common
Ground as Americans

cura Schiller
690-6247

Martha Channing
606-8355
NEH

Frankel

FAX

Mary

FAX 606-8588

THE WHITE HOUSE

WASHINGTON

OFFICE OF SPEECHWRITING

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682-5652

TO: Sandy Crary

FROM: Terry Edmonds

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Terry

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1994

pation Act of 1945, as amended (22 U.S.C. 287c), and section 301 of title 3, United States Code, and taking into consideration United Nations Security Council Resolution 944 of September 29, 1994,

I, William J. Clinton, President of the United States of America, find that the restoration of a democratically elected government in Haiti has ended the unusual and extraordinary threat to the national security, foreign policy, and economy of the United States previously posed by the policies and actions of the *de facto* regime in Haiti and the need to continue the national emergency declared in Executive Order No. 12775 of October 4, 1991, to deal with that threat.

I hereby revoke Executive Order Nos. 12775, 12779, 12853, 12872, 12914, 12917, 12920, and 12922 and terminate the national emergency declared in Executive Order No. 12775 with respect to Haiti.

Pursuant to section 202 of the NEA (50 U.S.C. 1622), termination of the national emergency with respect to Haiti shall not affect any action taken or proceeding pending not finally concluded or determined as of the effective date of this order, or any action or proceeding based on any act committed prior to the effective date of this order, or any rights or duties that matured or penalties that were incurred prior to the effective date of this order.

This order shall take effect at 12:01 a.m. eastern daylight time on October 16, 1994.

William J. Clinton

The White House,
October 14, 1994.

[Filed with the Office of the Federal Register, 3:06 p.m., October 14, 1994]

NOTE: This Executive order will be published in the *Federal Register* on October 18.

Letter to Congressional Leaders on Haiti

October 14, 1994

Dear Mr. Speaker: (Dear Mr. President:)

On October 4, 1991, pursuant to the International Emergency Economic Powers Act (50 U.S.C. 1701 *et seq.*) and the National Emergencies Act (50 U.S.C. 1601 *et seq.*), President Bush exercised his statutory authority to issue Executive Order No. 12775, declaring a national emergency and blocking Haitian government property. To further tighten the sanctions against Haiti, President Bush exercised his statutory authority to issue Executive Order No. 12779, and I acted pursuant to the same authorities as well as the United Nations Participation Act of 1945, as amended (22 U.S.C. 287c), to issue Executive Order Nos. 12853, 12872, 12914, 12917, 12920, and 12922.

In view of the restoration of a democratically elected government in Haiti, and taking into consideration United Nations Security Council Resolution 944 of September 29, 1994, I have determined that the unusual and extraordinary threat to the national security, foreign policy, and economy of the United States previously posed by the policies and actions of the *de facto* regime in Haiti has terminated. Today, pursuant to the above authorities, I have exercised my statutory authority to issue an Executive order to terminate the national emergency declared in Executive Order No. 12775 and revoke the Executive orders referenced above imposing additional sanctions with respect to Haiti.

I have determined to issue the new Executive order terminating all remaining sanctions against Haiti in view of the return of Haiti's legitimately elected President, Jean-Bertrand Aristide, and the adoption of United Nations Security Council Resolution 944, which rescinds mandatory sanctions against Haiti previously adopted by the Security Council with our support.

Sincerely,

William J. Clinton

NOTE: Identical letters were sent to Thomas S. Foley, Speaker of the House of Representatives, and Albert Gore, Jr., President of the Senate.

Remarks on Presenting Arts and Humanities Awards

October 14, 1994

Thank you very much. Ladies and gentlemen, Hillary and I are delighted to have all of you here today. This is the second year I've had the pleasure of honoring the winners of the National Medal of the Arts and the

Charles Frankel Prize. And it's really one of the great pleasures of my job.

I may or may not be the first President who's actually reviewed the recommendations of the committee when they send them to me for who should receive the prize, but it enables me to sort of relive large chunks of my life as I see the artists who have been recommended for this esteemed honor.

Today we celebrate the human imagination and its power to move us forward as a civilization. In honoring our finest artists and humanists, we honor the great American cultural traditions of pluralism, free expression, and tolerance. We honor the quality of our civic life, which for more than two centuries has offered hope and opportunities to Americans from all walks of life, even in the midst of momentous social and political change.

The arts and humanities are our bridge as a people, our bridge to one another. Whatever divisions exist among us, the arts and humanities draw us together. They enable us to celebrate our own individuals identities, while also teaching us about the things we share as Americans. They give us a window on the human condition that prevents us from becoming too complacent or too numb or too fearful of the challenges and complexities of the world of today and tomorrow.

Too often we think of art and scholarship, of creative expression, and the world of ideas, as the provinces as a cultural elite. Indeed, too often these very arguments have been made by those who would seek to divide us one from another, to divide those who write our songs and paint our pictures and act in our dramas from what they would call normal Americans. But the truth is that the arts and humanities don't discriminate or prejudge, they honor all of us equally. And when we listen and look and feel, they bind us together instead of giving in to those who would divide us.

Song, dance, painting, drama, books, ideas, and scholarship have never been the province of one ethnic group, one religion, one political faction in this country. They are part of our common heritage. They convey all the distinct and different voices, emotions, and images that together make up what is a uniquely American culture. That's why they can be a powerful source of our renewal and our common unity as we move forward into the 21st century.

We need only look at our own history to know that every step we have taken forward as a democracy has coincided with a period of great artistic and intellectual ferment. By fueling our own imaginations, by enlarging our understanding of human experience, the arts and humanities have always given us greater confidence to confront whatever uncertainties loom before us. We need that now, greater confidence in the face of uncertainty, because I believe more than I can convey in words that the 21st century can be our greatest time if we learn to relish and cherish and celebrate our diversity and to face our challenges with genuine confidence. [*Applause*] You know, I'm glad you clapped for that because it wasn't in the notes; it's just what I wanted to say. [*Laughter*] The president of my alma mater, Georgetown is over there. He's very glad I'm well educated enough to think of one coherent sentence that wasn't written for me. [*Laughter*]

Given that this is national arts and humanities month, it's an appropriate time also to remember that public support for the arts and humanities, while always a minor portion of overall financial backing, remains essential today. And it will be so, as far as we can foresee. Therefore, I want to thank especially all those people who were individually introduced by the First Lady just a few moments ago. They are a powerful voice for arts and humanities within this administration, and I am very proud of each and every one of them and the service they render to the United States.

Now, I have the honor of conferring the National Medal of the Arts and the Charles Frankel Prize on a wonderful group of awardees.

First, to a man whose music I love and who I found to be one of the funniest people I ever saw perform in person, who later lived long enough to be able to encourage and on occasion rebuke me as President, Harry Belafonte. Harry Belafonte once brought tears to my eyes of laughter at one of his concerts and later brought tears to my eyes with his passion for an event which is unfolding today, the return of President Aristide to Haiti. He once said, "The role of art isn't

just to show life as it is but to show life as it should be." Well, Harry Belafonte has not only brought joy to his audiences, but he's inspired people throughout the world with his dedication to freedom movements and humanitarian causes.

Singer, actor, producer, Harry Belafonte has set industry standards with many successes. His third album, "Calypso," was the first ever to sell over a million copies. We're familiar with his work on U.S.A. for Africa, which produced a Grammy award-winning album and video, "We Are The World." Today he continues to bring art and activism together to inspire all of us to live our lives with passion and with concern for others.

Ladies and gentlemen, please join me in congratulating Harry Belafonte.

[*At this point, the President congratulated Mr. Belafonte, and Hillary Clinton presented the medal.*]

The next awardee is the first person on this list whose work ever touched me personally. I'll never forget the first time when, as a high school musician, I discovered that I could actually play the saxophone lead in "Take Five." And Mr. Brubeck, I can still almost do it. [*Laughter*]

A pianist, composer, and bandleader, Dave Brubeck is truly an American jazz legend. Reaching international stardom in the 1950's, the Dave Brubeck Quartet performed with Charlie Parker, Dizzy Gillespie, Stan Getz, and others. The "Time Out" album was the first modern jazz album to go gold. A classically trained musician, Dave Brubeck is also recognized worldwide for his compositions that include ballet scores, piano concertos, oratorios, cantatas, and a mass. Merging both of his interests, he was a pioneer in combining jazz and symphony sounds.

I can also tell you that he is still playing all the time and very well. It is my great personal honor to present the next award to Dave Brubeck.

[*The President congratulated Mr. Brubeck, and Hillary Clinton presented the medal.*]

Contralto Celia Cruz is known internationally as the Queen of Salsa. Born in Havana, she began her vocal career singing her younger siblings to sleep. It wasn't long, though, before she began electrifying audiences on a larger scale. She's sung with Latin musical greats like La Sonora Matancera, Tito Puente, and Johnny Pacheco. Celia Cruz has used her powerful voice and style to transplant Afro-Cuban music to every corner of the globe. Please congratulate Celia Cruz.

[*The President congratulated Ms. Cruz, and Hillary Clinton presented the medal.*]

Since beginning her career as a violin teacher at the Juilliard School in 1948, Dorothy DeLay has inspired and instructed dozens of virtuosos and concert masters from all over the world. Instead of teaching a particular technique or a tone, her greatest achievement has been to draw out the individual talents and passions of her students. Through her guidance and encouragement, artists such as Itzhak Perlman, Sarah Chang, Nadja Solerno-Sonnenberg, Cho-Liang Lin, and Nigel Kennedy have become internationally renowned violinists. Itzhak Perlman said this: "Miss DeLay's contributions to the excellence of the arts in this country are vast, and her place in the history of classical music is secure." No one could say it better.

[*The President congratulated Ms. DeLay, and Hillary Clinton presented the medal.*]

Anyone who has ever seen our next awardee perform knows what great acting is all about. Julie Harris is a 5-time Tony Award winner, one of our Nation's most talented and versatile actresses. Her credits include "I Am a Camera," "The Lark," "Forty Carats," "The Last of Mrs. Lincoln," and "The Belle of Amherst," in which she had the starring role as Emily Dickinson. That 1976 production broke box office records here at the Kennedy Center as well as in Philadelphia and Boston. Her stage successes won her the New York Drama Critics Circle Award and the Donaldson Award. She has also, as all of you know, lent her considerable talents to television, radio, and film. Miss Julie Harris.

[*The President congratulated Ms. Harris, and Hillary Clinton presented the medal.*]

Our next honoree is truly a pioneer in his field. Erick Hawkins was the first American

in George Balanchine's School of American Ballet and the first male dancer in Martha Graham's company. In 1951, he opened his own dance school and founded a dance company, both of which continue to add vitality and originality to the dance world today. As a choreographer, dancer, and teacher, Erick Hawkins' unique talent has been to place dance in a larger cultural and philosophical context. For his boldness and talent, Erick Hawkins commands a legendary place in American modern dance heritage. Erick Hawkins.

[*The President congratulated Mr. Hawkins, and Hillary Clinton presented the medal.*]

Our next honoree is Gene Kelly. Perhaps the most versatilely talented and widely admired American dancer, singer, and actor of this generation. He wanted very much to be here today and had planned to come, but at the last moment was literally forbidden by his doctors to do so. So his wife has come to receive the award for him.

All of you know that he is an award-winning director, choreographer, and producer, a household name who has inspired even the most uncoordinated among us to imitate his memorable scenes, as I must confess, I tried to do for my daughter not very long ago when he was singing in the rain on television. Every one of you has probably done the same thing if you would be perfectly honest about it. [*Laughter*]

Having performed in such timeless classics as "For Me and My Gal," "Anchors Aweigh," "On the Town," and "An American in Paris," its's no wonder that he received a Kennedy Center Award in 1982 for his lifetime contribution to the arts. Whether on stage or screen, Gene Kelly is an American treasure whose musicals entertain people of all generations. Even though he is unable to join us today, we know he's here with us in spirit. We're glad that Patricia is here to accept this award on his behalf. Mr. Gene Kelly.

[*The President congratulated Mrs. Kelly, and Hillary Clinton presented the medal.*]

The next awardee is the second person on this list who had a personal impact on my life, and I would daresay, the lives of every American citizen, at least every American who is 50 years of age or younger and maybe who's 75 or 80 or younger. Pete Seeger is an American legend. Influenced by his father, Charles Seeger, a famous American musicologist, he achieved international fame as a folk singer, songwriter, and political activist in the fifties and sixties. Among his many credits are performing with Woodie Guthrie's band and composing "If I Had a Hammer," "Where Have all the Flowers Gone," and many other songs that all of us know by heart. He has also lent his music to support the civil right movement, the protection of our environment, and the labor movement. Occasionally, he still picks up his banjo, and anyone who is fortunate enough to listen will attest still to his place as one of our most enduring and endearing and important folk musicians. Mr. Peter Seeger.

[*The President congratulated Mr. Seeger, and Hillary Clinton presented the medal.*]

Catherine Filene Shouse has been a lifelong patron of the arts. Her leadership has supported the Washington Ballet, the Washington Opera, the Kennedy Center, the New York City, and Miami City Ballets. For a half century, she worked on behalf of the National Symphony Orchestra. In 1966, she donated 100 acres of her Virginia farm as well as funds for an amphitheater to the United States Government. The Wolf Trap Farm Park for the Performing Arts is America's first and only national park dedicated to the performing arts and related educational programs. It is a truly national treasure that I think we should all be grateful for. I wish we had more national parks that were for people to work in and learn in and live in. We owe her a lot, and today we recognize her for her signal gifts.

[*The President congratulated Ms. Filene Shouse, and Hillary Clinton presented the medal.*]

Professor Wayne Thiebaud is not your average college art teacher. A professor at the University of California at Davis, he's also an internationally renowned artist whose painting are on display at the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of Art in New York, the Chicago Art Institute, Harvard's

Fogg Art Museum, and the San Francisco Museum of Art.

While his works hang on the walls of the most famous American museums, his teaching allows serious art students to learn and develop from his own artistic genius. I don't know about you, but one of the things that I'd like to say is we probably ought to recognize more teachers in this world. And when a teacher has this kind of gift and decides on his own initiative to keep on teaching, that in itself is a contribution worthy of this medal. Thank you.

[*The President congratulated Mr. Thiebaud, and Hillary Clinton presented the medal.*]

Richard Wilbur has been a poet, translator, teacher, Broadway lyricist, among others, for—I have to plug one of my favorites—for the work he did with Lillian Hellman and Leonard Bernstein on "Candide." A critic and editor, an author of children's books, foremost among his literary achievements have been his poetry and his translations. He has won two Pulitizer Prizes, the National Book Award, was our second poet laureate.

