

Noah -

11/2/98

Here are some quotes.
A few more will be sent
tomorrow.

6 pgs.
total

Lucas

4. Rodin's Carved Sculpture

Daniel Rosenfeld

In the twilight of his career, during his conversations on art with Paul Gsell, Rodin gave a discourse on the science of modeling that bears upon his feeling for sculpture in marble. Standing before an antique marble copy of the *Venus di Medici* that he kept in a corner of his studio for inspiration, in the darkness of late afternoon, Rodin lit a lamp and held it close to the statue, revealing the marble's subtly nuanced surface:

"Is it not marvelous?" he cried. "Confess that you did not expect to discover so much detail! Just look at these numberless undulations of the hollow which unites the body to the thigh. Notice all the voluptuous curvings of the hip. And now, here, the adorable dimples along the loins."

He spoke in a low voice, with the ardor of a devotee, bending before the marble as if he loved it.

"It is truly flesh," he said.

And beaming, he added: "You would think it modelled by kisses and caresses!" Then, suddenly laying his hands on the statue, "You almost expect, when you touch this body, to find it warm!"

This sensuous encounter recalls the myth of Pygmalion, subject of a marble sculpture carved by Rodin at this time (fig. 4.1). Like the mythical sculptor inspired by love for the statue he carved, Rodin, caressing this antique marble, could almost feel "the pulse-beat stirring where he moved his hands," as though the sculpture had just come to life.²

Rodin's comments before this sculpture betray his fondness for the life-like quality of marble. He also intended by this example to show the correctness of his own methods, which he described in his discourse to Gsell:

"Instead of imagining the different parts of a body as surfaces more or less flat, I represented them as projections of interior volumes. I forced myself to express in each swelling of the torso or of the limbs the efflorescence of a muscle or of a bone which lay deep beneath the skin. And so the truth of my figures, instead of being merely superficial, seems to blossom from within to the outside, like life itself."

Rodin's salient contribution to sculpture in his time was to revive the sensation of "life" in an art that had

grown moribund under the influence of a sterile academic ideal. Modeling was the lifeblood of Rodin's art; clay was its marrow. Rodin modeled clay, however, in view of its eventual transformation into plaster, bronze, or marble. Among the various materials of his art, it is clear that Rodin had a decided taste for marble; the catalogue of Rodin's carved sculpture includes no less than 285 individual works covering 173 distinct subjects.³ The sculptor spent large sums of his fortune on the collection of Greek and Roman marble antiquities. It is also clear that Rodin's marble sculpture was essential to the formation of his public reputation as well as his success within the official art establishment. The marble works were not principally the product of Rodin's late years, as is sometimes maintained, but played an important role in his formative years as well as the period of his early maturity. Throughout his career, they were highly visible to the public; they were the object of major commissions; they were not limited to one aspect of his art but encompassed all genres including monuments, life-size groups, nudes, and portraits. Rodin's first successful entry in the Paris salons, the *Man with the Broken Nose* (1875, fig. 4.2), was a marble sculpture derived from a plaster fragment that had been rejected from the salon eleven years earlier. The lesson of this small success was not lost upon Rodin, who continued to exhibit his marble sculpture with great frequency to rather constant critical acclaim. In the official Paris salons alone he exhibited more than twenty-five marble sculptures between 1885 and 1917.⁴

The Nineteenth-Century Taste for Marble

The importance of marble sculpture in the shaping of Rodin's career is suggested by its place in his work of the late 1880s, the period of crystallization for his art and artistic reputation. In 1886, in the first major exhibition of works from *The Gates of Hell* at the Galerie Georges Petit, Rodin exhibited four marbles described by Gustave Geffroy as "esquisses réalisées en marbre" (figs. 4.12

Rodin to His friend + admirer Paul



4.11 *The Kiss* (detail), 1898. Marble. Tate Gallery, London.

modeling combined with an unconventional grouping to convey a range of sentiments, inspired by Baudelaire, whose intensity, passion, and psychological honesty are far removed from the emotional languor of academic sculpture of the time.

With works such as *The Kiss*, Rodin had achieved a redefinition of sculptural beauty and expression. To one critic of the Salon of 1898 the marble *Kiss* could be described as an expression of "la vraie Beauté," and by this quality it was linked to the great sculptural tradition of the past:

Ever since the world was created, true Beauty has never provoked a 'new' thrill. There are no new thrills. From the great *Victory of Samothrace*, to Michelangelo's *Captive*, to Rodin's *Kiss*, the same rhythm gives a soul to all the masterpieces.

Phrases like "la vraie Beauté" and "l'âme" are critical catchwords of nineteenth-century sculpture. Directed toward Rodin's art, however, they implied a separation from "la culte pu de la beauté," an academic tradition that included contemporary sculptors such as Dubois, Chapu, Mercié, Allar, Guillaume, and Barrias.²³ This "cult" was described by Léonce Bénédite, with no malice

intended (for he was the director of the Musée du Luxembourg, and thus the patron of their works), as a "disinterested art, detached from all contingencies of life," and evidence of this can be discerned among the marbles of the Luxembourg (fig. 4.3).²³ For Rodin, as for his advocates, it was not merely detached but rather comatose, an art of "pragmatism and clever mongers," which was limited to "a few borrowed gestures that are repeated and hackneyed by everybody."²⁴ *The Kiss* revealed that beauty and soul need not preclude the expression of life, and this combination and reorientation of critical values provided the basis and substance for Rodin's artistic appeal. This resulted in what was described by Adrien Farge as "a new artistic formula" in which beauty is not simply the perfection of lines and forms, "but the expression of life caught by surprise in the eloquent manifestation of human passions in their violence and in their serenity."²⁵ Bénédite found the same quality in the marble *Kiss*, which "restored life to art by expressing new aspects of the human spirit."

The 1880s and The Gates of Hell

Rodin's critics viewed his art as a whole. The restoration of "life" that was the core of his contemporary relevance was not distinguishable in their minds according to the medium in which he worked. They praised the same qualities in his plasters, bronzes, and marbles, in his most rudimentary sketches as well as his most polished and refined works of art. Essential to this perception was the interrelatedness that was the result of sculpture's capacity to be reproduced and transformed from one material state into another. Antoine Bourdelle, for example, who worked as an assistant carving for Rodin, made no distinction between media when assessing the talents of his master: "There has never been, there will never be a *matière* able to impose upon clay, upon bronze, upon marble the forms of tangible things with more profundity and intensity than Rodin."²⁶ Gustave Geffroy similarly emphasized the unity of Rodin's art, observing that his works "impose life upon plaster, upon marble, and upon bronze." Geffroy continued: "There is throughout the same fullness, the same passage of light, the same [treatment of] sculpture enveloped by its atmosphere."²⁷

The modernity of the marbles was nonetheless apparent to Rodin's critics. Their perception of his role as the regenerator of modern sculpture can be seen in their responses to the carved work he exhibited in the 1880s. Octave Mirbeau, one of Rodin's earliest and most insightful defenders, reflected the tenor of praise for the



22. *Eustache de Saint-Pierre*,
Final Head
By 1889, cast 1983
Bronze, 16 x 9½ x 11½ in.

Rodin

during 88-89. These modifications were not along the lines recommended by his critics, however. Rodin abandoned the nude study based on Cazin; he was too youthful to portray the aging, emaciated Frenchman. Rodin began a second *Nude Study* after Pignatelli, the Italian painter who had earlier modeled for his *Saint John the Baptist Preaching and Listening*. This is the version exhibited here.

In describing *Eustache*, Jacques de Casté noted a number of anatomical inaccuracies: the legs and arms are of different lengths; the abdominal muscles do not correspond to the movement of the figure; and the neck is not properly positioned, favoring the left.

These assumptions reflect Rodin's philosophy of sculpture, of his practice of following nature.

In a conversation with Paul Gsell on the altering of the nude form, Rodin replied, "I accentuate the lines which best express the spiritual state that I interpret."

normal, all the parts of the work of art are in harmony, but in this work of art, the lines are not in harmony.

Rodin

tionally. My figure represents a Man-
 tion. That's why it has neither arms to
 and legs to walk. "Beauty is like
 God; a fragment of beauty, is beauty
 complete," he said on yet another
 occasion. "The partial figure," ac-
 cording to Leo Steinberg, Rodin
 developed the modern "principle of
 dispensability," which "determines
 the limits of fragmentation."¹⁸

Thus, an entirely new standard of
 sufficiency, absolutely critical for mod-
 ern art, was established. Could Bran-
 cusi have produced *Bird in Space*
 without the precedent of Rodin? Was
 Rodin a necessary precursor for the
 fragments of Matisse, Picasso's *Head of*
a Woman, Henry Moore's *Reclining*
Figure, Umberto Boccioni's *Unique*
Forms of Continuity in Space, or Jacques
 Lipchitz's *Reclining Nude with Guitar*?
 Rodin's torsos, wrote Lipchitz in 1962,
 were "endowed with a sense of mystery
 . . . [and] surpassed anything done in
 his time, either in painting or sculp-
 ture."¹⁹ Twentieth-century, paradigm-
 atic figural sculptures . . . are incon-
 ceivable without the prior history of

the partial figure and its influence on
 imaginative conceptualizing," wrote
 Elsen.²⁰ The seminal figure behind the
 modern partial figure was Rodin.

The *Torso of the Walking Man*
 presented a scarred ancient ruin, is
 one of Rodin's earliest partial figures,
 completed shortly after his 1875 trip to
 Italy. Some controversy clouds the
 origins of this torso. It is thought to
 be a study for *Saint John the Baptist*
Preaching, but its mutilated surface, in
 severe contrast to that of the highly
 polished *Saint John*, has raised the
 question of whether Rodin intended it
 to have an independent existence.
 Rodin's complex work method of revi-
 sion and reassembly over an extended
 period of time adds to the confusion.
 Recent finds at Meudon, however,
 suggest that the *Torso* was a prelimi-
 nary study. It was much later, in 1900,
 that Rodin added the legs from *Saint*
John the Baptist Preaching to the torso to
 create the remarkable *Walking Man*.²¹

The *Torso of the Walking Man* may
 have been exhibited at the 1889
 Monet/Rodin show. This torso was

Kirk Varnedoe
is a scholar
who curates
at MOMA
in NY

"Movement," said Rodin, "is the soul of all things." Rodin's notion of movement was not a static one. He sought to capture the phases of movement over time into a single form. Rodin's work was a synthesis of the work of his contemporaries: Edgar Degas, who brilliantly captured ballerinas in mid-movement, and Eadweard Muybridge, whose sequential photography of galloping horses paved the way for motion sequential photography. "Rodin," observed Kirk Varnedoe, "seeks to show gestures that lift the figure out of time into universal psycho-emotional states."¹⁰ The dance contributed to Rodin's comprehension of his sculptural world. "It was no dancer of repute who did not want to dance for Rodin, the sculptor of 'The Thinker' and 'The Kiss' and 'The Burghers of Calais' and he was grateful to them for the unusual opportunity to study which they afforded him."



American-born dancer Loie Fuller enthralled the Parisian public with her performances at the Folies-Bergère. (Photo, Musée Rodin)

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 5, 1995

REMARKS BY THE PRESIDENT
IN TOAST AT ARTS AND HUMANITIES DINNER

State Dining Room

8:31 P.M. EDT

THE PRESIDENT: Ladies and gentlemen, I want to welcome all of you here, and say, again, to our honorees today how very much Hillary and I enjoyed having all of you here and having the great honor of presenting your awards to you.

Helen Hayes once said that, "We rely upon the poets, the philosophers and the playwrights to articulate what most of us can only feel in joy and in sorrow. They illuminate the thoughts for which we only grope. They give us the strength and bond we cannot find in ourselves. the wisdom of acceptance, the will and resilience to move on."