For his translation of French plays, he's won the Bolligen and PEN translation prizes. His translations from "Moliere" and "Racine" are the most celebrated American translations from the French theater. I think that all of us know that Richard Wilbur is among all other things one of the greatest poets of the 20th century, and we honor him today.

[*The President congratulated Mr. Wilbur, and Hillary Clinton presented the medal.*]

We're giving an award to an organization now that is terribly important. In a time when many schools are having to scale back or eliminate their music, theater, or dance programs, Young Audiences Incorporated is helping to make the performing arts an essential part of young people's education. Last year Young Audiences' professional artists presented nearly 50,000 performances, reaching more than 6 million public school students. Coordinating with schools and communities to establish partnerships on behalf of arts education, Young Audiences has been instrumental in bringing the enrichment of performing arts to millions of young people all across our country. That is a terrific achievement, and I am honored to present the medal to one of our most outstanding young musicians, Yo Yo Ma.

[*The President congratulated Mr. Ma, and Hillary Clinton presented the medal.*]

I now present the winners of the 1994 Charles Frankel Prize for their work in the humanities. And I begin quite proudly with a man who has been a longtime personal friend of the First Lady and of mine, whose work in education will influence educators and therefore help students well into the next century. Ernest Boyer is a distinguished scholar, educator, and administrator who has demonstrated in his life an unparalleled commitment to educational excellence.

As President of the Carnegie Foundation for the Advancement of Teaching at Princeton, he's helped lead the national education debate for more than 10 years now. He has consistently cited as one of our Nation's foremost advocates of educational reform. And I can tell you that, having worked with him myself for the better part of a decade, deep in his heart he does believe that all children can learn and that we can find a way to teach them. Mr. Ernest Boyer.

[*The President congratulated Mr. Boyer, and Hillary Clinton presented the prize.*]

A professor of English at the University of Montana and an accomplished writer, William Kittredge is considered the leading scholar of the American West. His essays, memoirs, short stories, and film screen plays about the West have reached a national audience. Helping to establish Western regional studies as an academic field, he has taken Americans beyond the sentimentalized view of the Old West, providing us with a more complex and worthy history of the American West. Mr. William Kittredge.

[*The President congratulated Mr. Kittredge, and Hillary Clinton presented the prize.*]

For the past 20 years, Peggy Whitman Prenshaw has been a champion of the humanities. A distinguished scholar of Southern literature at Louisiana State University, she has organized, conducted, or participated in dozens of public humanities forums in Mis-

sissippi and Louisiana. She has been a tireless advocate of the humanities in American civic life and has served on the Mississippi Humanities Council, the Federation of State Humanities Councils, and the Louisiana Endowment for the Humanities. She is my neighbor, and I know of her work and how much it has meant to so many of those ordinary citizens who might never have seen some of the things they saw but for her efforts. Thank you very much.

[*The President congratulated Ms. Whitman Prenshaw, and Hillary Clinton presented the prize.*]

It is a great personal honor for me to have the opportunity to present the next award to our good friend Sharon Percy Rockefeller, the president and chief executive officer of WETA from 1989 to 1994. She has led TV 26 in becoming the third largest producer of national programs for the Public Broadcasting Service. During her tenure, the weekly viewership of WETA TV 26 grew to an unprecedented one million viewers and WETA became a forerunner in the production of outstanding programming in the arts and humanities. Most notable among the long list of excellent programs is WETA's coproduction of Ken Burns' magnificent 1990 documentary, "The Civil War," the highest rated program in the history of public television.

[*The President congratulated Ms. Percy Rockefeller, and Hillary Clinton presented the prize.*]

You know what she said when I gave it to her? She said, "Don't forget 'Baseball'." And it was the only baseball we had this year. [*Laughter*]

Today, Dorothy Porter Wesley is recognized for her role as a preeminent archivist of African-Americana. During her 43-year tenure as the principal compiler of the black studies collection housed at Howard University's Moorland-Spingarn Research Center, she has set national standards for collecting, preserving, and making accessible thousands of books, pamphlets, manuscripts, portraits, and artifacts relating to blacks in America and in Africa. She was the visiting senior scholar at the W.E.B. DuBois Institute for Afro-American Research at Harvard University. She also is still in her heart a librarian. The first thing she asked me when I saw her today was whether I was using the White House Library. [*Laughter*] The second thing I did was get a reprimand for having four overdue books. [*Laughter*] Please welcome her here today.

[*The President congratulated Ms. Porter Wesley, and Hillary Clinton presented the prize.*]

The final presentation is of a Presidential Citizens Medal to an invaluable ally of the arts and humanities in Congress, the distinguished Chairman of the Senate Foreign Relations Committee, Claiborne Pell, of Rhode Island. Senator Pell is one of the founding fathers of the National Endowment for the Arts and the National Endowment for the Humanities. He has tirelessly served this country through legislative leadership and unwavering advocacy of the arts and humanities. As Chairman of the Senate Subcommittee on Education, Arts and Humanities, he's been instrumental in providing opportunities for artists in funding arts programs and preservation projects and in bringing the experience and the appreciation of the arts to communities all across this country.

Let us give him a warm round of applause. Senator Pell, congratulations. [*Applause*]

[*The President congratulated Senator Pell, and Hillary Clinton presented the medal.*]

Now, let's end this program with a thanks to the good Lord for keeping the rain away and a good round of applause to all of our honorees. [*Applause*]

Thank you very much.

NOTE: The President spoke at 2:52 p.m. on the South Lawn at the White House.

Message on the Observance of National Arts and Humanities Month

October 14, 1994

The arts have long been an integral part of America's cultural heritage, encouraging us to gain a deeper understanding of ourselves and of our society. In a world too often beset by hatred and incivility, the arts and

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George

PRESIDENT WILLIAM JEFFERSON CLINTON
REMARKS AT PRESENTATION OF NATIONAL MEDAL OF ARTS/HUMANITIES CEREMONY
THE WHITE HOUSE
OCTOBER 5, 1995

Sandy Cravey
682-5658
NEA
FAX-
682-5063

[Acknowledgements: Hillary for introduction; Jane Alexander; Sheldon Hackney; and members of the councils]

John Brademas, Chairman of Pres. Comm. on Arts & Humanities

Let me begin by saying how pleased I am to be here presenting the National Medal of Arts and the Charles Frankel Prize in the Humanities to such a distinguished group of awardees. One of the best things about being President is the chance to meet so many of my own personal heroes -- men and women who, unbeknownst to them, have been my teachers, role models, and inspiration. These awards call attention to the lives of seventeen individuals and one organization, each of whom has truly enriched not only my life, but the life of this country. They are genuine examples of the American ideal, and their work as a whole is nothing less than a national treasure.

Diane Frankel, Director Grants for Museum Service

The arts and humanities have energized the American Dream as much as any invention or political movement in our history. The soul of America has literally been shaped by the visions of our artists. The creativity of those we honor here today -- and of many other artists and humanists in the past -- has helped to make America the freest, most democratic country in the world. Through the arts and humanities, we are able to assert both our oneness and our diversity as Americans. And in celebrating this ideal we move forward, together, as a nation. The power of human creativity is one of the greatest tools on Earth, and these awardees have used that tool to its fullest. They have woven for us a wonderful mosaic -- a blanket of love to comfort and inspire our troubled world.

The importance of the arts and humanities is more crucial now than ever before, as this country experiences a time of unprecedented change. We must not, therefore, turn our backs on this vital part of our heritage. In the face of those who would divide us, we must remain steadfast in our support for the arts. The arts and humanities are part of our common ground. When we support them, we are not preserving an extravagant "cultural elite;" we are ensuring the preservation of our cultural tradition.

recover diverse help us understand each other

This year marks the thirtieth anniversary of the founding of the National Endowment for the Arts and the National Endowment for the Humanities. Since 1965, these organizations have made the arts and humanities accessible to millions of Americans who otherwise would never have experienced the wonderful gifts that have been offered so freely by the awardees here today. Funding

from schools - to citizens in smallest communities big cities.

The National Conversation
on American Pluralism & Identity
involving our citizen on better
Understanding democracy
get people diff. ethnic backgrounds

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-Toast- toast-

THE WHITE HOUSE

Office of the Press Secretary

Embargoed For Release: October 2, 1995
12:00 am EDT

THE PRESIDENT AND FIRST LADY HONOR ARTISTS AND SCHOLARS AT WHITE HOUSE

The President and First Lady will honor 17 distinguished American artists and humanists and one arts education organization for their outstanding contributions to the nation's cultural life at White House ceremonies on Thursday, October 5.

Honorees are the 13 recipients of the 1995 National Medal of the Arts, selected by the President in collaboration with the National Endowment for the Arts, and the five recipients of the 1995 Charles Frankel Prize in the Humanities, chosen by the National Endowment for the Humanities.

"The stellar list of honorees includes some of the brightest beacons in American arts and culture," the President observed. "These are the people who lift our spirits and illuminate our lives, and it is entirely fitting that we honor them today."

The First Lady said, "We are delighted to pay tribute today to these extraordinary individuals, who have contributed so much to American life."

The President has proclaimed October as National Arts and Humanities Month. The White House awards ceremony headlines the events marking this celebration.

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through their artistic achievement or exceptional work on behalf of the arts. The Frankel Prize honors Americans who have had outstanding success in bringing the insights of the humanities to wide public audiences.

-more-

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Comm. School

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Named by President Clinton as 1995 National Medal of Arts recipients are:

Licia Albanese, opera singer, New York, New York
Gwendolyn Brooks, poet, Chicago, Illinois
Gerald and Iris Cantor, patrons Beverly Hills, California
Ossie Davis and Ruby Dee, actors, New Rochelle, New York
David Diamond, composer, Rochester, New York
James Ingo Freed, architect, New York, New York
Bob Hope, entertainer, North Hollywood, California
Roy Lichtenstein, painter and sculptor, New York, New York
Arthur Mitchell, dancer and choreographer, New York, New York
William S. Monroe, bluegrass musician, Goodlettsville, Tennessee
Urban Gateways, arts education organization, Chicago, Illinois

Winners of the 1995 Charles Frankel Prize for their work in the humanities are:

William R. Ferris, scholar and director of the Center for the Study of Southern Culture, Oxford, Mississippi
Charles Kuralt, CBS correspondent and author, New York, New York
David Macaulay, author and illustrator, Warren, Rhode Island
David McCullough, Pulitzer Prize-winning author and historian, West Tisbury, Massachusetts
Bernice Johnson Reagon, performer, museum curator and historian, Washington, D.C.

The Presidential awards presentation will take place on Thursday, October 5, at 12:00 p.m., on the White House South Lawn. An official dinner honoring the recipients will be held that evening.

The White House ceremonies mark the 11th annual presentation of the National Medal of the Arts, which, unlike other arts awards, is not limited to a single field or area of artistic endeavor. The award honors "individuals who in the President's judgment 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."

-more-

Gary Krull
NEH 606-8446

Jenny Terzano
Press Secretary

BOB HOPE, who has been delighting audiences worldwide for nearly 70 years, has been justifiably called the quintessential American comic.

Born in London, Hope came to the United States with his family at the age of five, and before he turned twenty he had entered vaudeville as a comedian and singer-dancer with Fatty Arbuckle's traveling show. Hope made his Broadway debut in 1927 in *The Sidewalks of New York*, and his film debut in 1934 (*Going Spanish*). He first appeared on radio the following year, which led eventually to a ten-year run of "The Bob Hope Pepsodent Show" (1939-48). Having starred in his first feature film in 1938 (*The Big Broadcast of 1938*), Hope teamed with Bing Crosby in 1940 for the first of a series of enormously popular "Road" films, *Road to Singapore*. The following year Hope began what would become another staple of his long career--overseas tours to entertain American troops. The 1950s saw Hope entering the world of television, both with his own shows and innumerable guest appearances and specials spanning the next 40 years. The author of 10 books himself, Hope has also been the subject of numerous books and articles

No less impressive than Hope's varied career in entertainment is his charitable and humanitarian work. His annual Bob Hope Desert Classic golf tournament raises over a million dollars for charity every year, and it is estimated Hope-related fundraising events have helped provide more than a billion dollars for hospitals, scientific research, the Boy Scouts, the disabled, and organizations combating many of the world's most debilitating diseases.

The recipient of more than 50 honorary academic degrees, Hope has also received a long list of awards and honors, including the People to People Award from President Eisenhower, the Congressional Gold Medal from President Kennedy, the Medal of Freedom from President Johnson, and the Medal of Merit from the United States Congress.

####

14TH STORY of Focus printed in FULL format.

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Celebrity Bios

LENGTH: 208 words

NAME: Hope, Bob

OCCUPATION: comedian, actor

BORN:
Hope, Leslie Townes
Eltham, England
May 29, 1903

FORM/ALT-OCCUP:
vaudevillian; newsboy; soda jerk; boxer

MILESTONES:
1907: Immigrated to US aged 4

c. 1914: Won contest as Chaplin imitator

1929: Moved to New York

1933: Broadway acting debut in "Roberta"

1938: Film acting debut in "The Big Broadcast of 1938"; sang (with Shirley Ross) what was to become his signature song, "Thanks for the Memory"

1940: First "Road" film teaming him with Bing Crosby and Dorothy Lamour, "The Road to Singapore"

1953: NBC broadcast first of Hope's annual Christmas specials

1962: Made last "Road" film, "The Road to Hong Kong"

1971: Applied for visa to Hanoi to negotiate release of US prisoners

1993: Awarded his fourth star on the Hollywood Walk of Fame

AWARDS:
Oscar
1940
awarded for humanitarian activity; contribution to industry

Oscar
1944
awarded for humanitarian activity; contribution to industry

Oscar
1952
awarded for humanitarian activity; contribution to industry

Oscar
1959

awarded for humanitarian activity; contribution to the industry

Oscar
1965
awarded for humanitarian activity; contribution to the industry

Kennedy Center Honors
Lifetime Achievement Award
1985

American Comedy Awards
Lifetime Achievement Award -- Male
1994

FAMILY:
mother
Hope, Avis

brothers
had six

children
four

COMPANIONS:
wife
Hope, Dolores
married February 19, 1934; has regularly appeared with him on his TV specials

BOOKS:
"The Road to Hollywood"
Hope, Bob
1977
autobiography

BIO:
In the US from age four, Hope drifted into vaudeville in the 1920s and made his Broadway musical debut in 1933. After appearing in short films and on radio he moved to Hollywood in 1938, first teaming up with Bing Crosby in "The Road to Singapore" (1940). Trading on his knack for rapid-fire wisecracking, Hope made seven "road" films with Crosby and Dorothy Lamour (probably the best of which is "The Road to Utopia" 1945) and went on to become a showbiz institution. Famous for his "ski-slope" nose, he regularly made Hollywood's list of top ten boxoffice stars throughout the 1940s and early 50s, sometimes in second place right behind Crosby. Hope's star image became that of the comic coward caught in adventurous situations who eventually makes good and wins his leading lady's hand. His better films sans Lamour and Crosby include "The Cat and the Canary" (1939), "The Ghost Breakers" (1940), "My Favorite Brunette" (1947) and "The Paleface" (1948). Although his film career had diminished by the early 1960s, Hope kept busy with a long-running series of comedy and holiday specials for NBC-TV. His image as a tame tweaker of contemporary foibles has been bolstered by his skillful comic timing and legions of gag writers through the years.