Those words have special meaning today as America and, indeed, our entire world work to find their way into a new era -- an era in which people are dramatically changing the way they work and live and relate to one another.

We must dare, as artists and poets do, to break free of the past to create a better future rooted in the values that never change. That is a great lesson our artists, our thinkers, our scholars, our supporters and advocates of the arts and humanities teach us. We thank you for your lives, your dedication. We honor all of you.

In every period of change and upheaval, there is always great new opportunity, and there is always a struggle between those who are best positioned to receive that opportunity and those who work, but aren't so well-positioned. I want to thank tonight, especially, the National Endowment of the Arts and the National Endowment of the Humanities because, in a world where some fear we're moving to a winner-take-all society, you work so that all people can win in their access to the arts and humanities. And that is a goal worth pursuing and worth achieving.

I thank you all for your work, and again, I say on behalf of the First Lady and the Vice President and Mrs. Gore, we're honored to have our honorees here in the White House tonight, and deeply grateful for your many contributions to America.

I'd like to propose a toast to the winners of the awards today.

(A toast is offered.) (Applause.)

* * * * *

THE PRESIDENT: Thank you so very much. You were both wonderful. You know, one of our awardees is over there in the cowboy hat there, Mr. Monroe, sort of the founder of bluegrass music. And I could tell by looking at him that I am authorized on his behalf to offer you a place in his next bluegrass band. (Laughter.)

We need somebody here who can play "Blue Moon Of Kentucky" in A -- is there a volunteer? (Laughter.) Great, Bill, make sure he does it right.

(Bill Monroe sings "Blue Moon Of Kentucky" and "God Bless America" is sung by the crowd.)

THE PRESIDENT: Can I ask you all to give Mr. Zuckerman, and our wonderful pianist a big hand? Weren't they terrific? Thank you. You were wonderful. (Applause.) Let's give them a wonderful hand. They were terrific. Please come back. (Applause.) Come on up. Now, there is only one way we can end this magnificent evening. Come on up. You were wonderful. Thank you for being here. Thank you, Tuesday, for being here.

I think we should end -- I think Bob Hope should sing "Thanks For The Memories." It's the only way you can end. (Applause.)

(Mr. Hope sings "Thanks For The Memories," changing the words.) (Laughter and applause.)

THE PRESIDENT: We want you all to join us out there for dancing and more music, and maybe you can get the rest of them to sing, if we're lucky. (Laughter.) Come on. Let's go out -- everybody. Thanks, again, to everyone, and especially to our wonderful musicians. Thank you, and good night.

END

10:06 P.M. EDT

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 29, 1997

REMARKS BY THE PRESIDENT
AT DINNER IN HONOR OF
THE NATIONAL MEDAL OF ARTS RECIPIENTS AND
THE NATIONAL MEDAL OF HUMANITIES RECIPIENTS

The State Floor

8:43 P.M. EDT

THE PRESIDENT: Ladies and gentlemen, I want to begin the dinner by saying a special word of welcome to all of you.

Frequently in this room, it is my privilege on behalf of the people of the United States to offer a toast to a visiting leader of another nation, or to showcase our culture to the world. Tonight it is my privilege to honor the leaders of that culture -- our artists and scholars, and those who support their work.

Our economy is measured in numbers and statistics, and we got some more good numbers today, and for that I'm very grateful. (Applause.) But, nonetheless, in our childhood, at the end of our lives, and in the most important moments in between, we know that our own enduring worth and the enduring worth of our nation lies in our shared values and our soaring spirit.

Lewis Mumford once wrote, "Love, poetry, disinterested thought, the free use of the imagination -- here are the sustaining values of a living culture." Through the work you do and the lives you lead you are sustaining our living culture, and swelling the chorus of American voices.

I have to note, sadly, as many of you must doubtless know now, that we lost one of those great voices today when Roy Liechtenstein passed away. Two years ago I had the great privilege of giving him the award that I was able to bestow on several of you today. He was especially valuable and treasured by us here in the White House because of his support for our arts and embassies program.

The point I think he would like me to make tonight is that everyone of us, each in our own time, has just a little time, whether we live a short or a long life by conventional standards. Therefore, it falls to everyone of us to make sure that there is a next generation of artists and scholars who have the opportunity to learn and to create, so that the next generation of ideas can take root and grow.

So, tonight, as we celebrate the remarkable accomplishments of the men and women we honor here, let us also rededicate ourselves to that future mission.

Now, I ask you all to join me in raising our glasses in a toast to the 1997 National Medal of Arts and National Humanities Medal recipients. Thank you.

(A toast is offered.) (Applause.)

END

8:45 P.M. EDT

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 29, 1997

REMARKS BY THE PRESIDENT
AT ARTS AND HUMANITIES CEREMONY

The Rose Garden

9:45 A.M. EDT

THE PRESIDENT: Thank you very much. Ladies and gentlemen, welcome to the White House. I thank the members of Congress for coming, the members of the councils who stood up and were recognized. I also want to thank the First Lady for that very nice speech an unusual introduction. (Laughter.)

The spin that was put on my going to the opera at home was slightly different than the one you heard. (Laughter.) It went more like, I've been trying to get you do this for five years, now. I know you will like this if you go. (Laughter.) And besides, it's Carmen, it's your kind of thing. (Laughter and applause.) And then, afterward, I said, gosh, I just loved that, and I thought Denise Graves was great and it was fabulous. And she said, I told you, I told you, I told you. So I was glad to have the sort of sanitized version presented to you. (Laughter.) But I thought, in the interest of openness, I should tell you the whole story. (Laughter.)

Let me again say to all of you, you are very welcome here in the White House. And let me say a special word of thanks to two people -- first, to Jane Alexander for her outstanding leadership of the National Endowment of the Arts. Thank you. (Applause.) And second, to Sheldon Hackney, who recently left his job as Chairman of the National Endowment for the Humanities, but who did a wonderful job for the United States in the position. Thank you. (Applause.)

This morning, we honor 20 men and women and one organization for extraordinary achievement in arts and humanities. And in giving these awards, we also applaud the achievements of our country. We celebrate our capacity for individual expression and common understanding, and we rejoice in our nation's thriving and growing diversity. We take pride in the power of imagination that animates our democracy.

And, above all, by giving these awards we declare to ourselves and to the world, we are, we always have been and we always will be a nation of creators and innovators. We are, we always have been and we always will be a nation supporting our artists and scholars. It is our heritage, it must be a great gift we give to the future. (Applause.)

As Hillary said, as we work up to the millennium, we will be observing it in many ways over the next four years that both honor our past and encourage our people to imagine the future. Today, I invite each of you to be partners in that endeavor in the White House Millennium Program, to help us to make sure the millennium is marked by a renewed commitment to the arts and humanities in every community in our nation.

One of the most important goals for the millennium is to give

every child in America access to the universe of knowledge and ideas by connecting every school and library in our country to the Internet by the year 2000. Working together with business leaders, we've made solid progress. And as we work to connect our schools and libraries we must make sure that once our children can log on to the Internet they don't get lost there.

So today I'm pleased to announce that on the 27th of October the National Endowment for the Humanities, in partnership with MCI and the Council of Great City Schools, will through the switch on a new educational website called Ed-SITE-ment -- Ed-SITE-ment, not bad -- (laughter). This exciting new tool will help teachers, students, and their parents to navigate among the thousands of educational websites, and there are literally tens of thousands of them now. Most important, it will expand our children's horizons and instill in them an early appreciation for the culture and values that will be with them throughout their lives.

President Kennedy once said he looked forward to an America that raised the standards of artistic achievement and enlarged cultural opportunities for all citizens. The men and women we honor today have brought us much close to realizing that vision. More than 30 years later, at the edge of the new millennium, we must pledge ourselves anew to meet this challenge.

Now, it gives me great pleasure to present the 1997 National Medal of Arts and National Medal of Humanities Awards. First, the National Medal of Arts.

Like Martha Graham and Georgia O'Keeffe, Louise Bourgeois' name is synonymous with innovation, and her life is proof that creative impulse never fails. In 1981, her retrospective at the Museum of Modern Art, the first to be devoted to a woman artist, encompassed 40 years of extraordinary work. Since then, she has created another lifetime of enduring art, and I have no doubt she has more to teach us.

Ladies and gentlemen, Jean Louise Bourgeois, the artist's son, will accept the award on her behalf. Louise Bourgeois. (Applause.)

Don't worry, I'll report this on my gift form. Thank you. (Laughter.)

When Betty Carter sings "Baby, It's Cold Outside," it makes you want to curl up in front of a fire -- even in the summertime. Performing with the likes of Ray Charles, Dizzy Gillespie, Charlie Parker and Lionel Hampton, she is truly a goddess in the pantheon of jazz. Her greatness comes not only from her unforgettable voice, but from her passionate commitment to helping young artists develop their own careers.

Ladies and gentlemen, the incomparable Betty Carter. (Applause.)

We can't celebrate art today without celebrating the people who help us to experience it. Aggie Gund has spent a lifetime bringing art into the lives of the American people. With the "Studio in a School," she forged a new partnership between professional artists and public schools to introduce children to the joys of creative expression.

And I might say, that's even more important today. One of the things that a lot of us who care about our schools are concerned about are the dwindling opportunities too many of our children have in the arts of all kinds -- because we know it gives these children, so many of them, a chance to learn, to grow, to find positive means of self-expression. If they never become any kind of artist, the increase in self-understanding, self-control, self-direction and pure,

old-fashioned enjoyment in life is more than worth the effort. And so we are especially grateful to Aggie Gund. As president of the Museum of Modern Art, she is helping to usher in the 21st century of art.

Ladies and gentlemen, it's a honor to present her today.
(Applause.)

From the National Mall to the National Gallery, Dan Kiley has helped to redefine the American landscape. He's one of those rare artists who join the beauty and variety of nature with the joy and form of design. In his thought-provoking memorable designs, building and site come together as one, proving that great landscapes and great buildings are part of the same vision.

Ladies and gentlemen, Dan Kiley. (Applause.)

It is no mystery -- (laughter) -- why Angela Lansbury deserves this award. From the Royal Shakespeare Theatre to Broadway to television, she has created vivid characters we can't forget. For that work, she has earned three Academy Award Nominations, four Tony Awards, and 16 Emmy Awards. To that wall of honors we add this one, for she is her own unforgettable character.

Ladies and gentlemen, Angela Lansbury. (Applause.)

A hush falls in the Metropolitan Opera as the great chandelier rises and James Levine raises his baton. For 25 years and 1,600 performances of 70 different operas, countless opera goers, television watchers and radio listeners have shared that experience and shared in the great gift of his talent. His work has renewed the grand tradition of opera and infused it with new life for the next generation of opera lovers.

Ladies and gentlemen, James Levine. (Applause.)

I really admire him. He was up here looking for his mother. He says, "I know she's out here somewhere." (Laughter.) Where is she? Good for you. Thank you. (Applause.)

Just hearing Tito Puente's name makes you want to get up and dance. (Applause.) With his finger on the pulse of the Latin American musical tradition and his hands on the timbales, he has probably gotten more people out of their seats and onto the dance floor than any other living artist. For 50 years now, the irrepressible joy of his irreplaceable music has won him four Grammy awards, countless honors and a wide world of fans.

Ladies and gentlemen, Tito Puente. (Applause.)

If anyone has actually given a voice to American dramatic arts, it is Jason Robards. In the great works of our greatest playwrights, Eugene O'Neill, Lillian Hellman, Clifford Odets, Arthur Miller, and in Academy Award performances in great movies like All The President's Men, he has brought the American experience to life with characters that animate history and illuminate the human condition. And every one of us who has ever had to give a significant number of public speeches has wished at some moment in his life that he had a voice like Jason Robards. (Laughter and applause.)