ROY LICHTENSTEIN, a founding figure in the American Pop Art movement, is one of the most celebrated and respected American painters and sculptors.

Born in New York City, Lichtenstein received his B.F.A. and M.F.A. degrees from Ohio State University. He also studied with Reginald Marsh at the Art Students League in New York. His earliest work, in the 1950s, was concerned with early American history, panoramic canvases that recalled the figurative work of Frederic Remington. In 1957, he embarked on an Abstract Expressionist phase, followed in the early sixties by the Pop Art style which become his signature. Drawing on advertising illustrations, comic-strip characters, and other icons of everyday life, Lichtenstein's expanded images have much more do with their inherent abstract qualities of design and rhythm than with the commonplace subject matter itself. Much of the precision of Lichtenstein's work draws from his work in Ohio as a graphic and engineering draftsman. But the lively spirit of his work, its profoundly "American" quality that makes it immediately recognizable as "a Lichtenstein," arise from the genius of the artist himself.

Although his one-man shows in New York date back to 1951, his breakthrough show came in 1962 at the Leo Castelli Gallery. In 1964, Philip Johnson commissioned Lichtenstein (along with Andy Warhol, Robert Rauschenberg, and Robert Indiana) to make large-scale paintings for the New York State Pavilion at the New York World's Fair.

Among Lichtenstein's many awards and honors are his induction as a fellow into the American Academy of Arts and Sciences in 1971, the Skowhegan Medal for Painting in 1977, election as a member of the American Academy and Institute of Arts and Letters in 1979, Creative Arts Award in Painting from Brandeis University in 1991, and the Amic de Barcelona in 1993.

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10TH STORY of Level 1 printed in FULL format.

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The New York Times

March 31, 1995, Friday, Late Edition - Final

SECTION: Section C; Page 1; Column 5; Weekend Desk

LENGTH: 2604 words

HEADLINE: AT THE MET WITH: Roy Lichtenstein;
Disciple Of Color And Line, Master Of Irony

BYLINE: By MICHAEL KIMMELMAN

BODY:
"I WOULDN'T believe anything I tell you," laughs the painter Roy Lichtenstein during a walk through the Metropolitan Museum of Art. Slim and fit, the master of Pop is now 71, his gray hair tightly pulled back into a ponytail, accentuating his narrow face, big eyes and beaked nose. He's known as a reluctant talker, given to quips rather than speeches, but he has a fair amount to say in the museum. Despite his puckish, self-deprecating humor and shy, soft-spoken demeanor, he is intent, serious and unpredictable. He reacts to almost every work he passes, even if only with a polite "no comment," which is his way of registering dissatisfaction.

He wants to visit the Old Master, 19th- and 20th-century galleries. More than 30 years ago, Mr. Lichtenstein shocked the art world, then steeped in New York School abstraction, by painting images cribbed from phone books, bubble-gum wrappers and comic strips. Coming after Pollock's drips, his scenes involving figures, and not just any figures but cartoonish ones, seemed radical and regressive. But to hear him talk about art now, you might almost think he is a New York School painter: he's so focused on formal issues like line and color that he often doesn't notice the subject of a painting. "I hadn't realized that this was a funeral," he says, surprised, after talking for several minutes about color in front of Manet's "Funeral."

"I paint my own pictures upside down or sideways," he explains. "I often don't even remember what most of them are about. I obviously know in the beginning what I'm painting, and that it will be funny or ironic. But I try to suppress that while I'm doing them. The subjects aren't what hold my interest."

The paintings in the museum that interest him aren't necessarily ones you'd expect, either. Some are obscure, even perverse choices. Others are counterintuitive: his own flat, crisply outlined pictures could lead you to assume he prefers the cool clarity of a David or Ingres. But he finds them colorless compared with artists like Rembrandt, Fragonard, Hals and van Gogh, whose tactile surfaces are virtually the opposite of his own. "Here I am, extolling the virtues of Fragonard and putting David down," he says, sheepishly. "There's something wrong with me."

His first stop in the museum is in front of a 15th-century Netherlandish tapestry in the Medieval Hall. The tapestry consists of several fragments joined together. They depict the Sacraments and Old Testament scenes. The figures in them look like Flemish courtiers, in ermine and floral robes, standing in rooms with marble floors and damask walls. The decorative opulence reminds Mr.

22ND STORY of Level 1 printed in FULL format.

Copyright 1994 The Times Mirror Company
Los Angeles Times

January 30, 1994, Sunday, Home Edition

NAME: ROY LICHTENSTEIN

SECTION: Calendar; Page 4; Calendar Desk

LENGTH: 3438 words

HEADLINE: COVER STORY;
A FEW GOOD COLORS ARE PLENTY;
HAS IT REALLY BEEN 30 YEARS SINCE ROY LICHTENSTEIN FIRST BROUGHT US THOSE CARTOON PAINTINGS? WELL, YES. AND NOW TAKE A GUIDED TOUR WITH THE ARTIST THROUGH HIS LIFE, TIMES AND ALL THOSE DOTS

BYLINE: By SUSAN MORGAN, Susan Morgan is a free-lance writer based in Los Angeles.

DATELINE: NEW YORK

BODY:
On a bright winter morning, before the arctic weather descended upon the city, Roy Lichtenstein walks into the Guggenheim Museum. Although it's a Thursday and the museum is closed to visitors, the entire building feels animated by a spectacular retrospective of Lichtenstein's work. The paintings -- with their bold outlines and primary-colored images -- spiral around the Frank Lloyd Wright ramp, spilling out like a brilliant reel of film unwinding.

The show, organized by Diane Waldman, Guggenheim senior curator and deputy director, opens at Los Angeles' Museum of Contemporary Art today, featuring 88 paintings and sculptures spanning the artist's three-decade career. (In 1969, Waldman organized the Guggenheim's first Lichtenstein retrospective; 25 years later, she returned to his work with unflagging enthusiasm.)

Lichtenstein's choosing to work within a limited palette might seem harshly deliberate (he once told a journalist that "yellow is yellow and red is red. . . . To me, skies are the same everywhere: A sky is simply blue dots"), but his visual lexicon -- everything for the perfect home found through the Yellow Pages, troubled girls lost in romance-comic episodes, brusque men engaged in business and war, and the formidable icons of modernist art and architecture -- is extraordinarily rich and facile. Lichtenstein knows his material, and he riffs on it with a virtuoso's flair. "Like Stravinsky or Thelonious Monk," he says, "I like making dissonances in my work."

When Lichtenstein and I meet on this winter day to view his retrospective together, his look is completely unself-conscious, reassuringly casual: well-worn canvas deck shoes, a boat-neck sweater, his silver hair tied into a ponytail about the size of a small sable watercolor brush.

He's surprisingly unassuming, considering his fame and influence, and yet he is known for that. In the mid-'70s, when Conceptual artist Don Celender produced a pack of art-world baseball trading cards for Ivan Karp's O. K. Harris Gallery, Lichtenstein's read: "The nicest guy in the art world." In a Vanity Fair

profile published last summer, the 70-year-old artist was described as "preternaturally boyish" and remarkably shy.

In 1970, Lichtenstein moved to Southampton, on the eastern end of Long Island; for 13 years, it was his sole residence and studio. He now divides his time between Southampton and Manhattan's West Village. "I do love the light out on Long Island," he remarks. "But I always painted the entablatures (architectural images) out there and the seascapes in the city."

Before we begin our tour at the Guggenheim, Lichtenstein takes off his jacket and casts about the gallery looking for somewhere to leave it. The public cloakroom is closed, and the sole guard who has been assigned to us is lurking at a respectful distance. Lichtenstein gingerly places his jacket on a ledge at the bottom of the museum's ramp. Still hesitant, he looks up: His paintings have taken complete command of the space -- he can probably leave his jacket anywhere he wants to.

In the center of the ground-floor gallery stands a painted bronze sculpture from 1981 titled "Brushstroke." It's a petrified Expressionist gesture, an image of fluidity rendered in the most rigid, solid way possible. Lichtenstein delightedly describes the sculpture and its anti-intuitive concept as "absurd." As he rolls the word around in his mouth, his enormous blue eyes widen and he smiles rather slyly -- absurdity is clearly delicious.

In his paintings, Lichtenstein has rendered, with dense black outlines, such ordinarily ephemeral events as sunsets and explosions. "I think it is absurd," says Lichtenstein, "to outline brush strokes and paint drips and to make water glasses and light rays more palpable."

Lichtenstein is a New Yorker, born and bred. He grew up across Central Park from the Guggenheim in the West 80s. He attended the Franklin School for Boys, graduating in 1940. He spent that summer studying with American Social Realist painter Reginald Marsh at the Art Students League.

*

RL: New York was so different in those days. Obviously there were the same streets and many of the same buildings but so many fewer cars. There were no traffic jams, and there was always a place to park. The subway only cost a nickel, and you could go anywhere. The cars had woven-rush seats, and men would stand up to give women their seats. My mother said that in her day, when they still had trolley cars, if a woman got on the trolley, all the men would stand up and tip their hats. Can you imagine that? They certainly don't do that a lot anymore. It's hard to imagine those days when no one would leave the house without a hat.

SM: As a child, did you visit the Metropolitan Museum?

RL: I went there a lot; it was always empty. All of the museums then were relatively empty.

SM: They didn't have scarves and coffee mugs for sale around every corner.

RL: That's right. Now when you walk around through the show, you are led straight into the shop. Apparently, it's a really successful idea, so the gift

shops are now included as part of the museum's budget.

*

In Lichtenstein's "Modern Paintings and Sculpture" series from the late '60s, he captures another New York era -- Art Deco. In "Modern Sculpture With Velvet Rope" -- two highly geometric brass stanchions are strung together with a theatrical velvet rope -- he creates a period icon.

*

RL: Art Deco wasn't actually a part of my life, but it was a style that I saw in the movies. I was 11 when Rockefeller Center and Radio City were being built. Of course, there was also the Chrysler Building, but it didn't really make an impression on me when I was young.

My grandparents had come from Germany, so my family was still living a German Victorian life -- with a lot of big heavy furniture.

*

Lichtenstein left New York in 1940 to study fine arts at Ohio State University. In 1943, he was drafted into the Army. Asked how long he served, the artist answers: "Long enough. I didn't set the war effort back too much."

In 1946, he returned to Ohio State and studied with Hoyt Sherman. Sherman, a follower of educational reformer John Dewey, was an engineer, artist and the author of the renowned "Drawing by Seeing."

*

RL: Hoyt Sherman was interested in perception as it pertains to art. For his class, he had created a room that was totally dark -- which is actually a very difficult thing to do. In this room, he would flash a slide of an image just made up of smudges. We would have a pile of newsprint in front of us so we could immediately make a drawing of what we had just seen. When you view a slide in total darkness, you experience a very strong afterimage. Each slide would appear

"They really did a good job; you can hardly see it," Lichtenstein says as he facetiously examines his own handiwork -- as if his artist's representation of this subject were, in fact, the remarkable genuine article.

"When I saw what kind of picture this ad could make, I thought that making it a diptych would make it even more absurd."

*

In 1964, Lichtenstein was commissioned to paint his first large-scale mural -- for the New York State Pavilion, a circular building designed by Philip Johnson, at the World's Fair.

"There were about 10 artists who were commissioned -- Rauschenberg, Rosenquist, Warhol all did something," Lichtenstein recalls. "I was still living in Highland Park, so I constructed a scaffolding in front of the garage. I made a painting of a woman looking out the window. I thought that the curtains and the siding, everything that didn't appear on the building but did appear in my painting, could ruin the architecture. I thought the painting was huge -- it was 24 feet high and 16 feet wide. But when I got it to the fair, it looked like nothing. There was a UniRoyal tire that was 80 feet high. It's true about sculpture too -- if you place it next to a building that is 50 stories high, it disappears. It looks like a brooch on the architecture."

Lichtenstein has continued to create murals. Beginning in the 1980s he has worked on commissioned murals for specific architectural sites. At Castelli's Greene Street Gallery, a temporary mural was completed in just eight days, after months of planning by the artist and his assistants. Working on such a large scale (at its highest point, the mural was 18 feet high and nearly 96 feet long), Lichtenstein was able to rework his old images (Art Deco motifs, Pop images of Swiss cheese and black-and-white composition book covers, the petrified brush stroke) mixed in with new and references to other artists' paintings. The scale, like that of an epic motion picture, allowed him to cover a great deal of territory and time. Although the Greene Street mural was only temporary, Lichtenstein told a writer that he had created it "for the pleasure of the dance."

Lichtenstein's large-scale projects -- "Mural With Blue Brushstroke" (1986) at New York's Equitable Tower and "Bauhaus Stairway: The Large Version" (1989) at the Creative Artists Agency in Beverly Hills -- are history paintings of a new and impressive variety. Lichtenstein's murals convey a late-20th-Century panoramic view of art history by simultaneously replaying the artist's own early work alongside references to the work of other artists.

For his subject matter, Lichtenstein has always preferred working from the two dimensional, the already reproduced image. In the 1970s, he began a series of paintings of entablatures, the architectural friezes that run along the facades of buildings. Lichtenstein deviated from his usual method of finding images and in a rare instance took his own photographs of the classical cornices found on various Manhattan buildings.

"The message found in that type of architectural detail is that 'this is substantial,' " he explains. "The entablatures really do represent culture, the Establishment."

WILLIAM S. MONROE, known worldwide as Bill Monroe, has been aptly called the "Father of Bluegrass Music."

Born in rural Kentucky, Monroe first became involved with traditional string-band music around 1921, when he took up the mandolin and joined with his older brothers Charlie and Birch in making music on the front porch of their farm home near Rosine, Kentucky. Through an uncle who was an influential fiddle-player in the region, Monroe acquired an enormous repertoire of traditional tunes and songs, planting the seeds of his own musical creativity which later blossomed.

In 1929, he and his brothers traveled to Whiting, Indiana, where they worked in an oil refinery during the day and performed square-dance and gospel music at night. Performances for WLS radio and the station's National Barn Dance tour followed in the early 1930s, and by 1936 Bill and Charlie Monroe had a recording contract with RCA's Bluebird label.

When the Monroe Brothers band broke up in 1938, Bill Monroe formed a band of his own. In late 1939, Bill Monroe and his Blue Grass Boys joined the Grand Ole Opry radio show broadcast by Nashville's WSM. By 1945 the band that would define the bluegrass sound had been formed, featuring Monroe, Earl Scruggs, Lester Flatt, Robert "Chubby" Wise, and Howard "Cedric Rainwater" Watts.

In the half-century since the birth of bluegrass, the music has gained fans across the United States and throughout the world. Monroe and his music have influenced a wide range of vernacular styles, from country and rock 'n' roll to Cajun and polka.

In 1970, Bill Monroe was inducted into the Country Music Hall of Fame, and in 1991 he joined the International Bluegrass Music Association's Hall of Honor.

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7TH STORY of Level 1 printed in FULL format.

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Contemporary Musicians

June, 1989; Issue One

LENGTH: 1941 words

NAME: Bill Monroe

PERSONAL:
Full name, William Smith Monroe; born September 13, 1911, in Rosine, Ky.; son of James Buchanan (a farmer, sawmill operator, and coal miner) and Melissa (a farmer; maiden name, Vandiver) Monroe; married Caroline Brown, October 18, 1935 (divorced); children: Melissa, James.

Began performing professionally with uncle, Pendleton Vandiver, c. 1925; played mandolin in trio with brothers Charlie and Birch, 1929; performed in duo The Monroe Brothers with brother Charlie, 1934-38; formed band The Kentuckians, 1938; leader of band Bill Monroe and the Blue Grass Boys, 1939--.

OCCUPATION: Singer, mandolin player

ADDRESSES: Office --c/o Buddy Lee Attractions, 38 Music Sq. East, Suite 300, Nashville TN 37203.

AWARDS:
Named to Country Music Hall of Fame, 1970; given a presidential citation for "contributions to American culture," 1984; Grammy Award for best bluegrass recording, 1989, for album Southern Flavor.

DISCOGRAPHY:
Knee Deep in Blue Grass, Decca, 1958.
I Saw the Light, Decca, 1958.
Mr. Blue Grass, Decca, 1961.
The Great Bill Monroe, Harmony, 1961.
The Father of Bluegrass Music, Camden, 1962.
Blue Grass Ramble, Decca, 1962, reissued, MCA, 1980.
My All Time Country Favorites, Decca, 1962.
Blue Grass Special, Decca, 1963.
Bill Monroe--Songs with the Blue Grass Boys, Vocation, 1964.
I'll Meet You in Church Sunday Morning, Decca, 1964.
The Best of Bill Monroe, Harmony, 1964, reissued, MCA, 1980.
Bluegrass Instrumentals, Decca, 1965, reissued, MCA, 1980.
The High Lonesome Sound, Decca, 1966; reissued as The High and Lonesome Sound of Bill Monroe and His Blue Grass Boys, MCA, 1980.
Bill Monroe's Greatest Hits, Decca, 1968.
Early Blue Grass, RCA, 1969.
Bill Monroe and Charlie Monroe, Decca, 1969.
A Voice from on High, Decca, 1969, reissued, MCA, 1980.
Kentucky Blue Grass, Decca, 1970.
Sixteen All-Time Greatest Hits, Columbia, 1970.
Bill Monroe's Country Music Hall of Fame, Decca, 1971.
Bill Monroe's Uncle Pen, Decca, 1972.

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Bill Monroe and James Monroe: Father & Son, MCA, 1973.
Bean Blossom, MCA, 1973.
Blue Grass Time, MCA, 1973.
Bill Monroe Sings Country Songs, MCA, 1973.
Bluegrass for Collectors, RCA, 1974.
Road of Life, MCA, 1974.
Weary Traveler, MCA, 1976.
Bill Monroe Sings Bluegrass Body and Soul, MCA, 1977.
Bill and James Monroe: Together Again, MCA, 1978.
Bean Blossom '79, MCA, 1979.
Blue Grass Style, MCA, 1980.
Master of Bluegrass, MCA, 1981.
Bill Monroe and Friends, MCA, 1983.
Bill Monroe, Columbia Historic Editions, 1984.
Classic Bluegrass Instrumentals, Rebel Canada , 1985.
Bill Monroe and the Stars of the Bluegrass Hall of Fame, MCA, 1985.
Bluegrass '87, MCA, 1987.
Southern Flavor, MCA, 1988.

SIDELITES:

Bill Monroe is affectionately known as the "father of bluegrass music," the architect of a unique new brand of American sound. The whole genre of bluegrass is named after Monroe's band, the Blue Grass Boys, because that band--and especially Monroe--originated the particular blend of vocal harmonies and instrumental riffs that have come to characterize traditional bluegrass. In The Encyclopedia of Country and Western Music, Rick Marschall writes of Monroe's groundbreaking group: "All of a sudden America had a new music. It had evolved, yes, and its roots were easily traceable. But Bill Monroe's Blue Grass Boys were playing something new. It was driven, intense music. It exploded with brilliant solos. It was an integrated ensemble of string instruments that had never actually been combined heretofore. The singing was bluesy, the instrumentation was jazzy, and the name was Bluegrass. The development of bluegrass was logical, but its synthesis was by no means inevitable; it took Bill Monroe's taste and vision to bring it into being."

Bill C. Malone, the author of Country Music U.S.A., also feels that Monroe has been the primary force behind the creation of the bluegrass genre. Malone calls Monroe "a man of rugged independence and intense, almost stubborn pride" whose "quiet resolve to be unique, coupled with brilliant musicianship, made him one of the most respected and influential performers in country music history."

Monroe's "rugged independence" began in early childhood. He was born near Rosine, Kentucky, in 1911, the youngest son of a hardworking farmer. Plagued by poor eyesight and considerably younger than his eight siblings, he grew up reclusive, taciturn, and serious. In The Stars of Country Music, Ralph Rinzler comments: "The musics Bill heard in early childhood were important formative forces, but equally significant was the work ethic he absorbed from his parents.... 'Thrawn,' the Scots would say--set, determined, obstinate, thriving on hard work." Monroe actually enjoyed driving a plow or engaging in other solitary tasks that would give him an opportunity to practice singing out of earshot of his family. When he was ten he began to play the guitar and mandolin, following with interest the stringband and square dance music of his region.

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Monroe had several strong influences on his playing and singing style. The first was his uncle Pendleton Vandiver, a fiddler much in demand for local dances and socials. Monroe told Rinzler: "Maybe if I hadn't of heard him, I'd have never learned anything about music at all. Learning his numbers gave me something to start on. One thing that he learnt me how to do was to keep time, and the shuffle that he had on the bow was the most perfect time that you ever heard. I give him credit for all of my timing."

Another influence was Arnold Shultz, a black musician who played both country and blues guitar. Monroe wanted his own music to have a blues sound, so he imitated the runs Shultz played and applied them to traditional Appalachian melodies in innovative ways. Vocally, Monroe was at least in part indebted to shape-note singing--a type of gospel music dependent upon spare, strident harmonies done in full voice. Monroe sang in both the Methodist and Baptist churches in Rosine, memorizing his parts because he could not see to read the notes. By the age of thirteen he was accompanying his uncle Pen, Arnold Shultz, or his older brothers as they made their dance band rounds. He settled on the mandolin primarily because it was the instrument his brothers did not play.

In 1929 Monroe went north to Indiana to join his brothers in an automobile manufacturing plant. The three Monroes performed together in their off-hours for several years, and in 1934 Bill and Charlie decided to make music their full-time profession. As The Monroe Brothers, the two men landed a contract with Texas Crystals and eventually settled into radio shows in the Carolinas. Malone notes that as a duet team, "The Monroe Brothers set a standard of performing excellence that is still remembered by older country fans.... The harmony of their music performances, however, was not always matched by a similar consonance in their brotherly relations. They fought both physically and verbally, and their musical partnership was therefore terminated in 1938." Each brother went his own way and formed his own band. Bill's, the Blue Grass Boys, began performing on the "Crossroad Follies" in Atlanta. In 1939 the group auditioned successfully for the Grand Ole Opry. The Opry's founder, George D. Hay, was particularly delighted with Monroe's clear, high tenor and spirited arrangements. Monroe has been a regular on the Grand Ole Opry since then--half a century and counting.

Malone writes: "Until 1945 the Blue Grass Boys gave the surface appearance of being merely a string band.... They were a string band, however, with a crucial difference: Bill Monroe. The listener was always aware that, despite the particular vocal or instrumental style conveyed, Monroe was the driving cog and all other musicians revolved around him. With his mandolin setting the beat and rhythm for the band, Monroe also did most of the singing, taking most of the solo parts and generally sweeping up to a high tenor harmony on the choruses. Monroe's tenor singing--now often described as the 'high, lonesome sound'--set a standard for which most bluegrass musicians have striven."

Monroe's band began its major stylistic moves in the mid-1940s. First Monroe added a finger-picking banjo player to the group, even though the banjo was traditionally considered a comic instrument. Then he withdrew from the limelight somewhat, allowing other band members to do solo riffs and help with the singing. When the Blue Grass Boys greeted postwar America with a combination of fiddle, banjo, mandolin, guitar, and bass--and a rousing blend of traditional, blues, and instrumental tunes--the dynamic sound known as bluegrass was born.

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The personnel of the Blue Grass Boys changed almost constantly, and it reads like a "Who's Who" of the genre: Earl Scruggs, Lester Flatt, Vassar Clements, Mac Wiseman, and Jimmy Martin were only a few of the musicians who worked with Monroe. Likewise, the list of songs Monroe either wrote or performed contains numerous bluegrass favorites, including "Blue Moon of Kentucky," "Little Georgia Rose," "Footprints in the Snow," "Orange Blossom Special," "Muleskinner Blues," "Rawhide," and "Panhandle Country."

Imitation is said to be the sincerest form of flattery, and Monroe's music soon drew legions of imitators--some of whom became temporarily more popular than their mentor. By the early 1950s so many bands were performing in Monroe's style that disc jockeys and fans began asking for "that blue grass music." The name was combined and used to describe a sound that was no longer identifiable as country or string band, although it seemed more traditional than either. Monroe himself experienced a lull in popularity in the late 1950s, watching in frustration as his proteges Flatt and Scruggs took center stage.

Monroe was rediscovered, however, as part of the folk revival of the 1960s and has been nearly worshipped ever since. Bluegrass itself has diverged dramatically from country-western music; Monroe's sound has become a favorite in the Northern industrial states, among college students and professionals as well as descendents of hill country folk. It is often performed outdoors at festivals, and one of the biggest is the yearly Bean Blossom Festival near Monroe's home, where the entertainer offers advice and encouragement to would-be pickers.

Malone notes that over the years Monroe "has mellowed significantly, becoming more open with interviewers and accepting his role as the patriarch of bluegrass." Never one to analyze his style or success, Monroe is quoted in The Best of the Music Makers as saying of his work: "If a man listening will let it, bluegrass will transmit right into your heart. If you love music and you listen close, it will come right into you.... If you really love bluegrass music it will dig in a long ways. If you take time to listen close to the words and the melody, it will do something for you."

SOURCES: Books:
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Rooney, James, Bossmen: Bill Monroe & Muddy Waters, Dial Press, 1971.
Rosenberg, Neil V., Bill Monroe and His Blue Grass Boys: An Illustrated Discography, Country Music Foundation Press, 1974.
Simon, George T., The Best of the Music Makers, Doubleday, 1979.
Periodicals:
Journal of American Folklore, July-September, 1965; April-June, 1967.
New York Times Magazine, September 13, 1970.
--Anne Janette Johnson

URBAN GATEWAYS has been a mainstay for arts education programming and a model for other arts programs across the country for over three decades.

Urban Gateways: The Center for Arts Education was founded in 1961 by a small group of individuals who were committed to building a bridge between disadvantaged children and Chicago's cultural resources. Today, Urban Gateways is the largest and most comprehensive arts-in-education organization in the country, bringing quality arts programs to children, teachers, and parents in the Chicago metropolitan area. Through its programs, children learn self-esteem, self-discipline, creativity, problem-solving skills, conceptual and critical thinking, and cooperation--all skills needed for success in learning and in the workforce.

In 1994, the organization reached more than one million people with over 11,000 thousand programs in Chicago-area schools. With some 320 artists on its roster, Urban Gateways is the largest private employer of artists in the midwest region, providing opportunities that support and sustain the growth of local, regional, and national performing arts organizations, and helping individual artists with professional development and advancement. Artists of all disciplines--dance, theater, music, visual and literary arts--and from a diverse cultural palette are represented in Urban Gateways' many programs. These programs include student workshops, in-school performances, matinee performances, artists-in-residence, teacher in-service workshops, and parent workshops.

Designated as one of the top nine cultural institutions in the state by the Illinois Arts Council, Urban Gateways has also been cited as a model organization by the National Endowment for the Arts for artist training and community-based arts-in-education programs. In 1987, Urban Gateways received the prestigious Governor's Award for the Arts.

As Urban Gateways enters its fourth decade, it continues to serve as a national model for incorporating the arts into all levels of education for academic, cultural, and personal development.

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2ND STORY of Focus printed in FULL format.

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Chicago Sun-Times

August 20, 1995, SUNDAY, Late Sports Final Edition

SECTION: SHO; AROUND TOWN; Pg. 14; NC

LENGTH: 701 words

HEADLINE: Gallery Pals;
'Friends' Host 'Art on the Block' Party

SOURCE: PABLO MARTINEZ MONSIVAIS

BYLINE: Mary Cameron Frey

BODY:

Friends of Gallery 37 fired a shot across the bow of Old St. Pat's annual block party when it held its second benefit for Gallery 37 recently.

They rounded up about 1,300 young, attractive, professional types who showed up in the scorching heat and got about the business of meeting members of the opposite sex with vigor for a very good cause. Adding to the fun were games of chance, entertainment on two stages, hot dogs, pizza, cotton candy, and a raffle with trips to New Orleans and San Francisco.

Gallery 37 is a program that combines Chicago's summer jobs program for youth with arts education while filling an undeveloped city block just west of Marshall Field's State Street store. What began as a six-week visual arts program has grown to include literary and performing arts instruction; international teaching artists; workshops, classes, and performances for visitors of all ages; neighborhood programs throughout the city; commissions fulfilled by Gallery 37 apprentices through the year; and the year-round Gallery 37 Store at the Stouffer Renaissance Chicago Hotel on Wacker Drive. Chaired by Maggie Daley, it is privately funded and administered by the Department of Cultural Affairs.

Back to the party. It was organized by 88 members of a group calling itself "37 Friends of Gallery 37," a volunteer auxiliary board with an attitude as well as an explanation.