Edward Villella, quite literally, leapt onto the world stage of ballet and changed it forever with the stunning grace and muscular athleticism that are his signature style. As principal dancer with the New York City Ballet, he collaborated with the men who defined 20th century ballet, George Balanchine and Jerome Robbins. And as artistic director of the Miami City Ballet, he is attracting the audience of the

21st century.

Ladies and gentlemen, the remarkable Edward Villella. (Applause.)

There may not be a serious, committed baby boomer alive who didn't at some point in his or her youth try to spend a few minutes at least trying to learn the pick a guitar like Doc Watson. A guitar virtuoso whose unique style merges many musical traditions, he started his remarkable career at age 13, armed with a \$12 guitar and a deep love of mountain music. Five Grammy Awards and a lifetime of achievement later, he still lives in the land his great-great granddaddy homesteaded, and he's still making that old-time mountain music.

Ladies and gentlemen, Doc Watson. (Applause.)

For our artists to create the kind of works we're here to celebrate, they have to have three things: time, space and inspiration. For nearly half a century, that is what more than 4,500 artists have found at the MacDowell Colony. On this 450-acre farm in rural New Hampshire, Thornton Wilder wrote "Our Town;" Leonard Bernstein finished his great "Mass." Today, a new generation of artists thrives in the atmosphere created by composer Edward MacDowell and his wife, Marian.

Ladies and gentlemen, the award to the MacDowell Colony will be accepted by the Chairman of the MacDowell Colony, a man we all know in other guises, Robert MacNeil. (Applause.)

Now, I have the honor of introducing the recipients of the National Humanities Medal, men and women who keep the American memory alive and infuse the future with new ideas.

First, Nina Archibal. To those who know and work with her, she is a fireball who lets no one stand in the way of her mission to preserve Minnesota's history. To the state of Minnesota, she's a bridge-builder between native peoples and other Minnesotans, helping them share their stories. To America, she exemplifies how tradition informs everyday life and shapes history. And just this morning, she told the President that it was high time he high-tailed it out to Minnesota to see exactly what she was doing. (Laughter.)

Ladies and gentlemen, Miss Nina Archibal. (Applause.)

David Berry and I share a goal -- to strengthen our nation's two-year community colleges so that more Americans can get the education they need to succeed in life, no matter how old they are or where they come from. As professor of history at Essex County College in Newark, New Jersey, he's broadened the horizons and expanded the dreams of his students. As director of the Community College Humanities Association, he's helping two-year colleges all over the country to do the same.

Ladies and gentlemen, I don't know how many of you have ever spent any time in these two-year institutions, but they are exhilarating in the opportunities they offer to people who not so long ago would never have been able to dream of them. And the fact that we are bringing the humanities into them and putting them front and center is a very important part of inspiring the Americans of the 21st century, because more and more of them will find their way to these remarkable institutions.

Ladies and gentlemen, David Berry. (Applause.)

After a very, very successful career as Chairman and CEO of an investment banking firm, Richard Franke could well have rested on his achievements. Instead, he made it his mission to advance the cause of the humanities in everyday life. Through the Chicago Humanities

Festival he founded in 1989, he's bringing the pleasures of art and ideas to the people of the great city of Chicago. And his commitment to the humanities extends to the entire nation.

Ladies and gentlemen, Sir Richard Franke. (Applause.)

I doubt that there is a more revered force in American education today than Bill Friday. As president of the University of North Carolina, he devoted himself to improving education for all Americans. There is hardly an important educational task force he has not been a member of. He helped to found the National Humanities Center. He sat on the Carnegie Commission on Higher Education and The President's Task Force on Education. As Executive Director of the Kenan Charitable Trust, he continues his life of achievement.

I can tell you that in all the years that I served as governor and Hillary and I worked to improve education for our children from kindergarten through higher education, and to change the horizons of the South in ways that would bring people together and elevate their conditions, no one was more respected or had more influence on how we all that and what we tried to do than the remarkable Bill Friday.

Ladies and gentlemen, Mr. Friday. (Applause.)

I think I should say that our next awardee, Don Henley, is not in the wrong category. (Laughter.) He has already won so many awards for his wonderful, wonderful music, he may think that he doesn't need another. But today, we honor him not for another hit record, but instead for seven years of relentless effort to protect a vital part of America's history: the woods that inspired Henry David Thoreau to write his greatest work, "Walden." Through his support of the Thoreau Institute, Don is also keeping Thoreau's great legacy alive for the 21st century.

I've known Don for many years and I told him today right before we came out here that if I had a nickel for every time he has hit on me to preserve the woods around Walden Pond, I would indeed be a wealthy man. (Laughter.) He has done his job to preserve a profoundly significant part of our legacy as a larger part of his passionate commitment to preserving our environment and our natural heritage.

Ladies and gentlemen, Don Henley. (Applause.)

Great writers reveal a world we've never seen but instantly recognize as authentic. Maxine Hong Kingston is such a writer. In her groundbreaking book, "The Woman Warrior: Memoirs of Girlhood Among Ghosts," she brought the Asian-American experience to life for millions of readers and inspired a new generation of writers to make their own unique voices and experiences heard.

Ladies and gentlemen, Maxine Hong Kingston. (Applause.)

The great chorus of American voices has also been immeasurably enlarged by the work of Luis Leal. For 50 years he has told the story of the Chicano people, here in America and all over the Latin world. In 16 books he has revealed the unique voice of Latin literature. In 1995, in recognition of his great contributions, the University of California created the Luis Leal Endowed Chair in Chicano Studies, the only one of its kind in our nation.

Ladies and gentlemen, Luis Leal. (Applause.)

As we approach the millennium, many Americans are examining their own and the nation's spirituality, faith, and the role of religion in our nation's life. No one has thought more deeply about these questions

than Martin Marty, a renowned scholar of religious history, the author of 50 books, the director of the Public Religion Project at the University of Chicago which finds common ground in our diverse communities of faith.

Among many things to which he is faithful, he is faithful to his teaching and he told me he is missing class today, one of the very few times in a very long career of teaching. We have all been enriched by his work and we thank him for it.

Ladies and gentlemen, Martin Marty. (Applause.)

Paul Mellon has elevated the great tradition of American philanthropy to an art form. His gifts have immeasurably strengthened the cultural institutions that are at the very heart of our civil society, including, of course, The National Gallery here in Washington. With his sister, he established the Andrew W. Mellon Foundation, the nation's largest private funder of the humanities. And through his exceptional generosity, he has enriched the libraries of our nation with precious collections of the world's greatest works.

Ladies and gentlemen, Robert Smith of The National Gallery of Art will accept the award on behalf of Paul Mellon. (Applause.)

No one has done more to expand the American library of voices than Studs Terkel. He has quite literally defined the art of the oral history, bringing the stories of ordinary people to life in his unique style, and letting the everyday experiences that deepen our history speak for themselves. That is why I am very pleased he has agreed to advise the White House Millennium Program on the best way to collect family and community histories, a project we will launch with the NEH this spring.

Ladies and gentlemen, a true American original, Mr. Studs Terkel. (Applause)

He just thanked me for coordinating the medal with his trademark shirt, tie and socks. (Laughter.) The rest of our honorees will just have to abide it. We were trying to get the wardrobe right. (Laughter.)

Let me again thank all of you for coming and say a special word of thanks to Senator Pell and to Congressman and Mrs. Capps, to Congressman Horn, Congresswoman Maloney, Congresswoman Pelosi, Congressman Serrano and Congressman Burr. And I thank them. We have talked a lot about all the fights that exist between the President and Congress over the NEH and the NEA. It's important to recognize we've got some good supporters there, too. (Applause.)

Let me invite you to enjoy the Marine Orchestra, to enjoy each other, to enjoy this beautiful day and the rich gifts our honorees have given us. Thank you very much for coming. (Applause.)

END

10:14 A.M. EDT

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 14, 1994

REMARKS BY THE PRESIDENT
AT THE ARTS AND HUMANITIES AWARDS CEREMONY

The South Lawn

2:52 P.M. EST

THE PRESIDENT: 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 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 of 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 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 and applause.) 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. (Applause.)

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. (Applause.) 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. 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. (Applause.)

The next awardee is the first person on this list who's work ever touched me personally. I'll never forget when, as a high school musician, I discovered that I could actually play the saxophone lead in "Take Five." (Laughter.) 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

1950s, 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. (Applause.)

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. (Applause.)

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. (Applause.)

Anyone who has ever seen our next awardee perform knows what great acting is all about. Julie Harris is a five-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. (Applause.)

Our next honoree is truly a pioneer in his field. Eric 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, Eric Hawkins' unique talent has been to place dance in a larger cultural and philosophical context. For his boldness and talent, Eric Hawkins commands a legendary place in American modern dance heritage. Eric Hawkins. (Applause.)

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*, it'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. (Applause.)

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 -- 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 '50s and '60s. 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 rights 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. (Applause.)

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. (Applause.)

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 paintings 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. (Applause.)
Thank you. (Applause.)

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 Pulitzer Prizes, the National Book Award, was our second Poet Laureate.

For his translation of French plays, he's won the Bollingen 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. (Applause.)

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. (Applause.)

I now present the winners of the 1994 Charles Frankel Prize for their work in the humanities. And I began 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. (Applause.)

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. (Applause.)

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 Mississippi 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. (Applause.)

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 TV26 in becoming the third largest producer of national programs for the Public Broadcasting Service. During her tenure, the weekly viewership of WETA TV26 grew to an unprecedented one million viewers and WETA became a forerunner in the production of outstanding programming of 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. (Applause.)

You know what she said when I gave it to her? She said, don't forget Baseball. (Laughter.) 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. (Applause.)

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.)

Now, let's end this program with a thanks to the good Lord for keeping the rain away -- (laughter) -- and a good round of applause to all of our honorees. Thank you very much. (Applause.)

END3:22 P.M. EDT

THE COLUMBIA
WORLD OF QUOTATIONS

Search Results for:

It is art that *makes* life, makes interest, makes importance ... and I know of no substitute whatever for the force and beauty of its process.

Henry James (1843–1916), U.S. author. Letter, July 10, 1915, to author H.G. Wells. *Henry James Letters*, vol. 4, ed. Leon Edel (1984).

Wells replied (13th July), "I don't clearly understand your concluding phrases.... I can only read sense into it by assuming that you are using 'art' for every conscious human activity. I use the word for a research and attainment that is technical and special."

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Noa-

I hope one
of these
quotes will
work!

Alekut

THE COLUMBIA
WORLD OF QUOTATIONS

Search Results for: **art, U.S.**

As always art is the pulse of a nation.

Gertrude Stein (1874–1946), U.S. author. *Paris France*, pt. 3, Charles Scribner's Sons (1940).

THE COLUMBIA
WORLD OF QUOTATIONS

Search Results for:

... if art speaks clearly about something relevant to people's lives it can change the way they perceive reality.

Judy Chicago (b. 1939), U.S. artist. As quoted in *The Political Palate*, ch. 3, by Betsey Beaven, et al. (1980).

THE COLUMBIA
WORLD OF QUOTATIONS

Search Results for: U.S., Artist

TO EXPRESS THE EMOTIONS OF LIFE IS TO LIVE. TO EXPRESS
THE LIFE OF EMOTIONS IS TO MAKE ART.

Jane Heap (c. 1880–1964), U.S. artist and editor. As quoted in *The Strange Necessity*, Foreword 1, by Margaret Anderson (1969).

Heap was coeditor, with Anderson, of *The Little Review* (1914-1929), an idiosyncratic, extremely interesting, and important literary and arts journal; she formulated these statements as its "credo."

THE COLUMBIA
WORLD OF QUOTATIONS

Search Results for: **art, U.S.**

Art is not a treasure in the past or an importation from another land, but part of the present life of all living and creating peoples.