"We started out looking for 37 people, but ended up with 88, and went with that number," said Tom Roth, who chairs the group. "Our goal is to raise between $ 50,000 to $ 75,000 annually with this and maybe one other benefit," he said.

Chicago attorney Dick Burke co-chaired the "Art on the Block" party with Jennifer Micheli, and actress Joan Cusack was honorary chair.

Cusack has just moved back to Chicago to an apartment with a great view of Navy Pier -- and the Ferris wheel -- for a variety of reasons. First, to begin shooting a series about a Chicago girl who becomes a Hollywood actress and then moves back to her hometown to live a normal life; and second, to spend more

time with attorney Burke and her family, who showed up en masse at the party.

Still no engagement ring on the third finger of her left hand, and when I asked about it, she said, "I've done my part -- I've had my nails done, and they look great."

Arts activist Jesse Woods, founder of Urban Gateways, strolled the block taking in all the work in progress and said, "I think this is one of the great wonders of the world. Young people have found out there are careers in the arts, they are learning good work habits and they get very serious about what they are doing, and ultimately, they turn out wonderful work."

Most of the guests found the entire block devoted to Gallery 37 "cool" and were surprised at the quantity and quality of the work offered for sale.

Among the items available are jewelry, stationery, ceramics, lamps, drums, hand-painted furniture including tables, chairs, stools and benches, hats, baskets, tie-died and screen-printed T-shirts, silk scarves and shawls, hanging quilts, prints, and painted flower pots with artificial flowers.

During the party, Gallery 37's Latin Big Band, made up of 30 skilled apprentice musicians, played for guests. The band receives instruction from the Sherwood Conservatory of Music and has been performing around the city all summer.

Other projects tackled by the students this year are a landscaping project for the historic Water Tower park on Michigan Avenue; sculptures for Deborah's Place, a shelter for women; benches and artwork for a new South Shore senior citizens residence; and a Veteran's Memorial Sculpture for Olive Park consisting of 40 carved brick columns dedicated to Private Milton Olive III, the first Chicagoan who lost his life in the Vietnam War.

Maggie Daley summed it up nicely. "While Gallery 37 has received many honors and is serving as a model for arts education programs in several cities around the country, I'm proudest of how the apprentice artists have blossomed artistically, socially and personally. That growth has helped them to imagine successful careers and provided them with the tools to begin to attain their dreams."

GRAPHIC: ABOVE: Maggie Daley with a bunch of painted flower pots offered for sale at Gallery 37. RIGHT: Co-chair Dick Burke with honorary chair Joan Cusack at the "Art on the Block" party benefitting Gallery 37. "Art on the Block" co-chair Jennifer Micheli curled up on a painted bench. Suzy Simon (left), Sherry Mussafer and Tammy Edelson checked out the party organized by Friends of Gallery 37. LEFT: Craig Richey, Jarese Wilson and Issa Barrett managed to look very cool in spite of the 99-degree temperatures at the Gallery 37 party. Urban Gateways founder Jesse Woods (left) with Joan Cusack at Gallery 37. ABOVE: Lynn Lockwood attended the party wearing a necklace that she had purchased at Gallery 37 last summer.

LANGUAGE: English

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April 9, 1995 Sunday, CHICAGOLAND FINAL EDITION

SECTION: ARTS; Pg. 16; ZONE: C; The Arts.

LENGTH: 1473 words

HEADLINE: LIFE LESSONS;
URBAN GATEWAYS TEACHES KIDS ABOUT ARTS AND MORE

BYLINE: By Connie Lauerman, Tribune Staff Writer.

BODY:
It's the first day of spring and the sun is shining, but the eighth-graders in Room 301 at Paul Revere School at 1010 E. 72nd St. are noisy and in a bad mood. A math test is looming.

Then Jeff Stitely arrives like the Pied Piper with drumsticks in his pockets and three 9-year-olds helping him carry an atsimevu, the master drum of the Ewe people of Ghana, which he sets up in the front of the classroom.

Stitely, a drummer with his own Jeff Stitely Quartet, is well known on the Chicago music scene, but jazz aficionados who frequently see him at the Bop Shop probably don't know about his other gig, the one that touches the future.

He is one of a cadre of artists who fan out daily to schools in Chicago and in suburban areas from Harvey to Barrington, from Oak Park to Elgin, under the aegis of Urban Gateways: The Center for Arts in Education.

On this day at Revere School, Stitely starts talking about the rituals of life-Christmas, Easter, birthdays-laying the groundwork for the main event: a discussion and demonstration of adgogbo and tokoe, traditional dances that are part of African puberty rites marking the transition into young manhood and womanhood.

"This is a chance for you to do a dance to bring out a certain feeling of pride in you," Stitely tells them, after dividing the class into males and females. "This is not social. This is a serious dance. In Africa this rite goes on for a month. They come back to the village and dance all night.

"You have an opportunity to experience something that feels very good. You start out marching in place, standing tall, right hand forward. Listen to the drum and follow the cue."

The boys begin tentatively, no doubt feeling very self-conscious. But soon they are in the groove, standing taller, moving with assurance.

Before the girls take their turn, Stitely plays a tape so they can hear the softer beat accompanying the girls' dance. He says the dance "is similar but more . . . "

"Feminine!" one of the girls cries out.

When the dancing is over, Stitely asks if they enjoyed it and is answered with a resounding "Yeah!" He then tells them about similar rituals in other cultures, such as the Jewish bar mitzvah and bat mitzvah. All too soon the bell rings.

Asked what the students gain from such a program, their teacher, Rene Cap, says: "They get an understanding, a way of looking at themselves and their history.

"These kids are naturally interested in Africa, and this makes it more real for them. It teaches history. They get physically involved. They make things with their hands, too. Once he brought whistles and drums and we imitated the sounds of animals in the rain forest. And they wrote a very interesting story about the rain forest."

Over the years, Urban Gateways' programs have introduced thousands of students to the wonders of flamenco and folk songs, mask-making and mythology, poetry and percussion, acting and mime. The organization, with offices at 105 W. Adams St., employs more than 300 artists a year from virtually every discipline and ethnic heritage in the world.

In addition to workshops in the schools conducted by artists, Urban Gateways also brings performances to auditoriums and gymnasiums, provides discount tickets for performances in major Chicago theaters and runs an artists-in-residence program in which artists spend two or more months in a school working closely with teachers and students.

Last year 888,109 students, teachers and parents participated in 12,043 programs at 845 schools, and 72,090 more children attended matinee performances downtown.

Urban Gateways began in 1961 when Jessie Woods and some other volunteers got involved in a fine arts club at Raymond School on the South Side, helping to obtain discounted theater, ballet and orchestra tickets for its members.

"The principal and the teachers were concerned that the children's achievement scores did not reflect their capabilities," recalls Woods, who retired as Urban Gateways executive director in 1981 and is chairman of the advisory board of the Chicago Department of Cultural Affairs.

"They had a lot of potential, but there was a real black-image problem. They discussed it and decided it was a limitation of experiences that these children had. They lived in a four-block world and they needed some exposure to (other) things. (The principal and teachers) decided to try using the arts to broaden their horizons and give them some stimulation.

"When they came back from an event, they always then had something to do in school. They had to write about it. There was a tie-in so that it would become a permanent memory for them.

"At the end of the school year these children were showing a marked improvement."

Soon word spread and the program was expanded to other schools. In 1963 volunteers Donna Branion, Betty Johnson, Helen Kolar and Connie Williams

joined Woods in applying to the state for a charter and organizing a board of directors. At first they called themselves the Institute for Cultural Development. Then a reporter from the Chicago Daily News wrote a feature story about them, referring to "opening urban gateways for children." The charter was amended and Urban Gateways became the official name.

More schools were added and the program expanded, making fund raising critical to pay a staff and artists who were working without pay at first.

By the time Woods retired in 1981, Urban Gateways had a $1 million annual budget. Today its budget is about $4 million and it has become a two-tiered educational institution, both philanthropic and entrepreneurial. It provides free services to 30 schools in the poorest areas of Chicago, and it sells its services at cost to several hundred others, both public and private, in the city and suburbs.

This rapid growth occurred during a period when shrinking budgets caused many schools to eliminate arts teachers and concentrate on the basics.

"Our philosophical grounding is about doing it," says Sandra Furey, current executive director. "Then you begin to understand it and that's how it happened in spite of people saying: 'No, (art) is extra.' Well, no it isn't. They kind of got it. They wanted more of it. They said, 'Let's try it again.' And that's how we grew.

"When you talk about education," Furey adds, "you're talking about developing the child's intellect, their ability to think about themselves, their world and, of course, their subject matter.

"What the arts do is give kids an opportunity to draw upon their creativity and their imagination to create a world for tomorrow."

These days Urban Gateways faces perhaps its biggest challenge. It has received the largest grant in its 34-year history, a potential $700,000 over three years from the National Endowment for the Arts. It's a "challenge grant," meaning that Urban Gateways must raise $3 from private sources for every federal dollar it receives. And it must conduct this major fund drive while the NEA itself is under threat of being eliminated or privatized.

And now Illinois legislative leaders are threatening the Chicago public schools' so-called Chapter 1 money, which is earmarked for special programs helping low-income students. This money is often used by individual schools to purchase Urban Gateways programs.

Rudy Lubov is principal of Bateman School, 4220 N. Richmond Ave., which has a specially designed Urban Gateways theater program. The loss of such a program due to funding cutbacks, he says, "would be devastating, because it's helped to create a very rich, stimulating, creative environment that allows both children and teachers to explore their potential."

"Theater can do a million things for kids," says Scott Ferguson, an artistic associate with Chicago Children's Theatre, who teaches in the Bateman program. "The skills you use when you do theater are the skills you need in everyday life: cooperation, self-discipline, self-assurance."

Chicago Tribune, April 9, 1995

Chicago sculptor Rene Townsend, who teaches a series of plaster-casting classes in elementary schools, says art classes can quickly boost self-esteem.

"Most of the kids I serve are African-American or Latin and live in the city and come from challenged backgrounds," she says. "I want them to know that they can win and that art isn't some obscure thing that you have to have talent to do, that it's a learned activity like everything else. If you follow directions you can do it. . . . That's how it is with everything.

"(The arts) are a way of helping them feel good about themselves. This is something they can do successfully. They need to learn they can be a success."

Urban Gateways' May 6 benefit at the Ritz-Carlton Hotel will feature a silent auction and entertainment by Tito Puente; tickets are $175. Call 312-922-0440.

GRAPHIC: PHOTOS 6PHOTOS: Brandon Bankston, 10 (above), has oil applied before making a plaster-gauze mask like the one of Rosetta Berry, 10 (right). Rene Townsend, who teaches the process at Daniel Webster Elementary, says the results are "so immediate it shocks them." Tribune photos by Chris Walker.; PHOTO: Zineb Chraibi, a dancer with Joseph Holmes Dance Company, shows some moves to first-graders at Helen C. Peirce Elementary on Bryn Mawr Avenue. Tribune photo by Nancy Stone.; PHOTO: Peirce students Sean Hanks, 7 (left), and Jonathan Fernandez, 7, rehearse the steps they have learned from Chraibi. Tribune photo by Nancy Stone.; PHOTO: Fourth grader Mario Crusoe, 9, gets a unique perspective on applying gauze and plaster to his partner at the West Side's Daniel Webster Elementary. Tribune photo by Chris Walker.; PHOTO: With help from Jeff Stitely,

JAMES INGO FREED is one of three senior design partners at Pei Cobb Freed & Partners, a firm that has received more than one hundred major awards, including the American Institute of Architect's Architectural Firm Award.

Born in Essen, Germany, Freed joined I.M. Pei and Partners in 1956. Before that, he had worked in both Chicago and New York, most notably in the office of Mies Van der Rohe. He received his architectural degree from the Illinois Institute of Technology in 1953, where he served as dean of the School of Architecture from 1975-78. Mr. Freed has also taught at Cooper Union, Cornell University, the Rhode Island School of Design, Columbia University, and Yale University. He is widely published in professional journals and books, and has participated in dozens of exhibitions in the United States and abroad.

Freed's designs include the acclaimed United States Holocaust Memorial Museum in Washington, D.C.; San Francisco Main Public Library at the Civic Center; 88 Pine Street in lower Manhattan; the National Bank of Commerce in Lincoln, Nebraska; West Loop Plaza in Houston; Gem City Savings in Dayton, Ohio; the Jacob K. Javits Convention Center and Plaza in New York City; Warwick Post Oak Hotel in Houston; 499 Park Avenue in Manhattan; Potomac Tower in Rosslyn, Virginia; the expansion and modernization of the Los Angeles Convention Center; the Alumni Center at Ball State University; and a two-building reclamation center for the Environmental Protection Administration in Taiwan.

Among Freed's many awards are: the R.S. Reynolds Memorial Award for Excellence in Architecture, the Arnold W. Brunner Prize in Architecture from the National Institute for Arts and Letters, the Medal of Honor of the New York Chapter of the AIA, and the AIA's first annual Thomas Jefferson Award for Public Architecture in 1992.

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November 21, 1986, Friday, Late City Final Edition

NAME: James Ingo Freed

CATEGORY: Architecture

SECTION: Section C; Page 32, Column 1; Weekend Desk

LENGTH: 790 words

HEADLINE: NEW YORKER TO DESIGN HOLOCUST MEMORIAL

BYLINE: By JOSEPH GIOVANNINI

BODY:
The United States Holocaust Memorial Council announced yesterday that the New York architect James Ingo Freed of I. M. Pei & Partners had been selected as the principal architect of the national Holocaust Memorial Museum, to be built in Washington on a site adjoining the Mall.

Mr. Freed, who was born in Germany and came to the United States in 1939 as a 9-year-old refugee, said in New York yesterday, ''Like many people who left, I buried the knowledge about the Holocaust, and now it's surfacing.''

Some $40 million for the $100 million project has been raised privately by the Campaign to Remember committee, headed by Miles Lerman, a New Jersey businessman and Holocaust survivor. Construction will start in 1987.

Hall of Remembrance

The block-long building, between 14th and 15th streets southeast of the Washington Monument, is to be completed by 1989 and will include a 50,000-square-foot museum, a Hall of Remembrance, a library, archive and auditoriums. Mr. Freed, who was the designer of the recently completed Jacob K. Javits Convention Center in New York, will work in association with the Boston firm of Notter, Finegold & Alexander. Their design will supersede a previous one.

Since discussion of the project began last September, Mr. Freed has immersed himself in reading about the Holocaust and last week completed a 10-day trip to Germany and Poland, where he visited concentration camp sites. ''I realized that for me the only way to get closer to the Holocaust was to see its remnants,'' he said. ''It turned out to be true. What I knew I understood intellectually, not emotionally.''

He discovered, for example, that architects, like doctors, had practiced their profession in the concentration camps, creating site plans for the camps, sometimes with what he calls incomprehensible inappropriateness. In one drawing, he saw that the architect had laid out the buildings of a concentration camp in the same way Michelangelo had organized the Campidoglio in Rome.

Architectural plans were officially stamped and approved, as for any other building. ''Everything was done in such an orderly fashion,'' he said. ''Buildings were often laid out like some of the early modernist projects, very functionally. The issue of extermination was reduced to a question of problem solving, like some movie on industrial efficiency gone mad.'' He saw politely worded documents soliciting bids for ovens, some with claims of superiority of their product.

While architects worked mostly on the organization of the camps and the buildings were crudely prefabricated, there were some striking details. In Auschwitz, Dr. Josef Mengele's laboratory had meticulously crafted window panels.

'Notions of Silence and Void'

''We have to sort out what we learned,'' Mr. Freed said. ''One is left with notions of silence and void. But we can't make the building an empty box.''

Mr. Freed says he cannot approach the design of the Holocaust museum with normal architectural assumptions. He has decided, however, that the Holocaust cannot be ''estheticized.'' His design will be outside current architectural dialogues and outside issues of style. ''Architecture is not the central issue,'' he said. ''The issue is how people can be made to understand the Holocaust and keep it from happening again. I sense the building will have to be direct, factual and simple.''

Mr. Freed will not duplicate forms from the camps. ''What you can do is begin to evoke,'' he said. He may use certain construction details - like the brickwork and concrete work in some of the camps.

''The forms will grow out of the subject,'' he said. ''They should be understood by people who know nothing about the Holocaust as well as by survivors.''

Museum Will Be the Core

The core of the building will be the museum, which will document the Holocaust. ''The building won't be a black box furnished with exhibits but will be part of the fabric of the exhibition,'' Mr. Freed said. He said that the path through the story of the Holocaust would involve a descent, possibly on ramps. The path would conclude in a Hall of Remembrance, which should, said the architect, ''make you feel positive - a quiet place for contemplation, lit with overhead sunlight, that will be an affirmation of life.''

Mr. Freed has spoken to survivors, including Elie Wiesel, Nobel laureate and chairman of the United States Holocaust Memorial Council, about the memorial.

''I would like the building to inspire such fear that people would want to turn away, but at the same time it should have a strong power to attract you,'' Mr. Wiesel said. ''And once inside, it should be difficult to leave. Anyone who has entered the building should not leave unchanged.''

GRAPHIC: Photo of James Ingo Freed (Hermine Freed)

3RD STORY of Level 1 printed in FULL format.

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September 17, 1989, Sunday, Late Edition - Final

NAME: I.M. Pei

CATEGORY: Architecture

SECTION: Section 2; Page 38, Column 1; Arts and Leisure Desk

LENGTH: 1786 words

HEADLINE: ARCHITECTURE VIEW;
A Year of Years for the High Priest of Modernism

BYLINE: By Paul Goldberger

BODY:

In April, it was the glass pyramid of the Louvre, a structure that has become the virtual symbol of the remaking of Paris. Then just a little more than a week ago in Dallas came the Morton H. Meyerson Symphony Center, the most expensive and elaborate concert hall in a generation, and later this year it will be the new 70-story skyscraper headquarters of the Bank of China, already a landmark on the skyline of Hong Kong - three buildings that have little in common except the fact that each has won headlines around the world, and each is a design of I.M. Pei.

This would appear to be the year of I.M. Pei, the 72-year-old architect who began his career as the in-house designer of a realestate developer, William Zeckendorf Sr., and who now may well be the most famous architect in the world. In the 34 years since he left Zeckendorf to open his own practice, Mr. Pei has not only broken away from the stigma of being a real-estate developer's architect, he has risen above commercial architecture altogether to establish himself as a maker of institutional and civic buildings. Although his firm's bread and butter is still the design of commercial structures, Mr. Pei has positioned himself in the public mind as a creator of monuments - as a maker of art. To many people I.M. Pei has become the pre-eminent designer of modernist monuments of our time.

The completion of the first phases of the Louvre project, which has been in process since 1984, and of the Dallas symphony hall and the Bank of China make this an ideal moment to look at the career of Mr. Pei. So, too, does the decision, made earlier this year and effective from the beginning of this month, to change the name of the Pei firm from I.M. Pei & Partners to Pei Cobb Freed & Partners, reflecting the immense contribution to the Pei oeuvre made by Henry N. Cobb and James Ingo Freed, two partners who have long designed buildings on their own under the Pei name. The significant contribution of Mr. Cobb, whose buildings include the John Hancock Tower in Boston, and of Mr. Freed, whose work includes the Jacob K. Javits Convention Center in New York, has never been a secret within the architecture profession, but there was long a public perception that they were merely high-level functionaries of Mr. Pei. Now for the first time, the names on the door reflect the realities within this notable architectural office.

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BERNICE JOHNSON REAGON

For nearly 35 years, Bernice Johnson Reagon has helped preserve, celebrate and illuminate the rich heritage of African American music in a variety of ways: as a civil rights activist, as a singer-composer, as a historian and as a museum curator. Since 1993 she has been Distinguished Professor of History at American University in Washington, D.C. Her multiple careers are linked by an unswerving dedication to recovering, recording and interpreting African American vocal music for the appreciation of all Americans.

With an array of original compositions, performances, recordings, and radio and film productions to her credit, her latest contribution to public understanding of African American music is the 26-part radio documentary "Wade in the Water: African American Sacred Music Traditions," which aired beginning in January 1994 on National Public Radio stations nationwide. Covering 200 years of spirituals, hymns and gospel songs, the project involved unearthing rare archival audio material and conducting more than 250 hours of interviews with some of the nation's greatest African American singers, young and old. Professor Reagon conceived, narrated and guided the project, using her 1989 MacArthur Fellowship, awarded for outstanding achievement in African American culture and history, to research and produce the series.

Professor Reagon is perhaps best known as the guiding spirit and resonant alto voice of Sweet Honey in the Rock, the famous black female *a capella* quintet that she founded in 1973. Singing an eclectic repertoire of gospel, jazz, folk and rhythm-and-blues, the group captures the rhythms and harmonies of age-old vocal music transformed by its passage from Africa, South America and the Caribbean to the United States. The group has produced 10 albums to date and has carried its message of freedom from racism, sexism and political oppression on tours throughout the nation and the world.

Paralleling her career in music has been her scholarly career in research and museum programming at the Smithsonian Institution. From 1974 to 1976 Professor Reagon was a folklorist in the African Diaspora Program of the Smithsonian's Festival of American Folklife. From 1976 to 1988 she was program director and cultural historian for the Program in Black American Culture at the Smithsonian's National Museum of American History. And from 1988 to 1993 she served as curator for the Division of Community Life also at the National Museum of American History.

Author of numerous books and articles, most recently she is editor and contributing author for "We Who Believe in Freedom–Sweet Honey in the Rock: Still on the Journey" (1993) and "We'll Understand It Better By and By: Pioneering African American Gospel Composers" (1992).

Having enrolled at Georgia's Albany State College in 1959 to study music, Reagon was suspended in 1961 for participating in civil rights demonstrations. She then helped form the Freedom Singers, an arm of the Student Nonviolent Coordinating Committee, traveling the country to raise money for the civil rights movement, researching folklore and organizing community-based cultural events. She eventually returned to college, receiving a B.A. in history from Spelman College in 1970 and a Ph.D. in history from Howard University in 1975.

Born in Albany, Ga., in 1942, Professor Reagon currently resides in Washington, D.C. She has two grown children.

# # # #

Bernice Johnson Reagon is perhaps best known as the guiding spirit and resonant alto voice of "Sweet Honey in the Rock," the famous a capella quintet she founded in 1973. Singing an eclectic blend of gospel, jazz, folk, and rhythm and blues, the group has carried its message of world peace, women's rights and racial harmony on tours throughout the nation and the world. If that was all she did, Professor Reagon would be worthy of this award. But, her creative energy is truly unlimited.

For nearly 35 years, she has helped preserve, celebrate and illuminate the rich heritage of African American music as a civil rights activist, as a singer-composer, as an author, as a historian, and as a museum curator. Since 1993 she has been Distinguished Professor of History at American University here in Washington. Her latest contribution to public understanding of African American music is the 26-part radio documentary, "Wade in the Water: African American Sacred Music Traditions," which aired beginning in 1994 on National Public Radio stations nationwide. She is a messenger of peace, and I am deeply honored that she is here with us today.

As a fellow southerner, I am especially pleased to honor William Ferris, who has probably done more than anyone to bring national recognition and understanding to the field of southern studies. Since 1979, he has directed the Center for the Study of Southern Culture at Ole Miss, where he has built the southern studies curriculum into the most extensive in the nation. He was a consultant to two movies: "The Color Purple" and "Crossroads," which was about blues music. And for nearly a decade, until 1994, he hosted "Highway 61," a weekly blues music program that airs on Mississippi Public Radio. His scholarship covers the fields of folklore, American literature, music and photography. He is the recipient of numerous fellowships and honors and in 1986 he was made a chevalier in the order of arts and letters by the French government. I want to thank him for sharing the culture and music of the South with all Americans.

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American

For nearly four decades, Arthur Mitchell has been a pivotal figure in dance. A protege of the great George Balanchine, he was the first African American dancer to become a principal artist in the New York City Ballet. After leaving the Company in 1966, he went on to a career on Broadway and as an artistic director. But, always there was the call of home -- Harlem. Following the death of Martin Luther King in 1969, Arthur Mitchell realized a dream by returning to Harlem as the founder of the Dance Theater of Harlem, which is now recognized as one of the world's premier dance troupes. His dedication to young people and to dance are legendary, and we are honored by his presence here today.

WILLIAM R. FERRIS

William Ferris, an anthropology professor at the University of Mississippi in Oxford, is a prominent scholar of the American South who has brought national recognition and understanding to the field of southern studies. He was a consultant to the 1985 movies "The Color Purple" and "Crossroads," the latter about blues music, and for nearly a decade until 1994 he hosted "Highway 61," a weekly blues music program that airs on Mississippi Public Radio.

Since 1979 he has directed the Center for the Study of Southern Culture at Ole Miss, where he has not only built the southern studies curriculum into the most extensive in the nation but also used the center as a launching pad for nationally known public programs and publications on all things southern.

Under Dr. Ferris's leadership, the center has gained national and international recognition for the range and depth of its research projects, which illuminate southern culture by tracing the interrelations of popular, folk, historical and literary subjects. This interdisciplinary approach has become the model for similar culture-studies centers in other regions of the country. In 1993 the center was named a nongovernmental organization affiliated with the United Nations.

Among the annual cultural programs that Dr. Ferris has helped nurture at the center are the Oxford Conference for the Book and the Faulkner and Yoknapatawpha Conference. He was a prime mover behind the much publicized first International Conference on Elvis Presley, which took place at the Center for the Study of Southern Culture in August 1995. The center also sponsors seminars for teachers, educational tours of the South, traveling exhibitions and musical performances. Holder of the world's largest blues archives, the center reaches wide audiences with its two magazines "Living Blues" and "Reckon," and research conducted there has resulted in a wide range of audio recordings, films and videos, and scholarly papers and books.

High on Dr. Ferris's list of accomplishments is his creation of the best-selling "Encyclopedia of Southern Culture" (1989), which he coedited. Containing entries on every aspect of southern culture, the encyclopedia was a huge popular success, selling more than 100,000 copies, and is widely recognized as a major intellectual tool linking popular, folk and academic cultures. The volume was nominated for a Pulitzer Prize. In Russia, eastern Europe and Australia it has been used as a model for understanding cultural and social diversity, and at Moscow's Gorky Institute of World Literature it is being translated into Russian.

Recipient of many fellowships and honors, including the American Library Association's Dartmouth Medal and the Mississippi Institute of Arts and Letters Award, Dr. Ferris was made a chevalier in the order of arts and letters by the French government in 1986.

His scholarship covers the fields of folklore, American literature, music and photography. Among his books are "Ray Lum: Mule Trader and Storyteller" (1992), "Local Color" (1982), "Images of the South: Visits with Eudora Welty and Walker Evans" (1978) and "Blues from the Delta" (1970). His films include "Mississippi Blues" (1983), which was featured at the Cannes Film Festival. Among his sound recordings are "Highway 61 Blues: James 'Son' Thomas" (1983), "Bothered All the Time" (1983), "Genesis: The Beginnings of Rock" (1974) and "Blues from the Delta" (1970).

Before coming to the Center for the Study of Southern Culture, Dr. Ferris was a professor at Yale University (1972-79) and at Jackson State University in Mississippi (1970-72). He has M.A. and Ph.D. degrees in folklore from the University of Pennsylvania, an M.A. in English literature from Northwestern University and a B.A. from Davidson College.

Born in Vicksburg, Miss., in 1942, Dr. Ferris now resides in Oxford, Miss., with his wife. They have one daughter.

# # # #

IRIS and B. GERALD CANTOR are in the forefront of patrons associated with the arts in America. Their various gifts are among the most comprehensive this country has known in terms of dollars, scope, and sheer variety.

Born in New York City and educated at New York University during the Depression, Cantor became a successful financial executive and has head of his own firm, Cantor, Fitzgerald, since 1945. Married to the former Iris Bazel in 1977, Cantor and his wife have assembled the largest collection of the works of Auguste Rodin in the world--over 730 large and small-scale sculptures, prints, drawings, photographs, and Rodin memorabilia. Even more impressive than the size and range of that collection, is the extent that the Cantors have shared its wealth: gifts of some 430 works of art to over 70 American institutions, including 33 Rodin sculptures to the Metropolitan Museum of Art in New York, 60 sculptures to the Brooklyn Museum, 51 sculptures to the Los Angeles County Museum of Art, 10 bronze studies to the Museum of Modern Art in New York, and 187 sculptures to Stanford University Museum and Art Gallery (where, in 1969, Cantor established the Rodin Research Fund).

Equally impressive are the multi-million dollar grants that the Cantors have made to art institutions throughout the country. These include: the Metropolitan Museum of Art ($13.5 million since 1986 for exhibition halls, a roof garden, and a gallery of 19th-century sculpture); the Brooklyn Museum ($3.5 million for the Cantor Auditorium in 1991); Stanford University ($10 million for the Cantor Center for the Visual Arts in 1994); and Haverford College ($1 million for the creation of a new art gallery).

The Cantors have also underwritten exhibitions from institutions such as the Metropolitan Museum and the National Gallery, to such mid-sized institutions as the Arkansas Arts Center, to countless small colleges and university museums, in their efforts to bring the beauty of art to as many Americans as possible.