Franklin D. Roosevelt (1882–1945), U.S. president. *The Wit and Wisdom of Franklin D. Roosevelt*, On America, p. 15, eds. Peter and Helen Beilenson, Peter Pauper Press (1982).

On the value of works of art.

THE COLUMBIA
WORLD OF QUOTATIONS

Search Results for:

Art should exhilarate, and throw down the walls of circumstance on every side, awakening in the beholder the same sense of universal relation and power which the work evinced in the artist, and its highest effect is to make new artists.

Ralph Waldo Emerson (1803–1882), U.S. essayist, poet, philosopher. "Art," *Essays, First Series* (1841, repr. 1847).

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 21, 1994

REMARKS BY THE PRESIDENT
AND THE FIRST LADY
AT THE PRESIDENT'S COMMITTEE ON
THE ARTS AND HUMANITIES CEREMONY

The East Room

4:56 P.M. EDT

MRS. CLINTON: Thank you. Thank you very much. Thank you and please be seated.

It is a great pleasure for the President and I to welcome all of you to the White House. We are very pleased and proud of this committee and are grateful to all who agreed to serve, and are particularly grateful to Dr. Brademas for taking on the job of being the chair; the distinguished vice-chairs; and everyone who has been willing to take their time for this commitment.

We believe this is an important day for those of us who care deeply about American culture. It's important not only because this committee has so much potential to do good in ways that will affect the lives of Americans, but also by focusing particularly in providing hopeful and productive outlets for our children.

We want to support and nurture our artists and humanists and the traditions that they represent. And we want also to bring those traditions alive for literally millions and millions of children who too often grow up without opportunities for creative expression; without opportunities for intellectual stimulation; without exposure to the diverse cultural traditions that contribute to our identity as Americans.

Too often today, instead of children discovering the joyful rewards of painting, or music, or sculpting, or writing, or testing a new idea, they express themselves through acts of frustration, helplessness, hopelessness and even violence.

We see too clearly how an erosion and breakdown of our most cherished institutions has resulted in a fraying of the whole social fabric. We see it most tragically in children killing children.

We know that the arts have the potential for obliterating the limits that are too often imposed on our lives. We know that they can take anyone, but particularly a child, and transport that child beyond the bounds that circumstance has prescribed.

We hope that among the many contributions this committee makes it will be thinking and offering ideas about how we can provide children with safe havens to develop and explore their own creative and intellectual potential.

The arts and humanities have the potential for being such safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people. And I am delighted that as one of its major endeavors this committee will be considering ways of expanding those opportunities to all of our children.

Doing what we can here in the White House and throughout the administration to promote and nurture the arts and humanities is one of the great pleasures that has been ours in the last 20 months. The President believes so strongly in the role that arts and humanities has played in individual lives and in our collective life as a nation. As a child, he found so much joy and challenge in music and in the other art forms. And together, we have tried in our own lives and with our own daughter to provide that kind of exposure and opportunity.

So it is with great pleasure and particular joy, in front of this group on this day, for me to introduce the President of the United States. (Applause.)

THE PRESIDENT: Thank you very much, the First Lady and my old friend John Brademas, and to all of you who have agreed to serve, and your friends and supporters who are here.

I thank you for coming. Before I make the remarks that I want to make to you, I believe in view of the events of the last few days, and particularly the events of the last 24 hours, I should make a short statement about the situation in Haiti.

The deployment of our forces there is now going quite well. As a result of the agreement we have reached last weekend, we now have 8,500 United States troops who have entered Haiti peacefully without any resistance. The multinational force, which was enhanced today by the decision of Australia to join will soon be in a position to carry out its overriding mission: to ensure the transfer of power from the de facto military leaders to the democratically-elected government of Haiti by October the 15th.

I must also tell you how strongly we condemned yesterday's police violence there. Such conduct cannot and will not be tolerated. General Shelton, our Commander on the ground, has met with the Haitian military and police officials today and made clear our policy to them.

During this transition period, the Haitian military will carry out basic police functions. Our Armed Forces cannot and will not become Haiti's police force. But we can work to see that the Haitian military and police operate in a responsible and professional manner. Today, we are deploying on schedule 1,000 United States military police who will monitor the Haitian police, and by their own presence help to deter violence. In the days ahead we will reintroduce into Haiti human rights monitors who were expelled several weeks ago, and bring in police monitors as part of the multinational force.

Today is only the second day of this mission. The situation in Haiti will not change immediately. But today is better than yesterday. And yesterday was better than the day before. We will keep going. We will make steady progress. We will restore democracy.

As we move toward the 15th of October, we will also work to moderate the conduct of Haitian security forces without assuming

the responsibilities. Then after the democratic government returns to power, the coalition will help it to devise a long-term plan of police and military reform, including retraining people so that they can perform to their fullest capabilities in an appropriate manner for a democratic society.

We went into Haiti to help stop the senseless, tragic terror that has plagued the nation since the democratically-elected government was forced from power. The habits of violence will not be shed overnight. But during the coming weeks, we will work to help stop the violence and to begin the process of reconciliation.

I thank the American people for their understanding and increasing support for this endeavor. And, again, let me say my special word of appreciation to our troops there and to their families and all those who have supported them. (Applause.)

Now, let me thank you all again, all of you who've agreed to serve on the President's Committee on Arts and Humanities, to underscore the vital partnership that must exist between your government and the private citizens who do the work of the arts and humanities in our nation. I want to thank the First Lady for agreeing to be the honorary chair, although this is a job she wanted, unlike some of those I've asked her to take on. (Laughter.) You couldn't have a much more appreciative or informed friend.

I am also very, very pleased that John Brademas has agreed to serve as the chairman. I have known him for many years since his distinguished career in the United States Congress and through his brilliant presidency of New York University. I think he is one of our nation's most outstanding citizens and will certainly be one of the most eloquent advocates imaginable for the cause you are here to further. (Applause.)

He also happens to have been an original cosponsor of the bill that created the National Endowment for the Arts and Humanities, and he wrote the bill that established the Institute of Museum Services. He also promised to give me free congressional lobbying advice on the side in return for this appointment. (Laughter.)

I have charged the President's Committee with advancing public understanding of the arts and humanities, which is so important to our democracy, and to establish new partnerships between the federal agencies and the private sector.

As a sign of our commitment to the arts and humanities today, we have here with us members of the Cabinet and the administration, including Secretary Riley, Sheldon Hackney, Jane Alexander, Joe Duffy, and a number of other government officials.

I appointed as all of you can see an extraordinary group of Americans to this committee -- artists, scholars, writers, thinkers, leaders in the corporate world and the philanthropic community, committed citizens, activists recognized in their communities -- people who represent outstanding achievement and a commitment to the cultural life of our nation -- a commitment to keep it alive and to make it more accessible.

By this time next year, I want you to deliver to me a report on the progress we're making in furthering America's cultural life. For 200 years the arts and humanities have helped to bridge American differences, learned to appreciate differences that helped Americans to learn to appreciate differences, one from another, and to build strong and vibrant institutions across our country. You

must help us explore ways to do this better.

The most disturbing thing to me about American life today is not the problems we have, although we have problems of plenty, it is the lack of unity among Americans and the lack of optimism we feel in dealing with those problems.

Just a couple of weeks ago, a distinguished international panel of economists said that the United States was the most productive country in the world. They said that for the first time in almost a decade because the remarkable resurgence of our economy, because of the number of jobs we're creating, because we accounted for almost all the job growth and three-quarters of the economic growth in the seven great industrial nations of the world in the last year and a half, and because we are taking on a lot of our biggest challenges -- bringing our government deficit down three years in a row for the first time since Mr. Truman was president -- the only country of all the advanced economies to do that. And yet, so many Americans still feel that we're kind of adrift and falling apart from one another.

Maybe even more important as you look toward the 21st century -- isn't it interesting that in the last year and a half the South Africans wanted us to spend \$35 million and send our best people to South Africa to work on making that election a success. The Irish and the English have been fighting for eight centuries now. They wanted the United States to be involved in the process of reconciliation that is now taking hold in Northern Ireland. After decades of brutal struggle, the Israelis and the Arabs working together to make peace in the Middle East want the Americans to be centrally involved.

Even in the moment of our greatest tension a few days ago in Haiti, one of the military leaders said, well, if the President is determined to do this, and the world community is absolutely determined to go ahead, we want the Americans here. Why is that? We have Haitian Americans, Jewish Americans, Arab Americans, Irish Americans, English Americans. You think of it -- this diversity we have which cuts across racial and religious and philosophical and regional and income lines, it is the source of our great strength today in a world that is ever more interdependent.

And people look at us and say, you know, with their all their problems -- yes, their crime rate's too high; and, yes, they're too violent; yes, too many of their kids drop out of school; and, yes, there's too much income inequality, especially for working people -- but you know, they pretty well get along. And people from all different kinds of backgrounds wind up pursuing their chosen path in life and living up to their God-given potential. And they're adaptable -- they work their way through the changes that time and circumstance are imposing on them. That's what others think about us.

We somehow have to begin to think that about ourselves again. And I cannot help but believe that the arts and humanities must play a central role in that task. How we imagine our own lives and our own future and how we imagine ourselves as a country will have as big an impact on what it is we ultimately become as anything in the world.

I said the other day, I will just say again, a lot of you have been involved in various enterprises, great business enterprises, great arts enterprises, great entertainment enterprises. Just imagine how you would function if everyday in all the important years of your life you showed up for work and two-thirds of the

people you were working with thought that your outfit was going in the wrong direction and nothing good could happen. (Laughter.) Imagine what would happen if the National Gallery of Art were given the most priceless collection of impressionist paintings uncovered after having been thought destroyed for 50 years, and two-thirds of the people said, I don't believe they're impressionist paintings. (Laughter.) I know Monet -- he was a friend of mine. That's not him. (Laughter.) Don't bother me with the facts. (Laughter.) You're laughing because you know that it's true, don't you? (Laughter.) There is a grain of truth in this. Somehow we have to not sweep our problems under the rug and not sweep our differences under the rug, for that is also what makes America great.

But we only find energy for dealing with our problems and the heart and the hearing to deal with our differences when at least we have a realistic appreciation of where we are, what we're doing and where we're going. And I feel so good about the work we've done to move America forward in the last 20 months, but we'd all have to admit we've still got a lot of work to do in bringing America together in giving our people a realistic feeling about where we are in the world and where we're going. You can do that. You can make a huge difference. The arts and humanities have always helped to do that work.

So I urge you to continue in this work. I urge you to make your progress report to me. I urge you to remember what we are trying to do in our schools in helping to improve our children's education with the arts and humanities. I urge you to work to expand private philanthropy. We all know that the government in this country provides a crucial measure, but only a tiny measure of the support that the arts and humanities need.

I urge you to promote international cultural exchange and understanding, not only because we need desperately to know more about others throughout the world, but because I believe that we'll learn a lot more about ourselves if we just come in contact with people from other walks of life and other paths of the world.

Thanks to phones, faxes, internet, E-mail, CNN, we can see the power of our cultural traditions as they are exported around the world. And sometimes they come back to us. We had the only -- we're the first White House to communicate with huge numbers of people from all over by E-mail. And I'm trying to do a sociological analysis now of whether there's a difference between the E-mail communication and the mail communication -- or the female communication. (Laughter.)

I am very hopeful that you will make a remarkable contribution to this country. I went over this list of people with great care. I tried to get a very different group of people. I tried to imagine all the different things that I hope that this committee could deal with and all the different challenges I hope you could assume. If I haven't done a good job, it's not your fault it's mine in picking you, but I think you're pretty special.

Let me say in closing that I hope that in addition to the schools, you can think about how we can increase access to the arts and humanities all across America to people who might otherwise be isolated from them -- people who are homebound, people who live in very isolated areas, people who now don't even know how to speak the language that would be necessary to ask for something that might change their lives forever. I ask you also to think of that.