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2ND STORY of Level 1 printed in FULL format.

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May 4, 1989, Thursday, Late City Final Edition

NAME: Iris Cantor; B. Gerald Cantor

CATEGORY: Philanthropy

SECTION: Section B; Page 6, Column 3; Metropolitan Desk

LENGTH: 597 words

HEADLINE: A 'Love Affair' With Rodin That's Worth Celebrating

BYLINE: By GEORGIA DULLEA

BODY:

In the rotunda of the Brooklyn Museum known as the Iris and B. Gerald Cantor Gallery, a black-tie crowd of 900 was drinking champagne last night and playing ring around the Rodins. Mr. and Mrs. Cantor gave the museum 58 Rodin sculptures a couple of years ago plus a place to display them, which was reason enough to honor the couple at the 32d annual museum ball.

Other reasons (millions of them) were to emerge before the ball was over, but talk during the reception was of past gifts and present company and the punctuality of the 80 cherry trees blooming outside.

''The ball is always before or after the cherry blossoms,'' Richard Fazzini, a curator, said. ''This year the timing is perfect.''

Calls of ''you made it across the river,'' greeted a small and eclectic contingent from Manhattan, among them Tony Randall, Sisi Cahan and Dr. Thomas Fahey of New York Hospital-Cornell Medical Center, another of the Cantors' charities.

Mayor Edward I. Koch was talking about Rodin's ''The Three Shades,'' which he said are naked and wonderful.'' The Cantors have lent the sculpture to Gracie Mansion, and the Mayor has renamed it ''The Three Deputy Mayors.''

Not Just Check Writers

Over by Rodin's ''Pierre de Wiessant,'' the Cantors were shaking hands with the Brooklyn District Attorney, Elizabeth Holtzman, in a slinky black dress. Mrs. Cantor, in a Galanos dress and coat printed with purple peonies, wore diamonds that outshone the flashbulbs.

The Cantors are hardly a one-museum family. Bronx-born Mr. Cantor, who once sold hot dogs at Yankee Stadium, sits on the board of the Metropolitan Museum of Art. Mrs. Cantor grew up three blocks from the Brooklyn Museum, where she is now a trustee. Nor are they merely check writers.

''Listen,'' Mrs. Cantor said, ''if you have the money, you can always write a check. That does nothing for my psyche.''

Mr. Cantor nodded, saying, ''We get a kick out of getting involved.''

The 72-year-old financier has been involved with Rodin since 1945, when he first saw the 19th-century French sculptor's ''The Hand of God.'' He went on to amass the world's largest private Rodin collection - more than 700 works from miniature to monumental.

'Magnificent Obsession'

Asked if she shared what her husband calls his ''magnificent obsession,'' Mrs. Cantor said, ''I couldn't live with Bernie and not love Rodin.''

Between 1981 and 1984, part of the collection was on view in a private museum next to the offices of Mr. Cantor, chairman of the holding company of Cantor Fitzgerald Inc., on the 105th floor of the World Trade Center. ''We made the Guinness Book of World Records,'' Mr. Cantor recalled. ''World's highest museum.'' Since then, the Cantors have given millions of dollars and most of the collection to museums. Sometimes they wander unannounced in sculpture gardens bearing their names and overhear visitors talking of Rodin. And Mr. Cantor smiles to himself because ''nobody knows who I am.''

Anonymity was not their lot last night in the Iris and B. Gerald Cantor Gallery. From there the party moved down to the Beaux Arts Court for dinner and dancing, after which the museum's director, Robert Buck, presented bronze medals to the Cantors. Mr. Cantor thanked him and said, ''Iris and I have something special to tell you,'' and relinquished the podium to ''the spokesperson in the family.''

Mrs. Cantor spoke of her own ''love affair'' with the museum and her husband's ''love affair with the art of Rodin.'' Then, to wild applause, she announced a gift of $3.5 million for a new auditorium at the museum.

GRAPHIC: Photo of Iris and B. Gerald Cantor with Mr. Cantor's mother, Rose, at party last night in the rotunda of the Brooklyn Museum. (NYT/Bill Cunningham)

LANGUAGE: ENGLISH

OSSIE DAVIS and RUBY DEE are one of the most respected and beloved husband-and-wife dramatic teams America has ever known.

Davis, who was born in Cogdell, Georgia, attended Howard and Columbia universities and studied acting with the Rose McClendon Players in Harlem in the early 1940s. Following an army stint in World War II, during which he managed to write and produce shows for the troops, Davis made his Broadway debut in 1946 in *Jeb Turner.* That play lasted only nine performances, but it was not without long-term implications for the young actor. Another member of the cast was Ruby Dee, whom Davis married two years later.

Ruby Dee was born in Cleveland, graduated from Hunter College in 1945, and later turned fulltime to acting. Even before her graduation, Dee had made her theater debut (*South Pacific* in 1943), studying at Harlem's American Negro Theatre.

Both actors entered the field at a time when African Americans were rarely employed in Hollywood, and when the theater, according to Davis, offered little "for us except to carry silver trays." But the pair persisted in their craft, and went on to achieve great success, separately and together, on stage and on screen. Dee's stage credits include *A Raisin in the Sun*, *Purlie Victorious*, and *The Taming of the Shrew* and on television; *The Jackie Robinson Story*, *St. Louis Blues*, and *The Balcony* in Hollywood; and "Wedding Band," "I Know Why the Caged Bird Sings," and "Long Day's Journey into Night." Davis has been no less prolific, with an active career that also includes writing (*Purlie Victorious*) and directing (*Cotton Comes to Harlem*) in addition to a long list of acting roles. The husband and wife team also co-hosted the PBS series, "With Ossie and Ruby."

Widely acclaimed for their work in both acting and civil rights, Davis and Dee have been honored by such organizations as the New York Urban League, the American Library Association, NAACP, Operation PUSH, and the Jane Addams Peace Association.

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6TH STORY of Level 1 printed in FULL format.

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April 20, 1995, Thursday, Late Edition - Final

SECTION: Section C; Page 1; Column 4; Home Desk

LENGTH: 1360 words

HEADLINE: AT HOME WITH: Ossie Davis and Ruby Dee;
Art and Politics: Keeping It All Fresh

BYLINE: By FELICIA R. LEE

BODY:

RUBY DEE had started to yawn when the telephone rang the other night in the Westchester County home she shares with her husband, Ossie Davis. It was one of their three children, instructing Ms. Dee to watch herself on television.

Ms. Dee dutifully clicked on the tube, and there she was, narrating a special on the life of Edgar Allen Poe in her voice of smoke and silk. The word "literary" rolled off her tongue, conjuring images of art with a capital A -- a tad exaggerated, a little campy.

"Oh really, Ruby," Mr. Davis joked at her pronunciation, his own voice a bottomless bass. Ms. Dee giggled good-naturedly.

After 46 years of marriage and more than three decades as established stars, Ms. Dee and Mr. Davis remain without peer in an industry not known for nurturing black people, older people or long marriages. Mr. Davis is 77, and although Ms. Dee adamantly refuses to take a number ("not as old as God," she said coyly), an educated guess has her pushing 70.

Curled up on their living room sofa together after a long day of rehearsals for their new show, "Two Hah Hahs and a Homeboy," they did what they like to do on quiet evenings at home: talk.

He speaks deliberately. She is emotional and elliptical, gurgling with opinion, a diva with a homegirl edge.

She tells the photographer, "Don't take these chins of mine." Her husband quietly ambles up the stairs to shave and change shirts. She is elfin, delicate and honey colored. He is a tall, big, dark-chocolate man. They are unlined, unbowed, upbeat.

At this point in their lives, after friendships with Martin Luther King Jr. and Malcolm X (Mr. Davis presented his eulogy), after protest marches and award-winning performances, they say their approach to art and social struggle remains the same.

Over the years, Mr. Davis and Ms. Dee have been on perpetual call for benefits and rallies for organizations like the N.A.A.C.P., the Urban League and AIDS groups like Housing Works. Many of their numerous television appearances and productions have focused on human rights struggles. Through their company, Emmalyn Enterprises, for example, they produced the 1986 PBS special "Martin

Luther King: The Dream and the Drum."

The couple say they have managed to remain fresh by working with younger artists, doing their own projects and finding work that puts them in the limelight as mature performers. They were introduced to a new generation of movie-goers in the Spike Lee films "Do the Right Thing" (1989) and "Jungle Fever" (1991).

Their current show, "Two Hah Hahs and a Homeboy," a two-act dramatic piece compiled by Ms. Dee, opens Saturday at the Crossroads Theater in New Brunswick, N.J. It stars Ms. Dee and Mr. Davis and features the music of their son, Guy Davis. It pays homage to Zora Neale Hurston, the Harlem Renaissance writer, and includes a piece about Guy's first haircut and Ossie Davis's version of the biblical tale of Joshua.

Ms. Dee gave the drama its name and said that she and Mr. Davis each represented a "Hah." They saw it as a way to use humor to deal with the social dissonance of middle-class blacks, whose upwardly mobility is slowed by discrimination.

"We had been talking for a long time about this revue we wanted to do of black America," Ms. Dee said. "It's this box you go in where you hear the histories and the stories and the jokes. Then you can come out and put on your suit and tie and get your briefcase and go on about your business, refreshed for the year."

"Why don't we build a place somewhere, Ruby?" Mr. Davis said, alluding to the need to find a respite.

"It's buying the myth of integration," Ms. Dee continued, ignoring him for the moment. " 'Oh, I'm not a black author, I'm just an author.' If you don't consider race, well, race won't consider you. But you realize you're black. It happens to us. It's like puberty."

Mr. Davis said: "What is being done in 'Two Hah Hahs' is our effort to reinstitute, to put the folk tales back in their place and update their content. Zora Neale Hurston insisted that if black folks lost their folk tales, they'd lose their identity."

If "Two Hah Hahs" reflects the couple's social commitment, their home, with its African art, grand piano and casually strewn pillows, mirrors their unaffected elegance. The sprawling living room is decorated in soothing tan and beige and punctuated with thriving plants. Ms. Dee and Mr. Davis have lived in the four-story house for 32 years. Because they spend so much time working or at various political and social functions, home is a refuge and a treat.

She was born in Cleveland and grew up in Harlem, and he's from Waycross, Ga. They met during rehearsals for the 1946 Broadway play "Jeb."

Mr. Davis starred in such Broadway plays as "The Green Pastures" (1951), "A Raisin in the Sun" (1959), "I'm Not Rappaport" (1986), "Anna Lucasta" (1988) and his own satirical farce, "Purlie Victorious" (1961). He has directed several films, including "Cotton Comes to Harlem" (1970), "Black Girl" (1972) and "Gordon's War" (1973).

Ms. Dee's stage credits include roles in "A Raisin in the Sun" (she later reprised her role as Ruth in the 1961 film), "Purlie Victorious" and "Anna Lucasta." She won an Obie Award in 1971 for "Boesman and Lena" and the Drama Desk Award for the play "Wedding Band" in 1972.

Even with a visitor present, they tend to talk to each other, interrupting with ease or offering commentary on what the other has to say, the equivalent of verbal love bites.

"He casts well," Mr. Davis said of Spike Lee, having appeared in three of the director's films.

"He casts well," Ms. Dee said with a smirk. "Did you get that?"

Both said they grew up believing that any individual achievement or failure reflected on "the race" and that it was imperative to do whatever you could to make things better. They said the goals were clearer and in some ways easier then: voting rights, access to public accommodations, desegregated schools.

"He thinks, and we both think, too, that questions about the economy and the social order is really . . . ," she said, her words coming too fast. "We need to write much more about how those things affect what we see. You cannot talk about the family, for example, without looking at our total economic structure."

Ms. Dee and Mr. Davis say they share the same goals and have the same political sensibilities, which has made them friends.

"We've never had an ideological difference that I know of, and we've gone through some tough situations," Mr. Davis said. "Malcolm X has sat in this house, and Robeson has sat in this house, and Huey Newton, and they were dangerous people."

They worry that the souls of black folks are being sullied by the commercial images of themselves as amoral losers, nasty comics and criminals.

"Ruby was talking to me the other day about the ideas, the images we give our children," Mr. Davis said. "The images our children know come from television and radio, and so the merchants tell us who we are, rather than Mom and Dad.

"We've sort of discarded our sense of history and culture all around. And our young people, black, white and otherwise, suffer from the fact that we no longer have a respectful relationship with our past."

"For one thing, we allow ourselves to accept whatever comes," Ms. Dee said. "We're forgetting how to fight, we're forgetting how to protest."

When their own two daughters, Nora and Hasna, and son were young, they tagged along on protest marches. They were considered exotic among the neighborhood children since their parents did not allow a television in their home; to them, television represented an industry that refused to hire black people in significant numbers or in anything other than stereotypical roles.

It would be a mistake, though, to think that Ruby Dee and Ossie Davis are weighed down with the burdens of human rights and artistic integrity. There is about them the sheer giddiness of survivors and the dignity of winners.

BOOKS:
"My One Good Nerve"
Dee, Ruby
Third World Press
compilation of short stories, humor and poetry

"Glowchild"
Dee, Ruby
1972
book of poetry

"Two Ways to Count to Ten"
Dee, Ruby
won the Literary Guild Award 1988; collection of African folk tales

"The Tower to Heaven"
collection of African folk tales

NOTES:
Ruby Dee has been Emmy nominated for the "Express Stop From Lenox Avenue" episode on "The Nurses" (best single performance by leading actress; 1963/64), for "Roots: The Next Generation" (best supporting actress in limited series or special; 1978/79), for "Gore Vidal's Lincoln" (best supporting actress in a mini-series or special; 1987/88), and for the "Skylark" episode on "China Beach" (outstanding guest actress in a drama series; 1989/90).
A member of the NAACP.
Received a honorary Doctor of Fine Arts degree from Fairfield University, honorary doctorate from Iona College and Virginia State University.
She is a member of the CORE.
Member of the coordinating committee, Students For Non-Violence.
She received (with husband) Frederick Douglass Award from NYC's Urban League for "bringing a sense of fervor and pride to countless millions" in 1970.
Given the Martin Luther King, Jr. Award from Operation Push (1972).

BIO:
Esteemed stage, film and TV actress whose petite stature and gentle and genteel manner often mask her characters' inner strength and determination. Dee came out of the famed American Negro Theatre in Harlem with such colleagues as Sidney Poitier and Harry Belafonte with whom she has often worked. She first appeared with future husband and frequent co-star Ossie Davis (they married in 1948) in the Broadway production "Jeb" (1946) and subsequently won acclaim on Broadway as Ruth Younger, the quiet, supportive wife in Lorraine Hansberry's ground-breaking family drama "A Raisin in the Sun" (1959; and recreated the role in the 1961 film).