We've faced a lot of challenges as a country, but I'm

actually pretty optimistic about it based on the objective evidence. What remains is whether we can develop a vision that will sustain us as a people as we move through a period of change without a known big enemy into an uncertain future. It requires courage, but courage comes from having something inside that you can connect with what you see outside.

You can help us as we work our way through this in this remarkable time in our country's history. I hope you enjoy it. I thank you for serving. And I thank you for being here today.

Thank you. (Applause.)

END5:12 P.M. EDT

Revised 10:30 am
1/9/97

**PRESIDENT WILLIAM J. CLINTON
REMARKS FOR THE PRESENTATION OF
THE NATIONAL MEDAL OF ARTS
AND THE CHARLES FRANKEL PRIZE
WASHINGTON, DC
JANUARY 9, 1997**

I am delighted to have this opportunity to honor the 1996 recipients of the National Medal of the Arts and the Charles Frankel Prize -- men and women whose accomplishments speak to the breadth and depth of America's creative and intellectual genius. I also want to thank Jane Alexander, Sheldon Hackney, Diane Frankel, and John Brademas for their energetic and wise leadership in promoting the arts and humanities across our country.

Each year, this ceremony gives us an opportunity to celebrate the extraordinary contributions of individual American artists, writers and thinkers -- and to reflect on the role of the arts and humanities in our own lives and in the life of our democracy.

We are a nation whose strength and greatness are derived from the rich diversity of our people -- and from the richness of our artistic and intellectual traditions. For more than 200 years, our freedom has depended not only on our system of government, but on the ferment of ideas that shape our public discourse and on the flow of creative expression that unites us as a people.

Today, on the eve of a new century, the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism, and freedom.

At such a momentous time in our history, we can neither look to the past nor envision the future without the arts and humanities. It is, after all, through the arts and humanities that we unleash our individual and collective imaginations. Imagination is the animating force of democracy -- the force that allows us to conceive of a brighter future and a better world. And it is by imagining a better America, and acting to achieve it, that we make our greatest progress.

That's why, as we prepare to meet the challenges and opportunities of the 21st century, we must do everything we can to sustain our nation's support for the arts and humanities. We cannot bemoan the loss of common values in society if we are unwilling to support theaters, orchestras, dance troupes, exhibits, lectures, and scholarship -- the very things we need to strengthen and preserve our culture and instill in our children the democratic ideals we claim to

cherish.

Today, the average American spends 80 cents each year to support federal funding of the arts and humanities. That's about as much as one can of soda.

This small investment means that, from Providence to Portland, Minneapolis to Miami, Dallas to Des Moines, Americans of all walks of life can share in the great artistic and intellectual life of our country. In America, we should be able to enjoy art, ideas and culture no matter our station in life. And we need to keep it that way.

For children, federal support of the arts and humanities is especially critical. Think of how often we hear stories about children who, unable to find safe outlets for their ideas, emotions, and physical energies, travel instead down the wrong road to destruction and despair.

Across our country, federal support for the arts and humanities has enabled tens of thousands of children to see their first play, their first ballet, their first Monet. And what a transforming experience it is when a young person discovers his or her own gift for music, dance, painting, drama, poetry, photography, or writing.

One man who knows firsthand about the power of art to change young people's lives is the artist who designed the medal that some of our honorees will receive today. Bob Graham is one of our nation's finest sculptors. After the Los Angeles riots he decided to hire inner city gang members as assistants and apprentices in his studio in Southern California. These young men have recharted their futures and found that, instead of feeling alienated by society, they are now valued for the contributions they are making to it.

The earlier we start developing the artistic and intellectual potential of our children, the better off they -- and we -- are. As Hillary wrote in her book, we know a great deal more today about the importance of providing such stimulation for children in the first years of life. We know how important it is for children to hear words, listen to stories, and develop their imaginations. That is one reason I'm challenging Americans to work toward a goal of having every boy and girl in our country reading on their own by age eight.

Perhaps no one has done as much to show the power of the written word on children -- not to mention their parents -- as Maurice Sendak, one of our honorees today. I am delighted that he will join Hillary tomorrow at Georgetown University Medical Center to read to children getting their check-ups there. And I thank them both for helping kick off a national effort to educate Americans about the value of reading even to our youngest children.

For the better part of this century, the world has looked to us for cultural leadership. As we embark on a new century, we must make sure that America remains the cultural oasis it is today. I am optimistic about our prospects because of the commitment and dedication of those of you gathered here -- and because our nation is blessed with artists and thinkers like those we

honor today.

In an age when words, images and ideas too often get diluted and devalued -- when what we see and hear is routinely reduced to catch phrases and instant images -- the men and women on this stage represent the most profound, lasting, and transcendent qualities of America's cultural life.

Now, it gives me great pleasure to present the 1996 the National Medal of Arts Awards and the Charles Frankel Prize.

First, the men and women being awarded with the National Medal of Arts:

We paid tribute to our first honoree last month at the Kennedy Center, and I'm proud to honor him again. For some 40 years, playwright **EDWARD ALBEE** has been a dominant and inspirational figure in American theater. His plays offer raw and provocative portrayals of the human experience. He has challenged actors, audiences, and fellow writers to explore the complexities of our emotions, attitudes and relationships. A native of Washington, D.C., Albee has won the Pulitzer Prize three times -- for "A Delicate Balance," "Seascape," and most recently for "Three Tall Women."

Audiences from Russia to the Philippines to our own shores have experienced firsthand conductor **SARAH CALDWELL's** passion for music and her commitment to bringing some of our world's most difficult -- yet beautiful -- operas to the stage. Sarah Caldwell has dedicated her life to promoting and introducing opera to new audiences here and around the world. She conducted her first opera at Tanglewood in 1947, founded the Boston Opera ten years later, and went on to become the first woman ever to conduct the New York Metropolitan Opera. She is truly Opera's First Lady.

A photographer whose work has inspired both peers and casual viewers and a teacher whose ideas and methods have influenced university curricula, **HARRY CALLAHAN** is a national treasure. More than fifty years ago, he discovered the camera's power to capture the sublime in seemingly everyday subjects -- nature, the city, and people. His subtle, contemplative pictures convey an intensely personal vision of the world and have graced photography exhibitions in some of the finest museums in the world. A Detroit native, Callahan's work reminds us that there is always much more than meets the eye.

I am delighted to honor a woman who spent some four decades creating and nurturing one of the leading artistic institutions in our Nation's Capital. The Arena Stage is a living legacy of the vision, talent, and creative energies of **ZELDA FICHANDLER**. The Arena is one of our country's leading regional theaters. Under her leadership, the theater brought plays such as *Inherit the Wind*, *After the Fall* and *The Crucible* to audiences in Russia, Hong Kong and Israel respectively. In 1976, Fichandler and the Arena became the first company based outside New York to win a Tony.

Musician, composer, and bandleader, **EDUARDO "LALO" GUERRERO** has spent a creative life celebrating and exploring his Mexican-American heritage in music, from mariachis to orchestra pieces. An Arizona native, he began his career while still in his teens, composing what later became the unofficial anthem of Mexico. In the sixty years since, Guerrero has been prolific and inspired, composing songs that have topped the charts on both sides of the border. In 1980, the Smithsonian Institution named Guerrero a "National Folk Treasure."

First, let me say that we are all glad to see that **LIONEL HAMPTON** is here safe and sound. Lionel Hampton is one of jazz's Greats. A legendary bandleader, singer, and the first musician to make a vibraphone sing -- and swing -- he has been delighting jazz audiences for more than a half century. Anyone who has heard his music knows that he is much more than a performer. He is a pioneer. When Louis Armstrong invited him to play the vibraphones at a recording session in 1936, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936, he joined the Benny Goodman trio. But soon he formed his own band, and over the years nurtured the talents of many jazz leaders, including Quincy Jones and Dinah Washington. Lionel Hampton is a lion of American music.

Dancer, choreographer, and teacher **BELLA LEWITZKY** first began creating dances in her hometown of Redlands, California when she was seven years old. With Lester Horton, she founded the Dance Theater of Los Angeles in 1946. Twenty years later she formed the Lewitzky Dance Company, a troupe that has performed to critical acclaim around the world. Now in her 80th year, when it would be just as easy to rest on her well-deserved laurels, she is eagerly looking to start new projects.

VERA LIST has touched generations of students, teachers, artists, performers, audiences and artistic institutions across America. For more than half a century, Mrs. List has lent her vision, energy and resources to philanthropic efforts that promote the arts at universities, museums and through artistic endowments. The charitable foundation that she and her husband, Albert, created in 1945 helped underwrite construction of the Metropolitan Opera House at Lincoln Center more than three decades ago. Mrs. List has sponsored an opera performance for underprivileged children, PBS broadcasts highlighting American artists, and many other varied and worthy arts projects.

I'd be hard pressed to find an American who doesn't know that **ROBERT REDFORD** is one of our nation's most acclaimed actors, directors and producers. He won the Academy Award for best director for Ordinary People. He has won numerous other awards. But equally important, Robert Redford has supported and encouraged many young and emerging screen writers and directors through the Sundance Institute in Utah. He has helped promote non-traditional cinema and opened the doors for many new artists and their films. We salute him today for his pioneering work in film and for his energetic and passionate advocacy on behalf of the American art and artists.

Throughout a lifetime as an author and illustrator **MAURICE SENDAK** has singlehandedly revolutionized children's literature. In works such as *Where the Wild Things Are*, he has created heroes and adventures that have captured the imaginations of generations of young readers. His books have helped children explore and resolve feelings of anger, boredom, fear, frustration and jealousy. Maurice Sendak's books have become staples of children's libraries and family bookshelves and will always be a beloved part of our national culture.

I feel like I should sing about our next honoree. **STEPHEN SONDHEIM** is one of our nation's finest composers and lyricists. Not only are his words and melodies timeless -- appealing to all generations -- they mirror the history and experiences we share as Americans. Sondheim's work is indelibly etched into our national cultural landscape. Who among us can't rattle some words from *West Side Story*, *A Funny Thing Happened on the Way to the Forum*, *Gypsy*, *A Little Night Music* or *Sweeney Todd*? Decade after decade, Stephen Sondheim continues to delight audiences here and around the world with his treasured lyrics. He has won five Tony Awards, was awarded the Pulitzer Prize in 1993, and received the Kennedy Center Honor for Lifetime Achievement in 1993.

In less than 30 years, the **BOYS CHOIR OF HARLEM** has become one of the world's finest singing ensembles. The Choir gives 100 concerts every year and has performed at the White House, the United Nations, and around the world. These accomplishments would be enough to merit a medal, but the Boys Choir of Harlem has also changed -- and saved -- lives. Over the years it has recognized and nurtured the God-given potential of thousands of young people whose talents might otherwise have gone unnoticed. The 550 boys and girls who attend the Choir Academy of Harlem learn much more than how to sing on key and in harmony. They learn that through discipline, hard work and cooperation, anything is possible, and that dreams do come true.

I now have the privilege of introducing the recipients of the Charles Frankel Prizes.

Poet, professor of poems, and activist for poetry, **RITA DOVE** helps us find the extraordinary in the ordinary moments of our lives. She has used her gift for language, her penetrating insight, and her sensitivity to the world around her to mine the richness of the African-American experience as well as the experience of everyday living. Winner of the Pulitzer Prize in 1987, and recently the poet laureate of the United States, she is considered one of America's finest poets. She is truly a life force of poetry.

A best-selling author, historian, and political commentator, **DORIS KEARNS GOODWIN** has enriched our understanding and appreciation of the people and institutions that have shaped American government, history and politics. Her great gift is to tell the story of America through rigorous scholarship, engaging prose, and anecdotes and details that bring alive major events and political figures. She has worked in the White House, taught at Harvard, and written books about Lyndon Johnson, the Kennedys and the Roosevelts. Her latest work, No Ordinary Time, won the Pulitzer Prize in 1994.

Political philosopher, public servant, and builder of civil society, **DANIEL KEMMIS** has dedicated his life to re-awakening America's sense of community, of citizenship, and of working together for the common good. In his books and lectures, and during his tenure in politics, he has spread the gospel of community involvement and explored the roots and true meaning of our democracy. Daniel Kemmis is a welcome and convincing voice against cynicism and social divisiveness.

ARTURO MADRID is pioneer in the field of Latino studies in the United States and an advocate for expanding educational opportunities for Hispanic students across our country. As a professor of modern Spanish and Latin American literature, and founder of the Tomas Rivera Center, the nation's leading think-tank on Latino issues, Madrid has helped Americans discern and appreciate the impact of Hispanic life on American culture and literature. An entire generation of Latino academics at the nation's top universities owe some part of their success to Madrid's work.

BILL MOYERS has received just about every major award there is in his field. And for good reason. He is a giant in broadcast journalism. For more than 25 years, he has used the power of television to tackle some of the most difficult issues facing our country, to explore the world of ideas and to help millions of viewers better understand each other and the society in which we live. Though he is known to most of us as a broadcaster, his career has been as wide-ranging as his documentaries. He's been newspaper reporter and publisher, a Baptist preacher, a campaign aide, a deputy director for the Peace Corps and Presidential press secretary to Lyndon Johnson. He is truly a 20th century Renaissance man.

Let's give a hand to these outstanding Americans.

Don't worry. The fun is not over yet. We get to hear the Boys Choir of Harlem sing again. They will close the program with their rendition of *Amazing Grace*.

[Introduce Choir]

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 29, 1997

REMARKS BY THE PRESIDENT
AT ARTS AND HUMANITIES CEREMONY

The Rose Garden

9:45 A.M. EDT

THE PRESIDENT: Thank you very much. Ladies and gentlemen, welcome to the White House. I thank the members of Congress for coming, the members of the councils who stood up and were recognized. I also want to thank the First Lady for that very nice speech an unusual introduction. (Laughter.)

The spin that was put on my going to the opera at home was slightly different than the one you heard. (Laughter.) It went more like, I've been trying to get you do this for five years, now. I know you will like this if you go. (Laughter.) And besides, it's Carmen, it's your kind of thing. (Laughter and applause.) And then, afterward, I said, gosh, I just loved that, and I thought Denise Graves was great and it was fabulous. And she said, I told you, I told you, I told you. So I was glad to have the sort of sanitized version presented to you. (Laughter.) But I thought, in the interest of openness, I should tell you the whole story. (Laughter.)

Let me again say to all of you, you are very welcome here in the White House. And let me say a special word of thanks to two people -- first, to Jane Alexander for her outstanding leadership of the National Endowment of the Arts. Thank you. (Applause.) And second, to Sheldon Hackney, who recently left his job as Chairman of the National Endowment for the Humanities, but who did a wonderful job for the United States in the position. Thank you. (Applause.)

This morning, we honor 20 men and women and one organization for extraordinary achievement in arts and humanities. And in giving these awards, we also applaud the achievements of our country. We celebrate our capacity for individual expression and common understanding, and we rejoice in our nation's thriving and growing diversity. We take pride in the power of imagination that animates our democracy.

And, above all, by giving these awards we declare to ourselves and to the world, we are, we always have been and we always will be a nation of creators and innovators. We are, we always have been and we always will be a nation supporting our artists and scholars. It is our heritage, it must be a great gift we give to the future. (Applause.)

As Hillary said, as we work up to the millennium, we will be observing it in many ways over the next four years that both honor our past and encourage our people to imagine the future. Today, I invite each of you to be partners in that endeavor in the White House Millennium Program, to help us to make sure the millennium is marked by a renewed commitment to the arts and humanities in every community in our nation.

One of the most important goals for the millennium is to give

every child in America access to the universe of knowledge and ideas by connecting every school and library in our country to the Internet by the year 2000. Working together with business leaders, we've made solid progress. And as we work to connect our schools and libraries we must make sure that once our children can log on to the Internet they don't get lost there.

So today I'm pleased to announce that on the 27th of October the National Endowment for the Humanities, in partnership with MCI and the Council of Great City Schools, will through the switch on a new educational website called Ed-SITE-ment -- Ed-SITE-ment, not bad -- (laughter). This exciting new tool will help teachers, students, and their parents to navigate among the thousands of educational websites, and there are literally tens of thousands of them now. Most important, it will expand our children's horizons and instill in them an early appreciation for the culture and values that will be with them throughout their lives.

President Kennedy once said he looked forward to an America that raised the standards of artistic achievement and enlarged cultural opportunities for all citizens. The men and women we honor today have brought us much close to realizing that vision. More than 30 years later, at the edge of the new millennium, we must pledge ourselves anew to meet this challenge.

Now, it gives me great pleasure to present the 1997 National Medal of Arts and National Medal of Humanities Awards. First, the National Medal of Arts.

Like Martha Graham and Georgia O'Keeffe, Louise Bourgeois' name is synonymous with innovation, and her life is proof that creative impulse never fails. In 1981, her retrospective at the Museum of Modern Art, the first to be devoted to a woman artist, encompassed 40 years of extraordinary work. Since then, she has created another lifetime of enduring art, and I have no doubt she has more to teach us.

Ladies and gentlemen, Jean Louise Bourgeois, the artist's son, will accept the award on her behalf. Louise Bourgeois. (Applause.)

Don't worry, I'll report this on my gift form. Thank you. (Laughter.)

When Betty Carter sings "Baby, It's Cold Outside," it makes you want to curl up in front of a fire -- even in the summertime. Performing with the likes of Ray Charles, Dizzy Gillespie, Charlie Parker and Lionel Hampton, she is truly a goddess in the pantheon of jazz. Her greatness comes not only from her unforgettable voice, but from her passionate commitment to helping young artists develop their own careers.

Ladies and gentlemen, the incomparable Betty Carter. (Applause.)

We can't celebrate art today without celebrating the people who help us to experience it. Aggie Gund has spent a lifetime bringing art into the lives of the American people. With the "Studio in a School," she forged a new partnership between professional artists and public schools to introduce children to the joys of creative expression.

And I might say, that's even more important today. One of the things that a lot of us who care about our schools are concerned about are the dwindling opportunities too many of our children have in the arts of all kinds -- because we know it gives these children, so many of them, a chance to learn, to grow, to find positive means of self-expression. If they never become any kind of artist, the increase in self-understanding, self-control, self-direction and pure,

old-fashioned enjoyment in life is more than worth the effort. And so we are especially grateful to Aggie Gund. As president of the Museum of Modern Art, she is helping to usher in the 21st century of art.

Ladies and gentlemen, it's a honor to present her today.
(Applause.)

From the National Mall to the National Gallery, Dan Kiley has helped to redefine the American landscape. He's one of those rare artists who join the beauty and variety of nature with the joy and form of design. In his thought-provoking memorable designs, building and site come together as one, proving that great landscapes and great buildings are part of the same vision.

Ladies and gentlemen, Dan Kiley. (Applause.)

It is no mystery -- (laughter) -- why Angela Lansbury deserves this award. From the Royal Shakespeare Theatre to Broadway to television, she has created vivid characters we can't forget. For that work, she has earned three Academy Award Nominations, four Tony Awards, and 16 Emmy Awards. To that wall of honors we add this one, for she is her own unforgettable character.

Ladies and gentlemen, Angela Lansbury. (Applause.)

A hush falls in the Metropolitan Opera as the great chandelier rises and James Levine raises his baton. For 25 years and 1,600 performances of 70 different operas, countless opera goers, television watchers and radio listeners have shared that experience and shared in the great gift of his talent. His work has renewed the grand tradition of opera and infused it with new life for the next generation of opera lovers.

Ladies and gentlemen, James Levine. (Applause.)

I really admire him. He was up here looking for his mother. He says, "I know she's out here somewhere." (Laughter.) Where is she? Good for you. Thank you. (Applause.)

Just hearing Tito Puente's name makes you want to get up and dance. (Applause.) With his finger on the pulse of the Latin American musical tradition and his hands on the timbales, he has probably gotten more people out of their seats and onto the dance floor than any other living artist. For 50 years now, the irrepressible joy of his irreplaceable music has won him four Grammy awards, countless honors and a wide world of fans.

Ladies and gentlemen, Tito Puente. (Applause.)

If anyone has actually given a voice to American dramatic arts, it is Jason Robards. In the great works of our greatest playwrights, Eugene O'Neill, Lillian Hellman, Clifford Odets, Arthur Miller, and in Academy Award performances in great movies like All The President's Men, he has brought the American experience to life with characters that animate history and illuminate the human condition. And every one of us who has ever had to give a significant number of public speeches has wished at some moment in his life that he had a voice like Jason Robards. (Laughter and applause.)

Edward Villella, quite literally, leapt onto the world stage of ballet and changed it forever with the stunning grace and muscular athleticism that are his signature style. As principal dancer with the New York City Ballet, he collaborated with the men who defined 20th century ballet, George Balanchine and Jerome Robbins. And as artistic director of the Miami City Ballet, he is attracting the audience of the

21st century.

Ladies and gentlemen, the remarkable Edward Villella. (Applause.)

There may not be a serious, committed baby boomer alive who didn't at some point in his or her youth try to spend a few minutes at least trying to learn the pick a guitar like Doc Watson. A guitar virtuoso whose unique style merges many musical traditions, he started his remarkable career at age 13, armed with a \$12 guitar and a deep love of mountain music. Five Grammy Awards and a lifetime of achievement later, he still lives in the land his great-great granddaddy homesteaded, and he's still making that old-time mountain music.

Ladies and gentlemen, Doc Watson. (Applause.)

For our artists to create the kind of works we're here to celebrate, they have to have three things: time, space and inspiration. For nearly half a century, that is what more than 4,500 artists have found at the MacDowell Colony. On this 450-acre farm in rural New Hampshire, Thornton Wilder wrote "Our Town;" Leonard Bernstein finished his great "Mass." Today, a new generation of artists thrives in the atmosphere created by composer Edward MacDowell and his wife, Marian.

Ladies and gentlemen, the award to the MacDowell Colony will be accepted by the Chairman of the MacDowell Colony, a man we all know in other guises, Robert MacNeil. (Applause.)

Now, I have the honor of introducing the recipients of the National Humanities Medal, men and women who keep the American memory alive and infuse the future with new ideas.

First, Nina Archibal. To those who know and work with her, she is a fireball who lets no one stand in the way of her mission to preserve Minnesota's history. To the state of Minnesota, she's a bridge-builder between native peoples and other Minnesotans, helping them share their stories. To America, she exemplifies how tradition informs everyday life and shapes history. And just this morning, she told the President that it was high time he high-tailed it out to Minnesota to see exactly what she was doing. (Laughter.)

Ladies and gentlemen, Miss Nina Archibal. (Applause.)

David Berry and I share a goal -- to strengthen our nation's two-year community colleges so that more Americans can get the education they need to succeed in life, no matter how old they are or where they come from. As professor of history at Essex County College in Newark, New Jersey, he's broadened the horizons and expanded the dreams of his students. As director of the Community College Humanities Association, he's helping two-year colleges all over the country to do the same.

Ladies and gentlemen, I don't know how many of you have ever spent any time in these two-year institutions, but they are exhilarating in the opportunities they offer to people who not so long ago would never have been able to dream of them. And the fact that we are bringing the humanities into them and putting them front and center is a very important part of inspiring the Americans of the 21st century, because more and more of them will find their way to these remarkable institutions.