Since 1950 when Dee portrayed Rachel Robinson in "The Jackie Robinson Story", she has usually been typecast in supportive wife roles, frequently opposite her husband. She co-scripted "Uptight" (1968), Jules Dassin's remake of "The Informer" updated to a black milieu and played a spirited frontier woman in Sidney Poitier's "Buck and the Preacher" (1972). Dee may be best know to younger filmgoers goers for her work with director Spike Lee, turning in two very different yet equally riveting performances: Mother Sister, the prickly, stern neighborhood watchdog in "Do the Right Thing" (1989) and the soft-hearted mother of two very different sons--one a successful architect, the other a strung out junkie--in "Jungle Fever" (1991). She was cast as Mother Abagail in the

miniseries "Stephen King's The Stand" (1994), a character symbolizing the force for good in this comic book parable about the end of the world. Heavily made up, she gave dignity to a role that could have easily slipped into caricature.

A published novelist, poet and columnist for the "Amsterdam News," Dee, and Ossie Davis, have been longtime activists in the civil rights movement and the couple was honored in 1970 with the Frederick Douglass Award from New York's Urban League.

LANGUAGE: ENGLISH

LAST-UPDATE: July 25, 1995

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Celebrity Bios

LENGTH: 698 words

NAME: Davis, Ossie

OCCUPATION: actor; also director, screenwriter, playwright

BORN:
Cogdell, GA
December 18, 1917

FORM/ALT-OCCUP:
producer; author; stage manager; janitor; stock clerk; garment center handcart pusher

EDUCATION:
Howard University
Washington DC
1935-38
dropped out after third year

studied acting in New York with Rose McClendon Players

studied under Paul Mann and Lloyd Richards

MILESTONES:
Set out on foot from Waycross GA for Washington DC to attend Howard University

Joined the Rose McClendon Players in Harlem NYC; remained for three years

1941: Professional acting debut, in "Joy Exceeding Glory" with the Rose McClendon Players

1942: Served in the US military

1946: Broadway acting debut as title character in "Jeb"; first collaboration with actress Ruby Dee, whom he married two years later

Toured with Dee in a production of "Anna Lucasta"

1950: Film acting debut in "No Way Out"

1951: TV acting debut, "Green Pastures", on "Showtime U.S.A."

1955: Served as stage manager for the City Center production of "The World of Sholom Aleichem"

1961: Replaced Sidney Poitier in Broadway production of "A Raisin in the Sun"

1961: Wrote and starred in Broadway play, "Purlie Victorious"; later adapted into the musical "Purlie" (1970)

1963: Screenwriting debut (also from play; actor), "Gone Are the Days,"

BIO:
Tall, dignified veteran character player of the American stage and screen with a career spanning nearly half a century. With his wife and frequent collaborator, actor Ruby Dee, Davis was a staple of Black theater. Both are longstanding political activists who were highly visible during the height of the civil rights movement and continue to speak out at rallies for progressive and humanitarian causes. Davis delivered the moving eulogy at the funeral of slain civil rights leader Malcolm X (which he repeated for the extended coda to Spike Lee's 1992 biopic). As a playwright, screenwriter, director, producer, and actor, Davis has often been associated with works that celebrate and inculcate the lessons of Black history in the US. He remains an inspirational and iconic presence in contemporary African-American culture.

The young Davis set out on foot from Waycross GA to Washington DC to attend Howard University. He left before graduation and moved to New York, where he joined Harlem's Rose McClendon Players and studied acting under Lloyd Richards. After a stint in the Army during WWII, Davis made his Broadway debut in 1946, playing the title role of "Jeb". This also marked his first collaboration with Ruby Dee, who was also in the cast. The pair went on to tour together in a production of "Anna Lucasta" and married in 1948. Davis amassed numerous roles on Broadway including the lead in "A Raisin in the Sun" (succeeding Sidney Poitier). In 1961 he wrote and starred in the Broadway hit, "Purlie Victorious", an irreverent send-up of racism in the Old South, which he then adapted for the screen as "Gone Are the Days" (1963). He also wrote the book for "Purlie", the well-received 1970 Broadway musical version.

Davis debuted in features (along with Poitier) with "No Way Out" (1950), a powerful tale of racial hatred directed by Joseph L. Mankiewicz. Subsequent film credits included "The Cardinal" (1963), "The Hill" (1965), and "The Scalphunters" (1968). Davis made a memorable feature debut as a writer-director in 1970 with a jaunty adaptation of Chester Himes's colorful novel, "Cotton Comes to Harlem", and subsequently directed "Kongi's Harvest" (1971), "Black Girl" (1972), "Gordon's War" (1973) and "Countdown at Kusini" (1976). He has since become a fixture in the films of Spike Lee, playing the enthusiuastic football coach in "School Daze" (1988), the wise neighborhood drunk in "Do the Right Thing" (1989) and the righteously intolerant minister father of Wesley Snipes in "Jungle Fever" (1991).

Davis has been a frequent presence on TV since his 1951 debut in a televised production of "Green Pastures". He and Dee have also hosted a radio and TV series. Davis produced the latter, "Ossie and Ruby" (PBS, 1987), a dramatic anthology series on which he often served as a director, writer, and actor. Davis has appeared in numerous TV-movies and several high-minded miniseries including "Roots: The Next Generations" (ABC, 1979) and "King" (NBC, 1978), delivering an acclaimed performance as Martin Luther King Sr. in the latter. More recently Davis has lent his considerable air of dignity and wry, bemused stability to the small-town hijinks of the popular sitcom "Evening Shade" (CBS, 1990-94). He performed similar duties playing a heroic judge during the post-apocalyptic goings-on of "Stephen King's The Stand" (ABC, 1994). Davis's recent film credits are not limited to "Spike Lee Joints". The septuagenarian supporting player was far more dapper than the two top-billed "Grumpy Old Men" (1993) and he again presided as a jurist in "The Client" (1994).

LANGUAGE: ENGLISH

THE WHITE HOUSE

Office of the Press Secretary

Embargoed For Release: October 2, 1995
12:00 am EDT

THE PRESIDENT AND FIRST LADY HONOR ARTISTS AND SCHOLARS AT WHITE HOUSE

The President and First Lady will honor 17 distinguished American artists and humanists and one arts education organization for their outstanding contributions to the nation's cultural life at White House ceremonies on Thursday, October 5.

Honorees are the 13 recipients of the 1995 National Medal of the Arts, selected by the President in collaboration with the National Endowment for the Arts, and the five recipients of the 1995 Charles Frankel Prize in the Humanities, chosen by the National Endowment for the Humanities.

"The stellar list of honorees includes some of the brightest beacons in American arts and culture," the President observed. "These are the people who lift our spirits and illuminate our lives, and it is entirely fitting that we honor them today."

The First Lady said, "We are delighted to pay tribute today to these extraordinary individuals, who have contributed so much to American life."

The President has proclaimed October as National Arts and Humanities Month. The White House awards ceremony headlines the events marking this celebration.

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through their artistic achievement or exceptional work on behalf of the arts. The Frankel Prize honors Americans who have had outstanding success in bringing the insights of the humanities to wide public audiences.

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Named by President Clinton as 1995 National Medal of Arts recipients are:

Licia Albanese, opera singer, New York, New York
Gwendolyn Brooks, poet, Chicago, Illinois
Gerald and Iris Cantor, patrons Beverly Hills, California
Ossie Davis and Ruby Dee, actors, New Rochelle, New York
David Diamond, composer, Rochester, New York
James Ingo Freed, architect, New York, New York
Bob Hope, entertainer, North Hollywood, California
Roy Lichtenstein, painter and sculptor, New York, New York
Arthur Mitchell, dancer and choreographer, New York, New York
William S. Monroe, bluegrass musician, Goodlettsville, Tennessee
Urban Gateways, arts education organization, Chicago, Illinois

Winners of the 1995 Charles Frankel Prize for their work in the humanities are:

William R. Ferris, scholar and director of the Center for the Study of Southern Culture, Oxford, Mississippi
Charles Kuralt, CBS correspondent and author, New York, New York
David Macaulay, author and illustrator, Warren, Rhode Island
David McCullough, Pulitzer Prize-winning author and historian, West Tisbury, Massachusetts
Bernice Johnson Reagon, performer, museum curator and historian, Washington, D.C.

The Presidential awards presentation will take place on Thursday, October 5, at 12:00 p.m., on the White House South Lawn. An official dinner honoring the recipients will be held that evening.

The White House ceremonies mark the 11th annual presentation of the National Medal of the Arts, which, unlike other arts awards, is not limited to a single field or area of artistic endeavor. The award honors "individuals who in the President's judgment 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."

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Nominations for the National Medal of Arts are sought annually by the National Endowment for the Arts and reviewed by the agency's National Council on the Arts. Recommendations are then forwarded to the President for his selection. Winners receive a gold-covered sterling silver medal designed by sculptor Robert Graham of Los Angeles.

The National Endowment for the Humanities' Charles Frankel Prize, now in its seventh year, annually honors distinguished citizens who through their scholarship, writing, academic and/or philanthropic leadership have enriched the nation. The Prize commemorates the late Charles Frankel, an eminent professor of philosophy at Columbia University, and assistant secretary of state for educational and cultural affairs. Frankel was also the first director of the National Humanities Center in North Carolina and his life and work exemplify the integration of scholarship and public service.

The Frankel Prize recipients were selected by Humanities Chairman Sheldon Hackney from recommendations made by the National Council on the Humanities. The winners receive a lucite trophy crafted by artist Jeffrey Bigelow of Washington, D.C.

In the proclamation declaring October National Arts and Humanities Month, the President said, "America has flourished for over 200 years because of our willingness to cultivate the human spirit. In these challenging times, when some are questioning the value of public support for the arts and humanities, we must remember that these pursuits are not a luxury that we can live without -- they are a vital part of our national character, the motivating force that makes us who we are."

Attached: Biographies of the 1995 National Medal of Arts Winners and the 1995 Charles Frankel Prize Recipients

Contacts: **Cherie Simon, National Endowment for the Arts, 202/682-5570**
Gary Krull, National Endowment for the Humanities, 202/606-8446

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LICIA ALBANESE is a world-renowned soprano, who thrilled audiences of the Metropolitan Opera for more than a quarter of a century.

Albanese was born in Bari, Italy, and at the age of 22 won the first Italian government-sponsored vocal competition over 300 other entrants. Her professional debut was in 1934 at the Teatro Lirico in Milan, as a last-minute replacement in the lead role in *Madame Butterfly*. So successful was the young soprano that she made her official debut, in the same role, at Parma the following year, launching a career that would span four decades.

Albanese came to the United States in 1939, and made her American debut at the Metropolitan Opera on February 9, 1940, once again in the role of Cio-Cio-San. From that moment until her final performance with the Met on April 16, 1966, a special rapport existed between the singer and the opera audience. Although remembered most vividly for her leading roles in a number of Puccini's operas, she proved no less memorable as Marguerite in *Faust*, Violetta in *La Traviata*, and Desdemona in *Otello*. Coming out of retirement briefly in 1985 and 1987, Albanese appeared in the New York and Houston revivals of Soundheim's *Follies*.

Among her many distinguished awards are the Order of Merit in Italy and the Lady Grand Cross of the Equestrian Order of the Holy Sepulchre, bestowed by Pope Pius XII.

Through the Puccini Foundation, which she established with her late husband, businessman Joseph Gimma, Albanese has worked tirelessly on behalf of opera and its survival as an art form in the United States.

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GWENDOLYN BROOKS has enriched American culture with her poetry for over 40 years.

Born in Topeka, Kansas, and raised in Chicago, Brooks' first job was as publicity director for the NAACP Youth Council in Chicago in the 1930s. She subsequently taught at Northeastern Illinois State College, also in Chicago, the first of her many teaching posts. But she remained a poet, from crafting rhymes as a child, to her first collection of poems, *A Street in Bronzeville*, which was published to acclaim in 1945. The following year she received a Guggenheim Fellowship and an American Academy of Arts and Letters grant, and in 1950, after the publication of her second collection of poems, *Annie Allen*, in 1949, she received a Pulitzer Prize.

Brooks career as a writer and an educator includes over 30 publications by Brooks herself, and no less than four full-length studies of her life and work by other scholars. Brooks credits the Second Black Writers' Conference at Fisk University in 1967 as a turning point in her career, investing her writing with new energy and a new vision for the future of African-Americans.

The recipient of more than 50 honorary degrees from American universities, Brooks has also received numerous awards and prizes, including a Black Academy Award in 1971, the Shelley Memorial Award in 1976, the Frost Medal and New York Public Library Award in 1988, a National Endowment for the Arts Lifetime Achievement Award in 1989, and a National Book Foundation Medal in 1994. Since 1968 she has been the Poet Laureate of Illinois (succeeding Carl Sandburg), and in 1985 she became the 29th and final Consultant in Poetry to the Library of Congress.

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IRIS and B. GERALD CANTOR are in the forefront of patrons associated with the arts in America. Their various gifts are among the most comprehensive this country has known in terms of dollars, scope, and sheer variety.

Born in New York City and educated at New York University during the Depression, Cantor became a successful financial executive and has head of his own firm, Cantor, Fitzgerald, since 1945. Married to the former Iris Bazel in 1977, Cantor and his wife have assembled the largest collection of the works of Auguste Rodin in the world--over 730 large and small-scale sculptures, prints, drawings, photographs, and Rodin memorabilia. Even more impressive than the size and range of that collection, is the extent that the Cantors have shared its wealth: gifts of some 430 works of art to over 70 American institutions, including 33 Rodin sculptures to the Metropolitan Museum of Art in New York, 60 sculptures to the Brooklyn Museum, 51 sculptures to the Los Angeles County Museum of Art, 10 bronze studies to the Museum of Modern Art in New York, and 187 sculptures to Stanford University Museum and Art Gallery (where, in 1969, Cantor established the Rodin Research Fund).

Equally impressive are the multi-million dollar grants that the Cantors have made to art institutions throughout the country. These include: the Metropolitan Museum of Art ($13.5 million since 1986 for exhibition halls, a roof garden, and a gallery of 19th-century sculpture); the Brooklyn Museum ($3.5 million for the Cantor Auditorium in 1991); Stanford University ($10 million for the Cantor Center for the Visual Arts in 1994); and Haverford College ($1 million for the creation of a new art gallery).

The Cantors have also underwritten exhibitions from institutions such as the Metropolitan Museum and the National Gallery, to such mid-sized institutions as the Arkansas Arts Center, to countless small colleges and university museums, in their efforts to bring the beauty of art to as many Americans as possible.

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