Ladies and gentlemen, David Berry. (Applause.)

After a very, very successful career as Chairman and CEO of an investment banking firm, Richard Franke could well have rested on his achievements. Instead, he made it his mission to advance the cause of the humanities in everyday life. Through the Chicago Humanities

Festival he founded in 1989, he's bringing the pleasures of art and ideas to the people of the great city of Chicago. And his commitment to the humanities extends to the entire nation.

Ladies and gentlemen, Sir Richard Franke. (Applause.)

I doubt that there is a more revered force in American education today than Bill Friday. As president of the University of North Carolina, he devoted himself to improving education for all Americans. There is hardly an important educational task force he has not been a member of. He helped to found the National Humanities Center. He sat on the Carnegie Commission on Higher Education and The President's Task Force on Education. As Executive Director of the Kenan Charitable Trust, he continues his life of achievement.

I can tell you that in all the years that I served as governor and Hillary and I worked to improve education for our children from kindergarten through higher education, and to change the horizons of the South in ways that would bring people together and elevate their conditions, no one was more respected or had more influence on how we all that and what we tried to do than the remarkable Bill Friday.

Ladies and gentlemen, Mr. Friday. (Applause.)

I think I should say that our next awardee, Don Henley, is not in the wrong category. (Laughter.) He has already won so many awards for his wonderful, wonderful music, he may think that he doesn't need another. But today, we honor him not for another hit record, but instead for seven years of relentless effort to protect a vital part of America's history: the woods that inspired Henry David Thoreau to write his greatest work, "Walden." Through his support of the Thoreau Institute, Don is also keeping Thoreau's great legacy alive for the 21st century.

I've known Don for many years and I told him today right before we came out here that if I had a nickel for every time he has hit on me to preserve the woods around Walden Pond, I would indeed be a wealthy man. (Laughter.) He has done his job to preserve a profoundly significant part of our legacy as a larger part of his passionate commitment to preserving our environment and our natural heritage.

Ladies and gentlemen, Don Henley. (Applause.)

Great writers reveal a world we've never seen but instantly recognize as authentic. Maxine Hong Kingston is such a writer. In her groundbreaking book, "The Woman Warrior: Memoirs of Girlhood Among Ghosts," she brought the Asian-American experience to life for millions of readers and inspired a new generation of writers to make their own unique voices and experiences heard.

Ladies and gentlemen, Maxine Hong Kingston. (Applause.)

The great chorus of American voices has also been immeasurably enlarged by the work of Luis Leal. For 50 years he has told the story of the Chicano people, here in America and all over the Latin world. In 16 books he has revealed the unique voice of Latin literature. In 1995, in recognition of his great contributions, the University of California created the Luis Leal Endowed Chair in Chicano Studies, the only one of its kind in our nation.

Ladies and gentlemen, Luis Leal. (Applause.)

As we approach the millennium, many Americans are examining their own and the nation's spirituality, faith, and the role of religion in our nation's life. No one has thought more deeply about these questions

than Martin Marty, a renowned scholar of religious history, the author of 50 books, the director of the Public Religion Project at the University of Chicago which finds common ground in our diverse communities of faith.

Among many things to which he is faithful, he is faithful to his teaching and he told me he is missing class today, one of the very few times in a very long career of teaching. We have all been enriched by his work and we thank him for it.

Ladies and gentlemen, Martin Marty. (Applause.)

Paul Mellon has elevated the great tradition of American philanthropy to an art form. His gifts have immeasurably strengthened the cultural institutions that are at the very heart of our civil society, including, of course, The National Gallery here in Washington. With his sister, he established the Andrew W. Mellon Foundation, the nation's largest private funder of the humanities. And through his exceptional generosity, he has enriched the libraries of our nation with precious collections of the world's greatest works.

Ladies and gentlemen, Robert Smith of The National Gallery of Art will accept the award on behalf of Paul Mellon. (Applause.)

No one has done more to expand the American library of voices than Studs Terkel. He has quite literally defined the art of the oral history, bringing the stories of ordinary people to life in his unique style, and letting the everyday experiences that deepen our history speak for themselves. That is why I am very pleased he has agreed to advise the White House Millennium Program on the best way to collect family and community histories, a project we will launch with the NEH this spring.

Ladies and gentlemen, a true American original, Mr. Studs Terkel. (Applause)

He just thanked me for coordinating the medal with his trademark shirt, tie and socks. (Laughter.) The rest of our honorees will just have to abide it. We were trying to get the wardrobe right. (Laughter.)

Let me again thank all of you for coming and say a special word of thanks to Senator Pell and to Congressman and Mrs. Capps, to Congressman Horn, Congresswoman Maloney, Congresswoman Pelosi, Congressman Serrano and Congressman Burr. And I thank them. We have talked a lot about all the fights that exist between the President and Congress over the NEH and the NEA. It's important to recognize we've got some good supporters there, too. (Applause.)

Let me invite you to enjoy the Marine Orchestra, to enjoy each other, to enjoy this beautiful day and the rich gifts our honorees have given us. Thank you very much for coming. (Applause.)

END

10:14 A.M. EDT

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 14, 1994

REMARKS BY THE PRESIDENT
AT THE ARTS AND HUMANITIES AWARDS CEREMONY

The South Lawn

2:52 P.M. EST

THE PRESIDENT: 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 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 prejudice, they honor all of 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 and applause.) 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. (Applause.)

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. (Applause.) 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. 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. (Applause.)

The next awardee is the first person on this list who's work ever touched me personally. I'll never forget when, as a high school musician, I discovered that I could actually play the saxophone lead in "Take Five." (Laughter.) 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

1950s, 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. (Applause.)

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. (Applause.)

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. (Applause.)

Anyone who has ever seen our next awardee perform knows what great acting is all about. Julie Harris is a five-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. (Applause.)

Our next honoree is truly a pioneer in his field. Eric 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, Eric Hawkins' unique talent has been to place dance in a larger cultural and philosophical context. For his boldness and talent, Eric Hawkins commands a legendary place in American modern dance heritage. Eric Hawkins. (Applause.)

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*, it'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. (Applause.)

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 -- 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 '50s and '60s. 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 rights 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. (Applause.)

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. (Applause.)

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 paintings 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. (Applause.)
Thank you. (Applause.)

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 Pulitzer Prizes, the National Book Award, was our second Poet Laureate.

For his translation of French plays, he's won the Bollingen 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. (Applause.)

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. (Applause.)

I now present the winners of the 1994 Charles Frankel Prize for their work in the humanities. And I began 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. (Applause.)

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. (Applause.)

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 Mississippi 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. (Applause.)

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 TV26 in becoming the third largest producer of national programs for the Public Broadcasting Service. During her tenure, the weekly viewership of WETA TV26 grew to an unprecedented one million viewers and WETA became a forerunner in the production of outstanding programming of 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. (Applause.)

You know what she said when I gave it to her? She said, don't forget Baseball. (Laughter.) 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. (Applause.)

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.)

Now, let's end this program with a thanks to the good Lord for keeping the rain away -- (laughter) -- and a good round of applause to all of our honorees. Thank you very much. (Applause.)

END3:22 P.M. EDT



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington DC 20506-0001
202/682-5400

CONGRESSIONAL and WHITE HOUSE LIAISON OFFICE

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Fax Number: (202) 682-5638

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Date:

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To:

Sharon B

Office:

Social Ofc.

Fax Number:

456-6771

From:



Richard Woodruff, Director



Mike Kirby, Deputy Director



Mindy Richman Garfinkel, Special Assistant



Lizzie Berkowitz, Intern

Comments:

- Info on National Medal of Arts + bios (already sent to Katie Button + June Shih)
- Allen Toussaint will accept the award for Fats Domino. His bio is enclosed. We haven't spoken to him directly yet so we don't have his address, phone, etc. His bio went to June already.

20

This transmission is 20 page(s) in length, including this page. Please call (202) 682-5434 if there are any transmission difficulties.



NATIONAL ENDOWMENT FOR THE ARTS

The Nancy Hanks Center
1100 Pennsylvania Avenue NW
Washington, DC 20506-0001
202/682-5400

October 28, 1998

MEMORANDUM

TO: Sharon Kennedy-Gill
Debby McGinn

FROM: Dick Woodruff
Mindy Richman Garfinkel

RE: Information on National Medal of Arts

As per Sharon's request in our 10/22 meeting, here is basic information on the National Medal of Arts and bios on each of the 12 winners.

Let me know if you have any questions.

Thanks.

NATIONAL MEDAL OF ARTS FACT SHEET

History

The first National Medal of Arts was presented to seven internationally known artists and five long-time patrons at White House ceremonies on April 23, 1985. Since then, the Medal has been awarded annually.

The National Medal of Arts was proposed by President Reagan during an earlier White House luncheon honoring another group of distinguished artists and arts patrons in May 1983. It had been recommended by the President's Committee on the Arts and the Humanities. The Chairman of the National Endowment for the Arts was asked to explore with the Congress the establishment of the nation's first official medal in order to recognize both artistic excellence and support of the arts.

Congress agreed and on January 23, 1984 passed legislation creating the National Medal of Arts and authorizing the President to award no more than 12 medals each year "to individuals or groups 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."

Rationale

Unlike other arts awards, the National Medal of Arts is not limited to a single field or area of artistic endeavor. It is designed to honor those who have encouraged the arts in America and offered inspiration to others either through their distinguished achievement, support, or patronage.

Nomination/Selection Process

Recipients of the National Medal of Arts are selected by the President of the United States. Annually the National Endowment for the Arts helps in the selection process by soliciting nominations for the Medal from the various arts fields. These nominations, are reviewed by the National Council on the Arts, the Endowment's presidentially-appointed advisory body. A list of the most highly qualified candidates is then forwarded to the President for final consideration, along with candidates of his own choosing.

1998 NATIONAL MEDAL OF ARTS RECIPIENT

JACQUES D'AMBOISE

**Dancer, Choreographer, Dance Educator
New York, New York**

Jacques d'Amboise, one of the finest classical dancers of our time, is a talented choreographer and a dance education leader who, in 1976, founded the National Dance Institute. A protégé of George Balanchine who joined the New York City Ballet (NYCB) at age 15, d'Amboise became a principal member who performed on prestigious stages worldwide. He danced many works that Balanchine choreographed specifically for him, and is perhaps best remembered for his portrayal of the "definitive Apollo." In addition, he choreographed nearly twenty works for NYCB, starred on Broadway, and has appeared in films including *Carousel* and *Seven Brides for Seven Brothers*. Especially recognized for his advances in arts education, d'Amboise's awards include: the Kennedy Center Honors, the Award for Distinguished Service to the Arts from the American Academy of Arts and Letters, the Capezio Award, the Paul Robeson Award, the Governor's Award for Entertainment, and a MacArthur "Genius" Fellowship. D'Amboise also co-authored a book and has extensive teaching experience. He was Dean of Dance at SUNY Purchase, served eleven years as visiting professor at the University of California at Santa Barbara, and has been a visiting professor at Duke and the University of Utah. D'Amboise has written, choreographed, and directed some eighteen "Event of the Year" performances for the National Dance Institute, each one involving some 1,000 children. Most recently, he has been developing and training teachers in the pedagogy of arts education techniques that motivate and succeed.

1998 NATIONAL MEDAL OF ARTS RECIPIENT

"FATS" DOMINO Pianist and Singer New Orleans, Louisiana

The legendary Antoine "Fats" Domino, with his rolling boogie-woogie piano style and easy going rhythm and blues vocals, is one of rock 'n' roll's earliest and best stars. In over five decades of performing he has helped bridge musical and cultural gaps within the United States, and in Asia and Europe where he remains phenomenally popular. Domino has collected 23 gold singles and sold 65 million records worldwide, more than any other '50s-era rocker except Elvis Presley. He exploded onto the rock 'n' roll scene in 1955 with "Ain't That A Shame," and within a year put five songs in the top forty, including "I'm In Love Again" and the rendition of "Blueberry Hill" which was his highest charting record. "I'm Walkin'" followed in 1957. He has also appeared in several feature films, performed frequently in Las Vegas, and, in the '80s, played the Royal Festival Hall in London. Domino still lives in New Orleans where he was born in 1928. As a child he learned to play piano and sing, speaking French as his first language. He first performed in public at age 10. As one of the founding fathers of rock 'n' roll, Fats Domino received the Grammy Award for Lifetime Achievement in 1986. The same year he was named a charter member of the Rock and Roll Hall of Fame.

1998 NATIONAL MEDAL OF ARTS RECIPIENT

RAMBLIN' JACK ELLIOTT
Singer/Songwriter
Marshall, California

Ramblin' Jack Elliott is a living American music treasure who has inspired generations of singers from Bob Dylan and Tom Waits, to Beck and John Wesley Harding. Elliott was profoundly influenced by his early years working on the rodeo circuit where he learned cowboy songs and the banjo from a clown and guitar chords from a cowboy. Called a "wandering, true American minstrel" by playwright Sam Shepard, Elliott heard his first Woody Guthrie recording in the early 1950s and sought out Guthrie as a friend, mentor, and fellow traveler. Melding various experiences, Elliott developed a distinctive mix of stories and folk, blues, country and western music which he drew on in a legendary career encompassing more than 40 albums and three folk booms. In the mid-1950s, Elliott was the first American folk singer to busk around the European continent. Mick Jagger later said that hearing Elliott serenade his group of school children at an English train station led him to buy his first guitar. In the 1970s, he worked with Dylan in the Rolling Thunder Revue and continued touring worldwide. In 1996, Elliott earned both a Grammy for *South Coast* and the Bill Graham Lifetime Achievement Award. He has also released a new recording *Friends of Mine* and still delights his fans with his recordings and performances.

1998 NATIONAL MEDAL OF ARTS RECIPIENT

FRANK GEHRY

Architect

Santa Monica, California

Frank Gehry has built an architectural career that has spanned four decades, producing remarkable public and private buildings in America, Europe and Asia that address the context and culture of their sites and are comfortable for the people in them. The Frank O. Gehry & Associates firm, which he established in 1962, has gained international renown by reaching beyond the traditional limits of architecture with a state-of-the-art collaborative process using advanced computer systems and physical modeling. Gehry has led the development of numerous museum, theater, performance, institutional, commercial, and residential projects. His recent works, including the new Guggenheim Museum Bilbao in Spain, the Frederick R. Weisman Art Museum in Minnesota, and the Walt Disney Concert Hall in California, are among the world's most distinctive buildings. His achievements have earned many of the architecture's most significant awards including the prestigious Pritzker Architecture Prize, the Praemium Imperiale Award, the Wolf Prize in Art, the Dorothy and Lillian Gish Award for lifetime contribution to the arts, the Friedrich Kiesler Prize, and over 100 awards from the American Institute of Architects. In addition, Gehry has taught at Yale and Harvard Universities, received many honorary doctoral degrees, and had his drawings, models and designs exhibited in major museums throughout the world.

1998 NATIONAL MEDAL OF ARTS RECIPIENT

BARBARA HANDMAN
Arts Advocate
New York, New York

Barbara "Bobbie" Handman has been a leading arts advocate and defender of free expression since the early 1970s, working to support a vibrant arts and cultural life while protecting basic First Amendment freedoms. As Treasurer of SAVE THE THEATRES in New York City and as a member of Mayor Ed Koch's Theatre Advisory Council, Handman's efforts have helped guarantee a place for the arts in people's lives. Since 1984, Handman has broadened her efforts to promote and protect artistic expression nationwide. As Vice President of People For the American Way Foundation, she launched *artsave*, a nationwide project to protect artists and arts organizations facing challenges to their work.

1998 NATIONAL MEDAL OF ARTS RECIPIENT

AGNES MARTIN
Visual Artist
Taos, New Mexico

Agnes Martin is a distinguished legend in American art. Known as a "painter's painter," she has become one of the country's foremost abstract artists and is one of the few women artists of her generation to gain recognition for her contributions to the field. Her luminous paintings, which can be described as subtle abstract expressionism, are responses that embrace happiness and beauty. Her work has been exhibited in renowned sites nationally and internationally, and is included in the collections of many of the world's most prestigious museums such as: the Museum of Modern Art, the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, all in New York; and the Tate Gallery in London. Significant traveling retrospective exhibitions were also organized in 1991 by the Stedelijk Museum in Amsterdam and in 1992-94 by the Whitney. Among Martin's many honors are the Oskar Kokoschka Prize from the Austrian Government, a 1997 Golden Lion for Contribution to Contemporary Art at the Venice Biennale, and the 1998 Distinguished Artist Award for Lifetime Achievement from the College Art Association. Martin, born in 1912, was the daughter of a wheat farmer in Saskatchewan. A U.S. citizen since the 1950s, she is a long-time resident of Taos, New Mexico, where she finds the solitude and inspiration to concentrate on her work.

1998 NATIONAL MEDAL OF ARTS RECIPIENT

GREGORY PECK
Actor and Producer
Los Angeles, California

Academy Award winner Gregory Peck has worked in films for more than fifty years, reaching a singular stature in the motion picture industry. It was his classic portrayal of the "Lincolnesque" Southern lawyer in *To Kill a Mockingbird* that earned him an Academy Award for Best Performance by an actor in 1962. He received four previous Oscar nominations for *The Keys of the Kingdom*, *The Yearling*, *Gentleman's Agreement*, and *Twelve O'Clock High*. The recipient of the American Film Institute's prestigious Lifetime Achievement Award in 1989, Peck has also received The Kennedy Center Honors (1991), and Lincoln Center's Lifetime Achievement Award (1992). He was awarded the Legion d'Honneur from the French Republic (1993) and was elevated to the rank of Commandeur by President Chirac (1995). Through the years he has been the recipient of the New York Film Critics Award for Best Actor and has also received Best Actor awards from film critics in countries including England, France, Italy, Belgium, and Germany. Peck has appeared in a cross section of many of Hollywood's finest cinematic contributions such as *Duel in the Sun*, *The Gunfighter*, *Roman Holiday*, *Spellbound*, and *The Guns of Navarone*. As a motion picture producer and executive, Mr. Peck has produced or co-produced films including: *Pork Chop Hill*, *Cape Fear*, *The Big Country*, *To Kill a Mockingbird*, *The Trial of the Catonsville Nine*, and *The Dove*. Peck, born in La Jolla, California, originally intended to become a physician, but early encouragement in theater eventually led him east to Broadway and back west to Hollywood. He was twice appointed to the National Council on the Arts, was awarded the Medal of Freedom, and served as President of the Academy of Motion Picture Arts and Sciences. During the last four years, Peck has been presenting his one-man show, *A Conversation with Gregory Peck*, appearing at performing arts centers and universities throughout the U.S. and Canada.

1998 NATIONAL MEDAL OF ARTS RECIPIENT

ROBERTA PETERS
Opera Singer
Scarsdale, New York

International opera star Roberta Peters debuted with the Metropolitan Opera nearly fifty years ago, achieving the longest tenure of any soprano in the Met's history. She is known for her incandescent voice and spectacular stage presence. A prized soprano, she has performed with most of the world's major orchestras, at premier summer festivals worldwide, on national television, in films, and at the White House for every President from Eisenhower to Bush. Peters is celebrated for her coloratura heroines of grand opera, such as Lucia in *Lucia di Lammermoor*, Gilda in *Rigoletto* and Rosina in *Il Barbiere di Siviglia*. She is also acclaimed for heroines in other styles, including Mozart's Zerlina, Susanna, Despina, and Queen of the Night, Richard Strauss's Zerbinetta, Johann Strauss's Adele, Donizetti's Adina and Norina, and Menotti's Kitty in *The Last Savage*, a role she created for the American premiere of that work at the Metropolitan. Peters made an unprecedented sixty-five appearances on *The Ed Sullivan Show*, and an equally impressive twenty-five appearances on *The Voice of Firestone*. Peters has taught many master classes at Harvard and other universities, and was the first American-born artist to receive the coveted Bolshoi Medal in Moscow. She has just completed a six-year term as a member of the National Council on the Arts.

1998 NATIONAL MEDAL OF ARTS RECIPIENT

PHILIP ROTH

Writer

Cornwall Bridge, Connecticut

Philip Roth is one of the nation's foremost writers. With his last four books, all published in the 1990s, Philip Roth has won America's four major literary awards. *Patrimony* earned the 1991 National Book Critics Circle Award, *Operation Shylock* the 1993 PEN/Faulkner Award, and *Sabbath's Theater* the 1995 National Book Award. *American Pastoral* received the 1998 Pulitzer Prize in fiction. His most recent novel, *I Married A Communist*, is his twenty-third published book. Roth was born in Newark, New Jersey in 1933, was educated at Bucknell University and the University of Chicago, and for many years taught comparative literature at the University of Pennsylvania. He retired from teaching in 1992 as Distinguished Professor of Literature at New York's Hunter College. Until 1989, he was General Editor of the Penguin Book series, "Writers from the Other Europe," which he inaugurated in 1974.

1998 NATIONAL MEDAL OF ARTS RECIPIENT

SARA LEE CORPORATION

Patron

Chicago, Illinois

Sara Lee Corporation and the Sara Lee Foundation have supported hundreds of arts organizations around the world. During the past twenty-six years, John H. Bryan, Chairman and Chief Executive Officer, has demonstrated through his personal and professional leadership roles, the remarkable impact that visionary leadership can have in promoting and preserving the arts. With headquarters in Chicago, Sara Lee Corporation is a global manufacturer and marketer of high-quality, brand-name products for consumers throughout the world. Sara Lee has operations in more than forty countries and markets branded products in more than 140 nations. Bryan says, "The arts enrich society in so many ways. . . They are a civilizing force — as essential over time as adequate housing or a cleaner environment or other compelling causes. Art is surely the grandest expression of our creativity and is our most lasting legacy. What we create endures. People are transient. But art is forever."

1998 NATIONAL MEDAL OF ARTS RECIPIENT

STEPPENWOLF THEATRE COMPANY

Arts Organization

Chicago, Illinois

The Steppenwolf Theatre Company, founded in 1976 by Terry Kinney, Jeff Perry, and Gary Sinise, has for the past two decades been dedicated to the ensemble approach to theatre, superior acting, and the desire to create and maintain an artistic home. What began as a small group of actors performing plays in an Illinois church basement burst into public consciousness in the early 1980s with Steppenwolf's production of the Sam Shepard play *True West*, starring Sinise and John Malkovich. From this first show which they took to New York, the company went on to tour productions in Washington, D.C., London, Australia, and other locations. Over the years, the ensemble has steadily grown in size and national acclaim, including members Joan Allen, John Mahoney, Laurie Metcalf, Gary Cole, and Martha Plimpton. In 1991, they finished construction of a new home – a state-of-the-art facility with two theaters, rehearsal and office space. For its work, Steppenwolf has garnered three Tony Awards – one for Regional Theatre Excellence in 1985, and two in 1990 for Best Play and Best Director for Frank Galati's adaptation of *The Grapes of Wrath*. Today, Steppenwolf is a dynamic ensemble of thirty-two theatre artists, with its members relocated across the country, whose strengths include acting, directing, playwrighting, textual adaptation, and, always, a dedication to outstanding theatre.

1988 NATIONAL MEDAL OF ARTS RECIPIENT

GWEN VERDON

Actress and Dancer

Bronxville, New York

Gwen Verdon, acclaimed Broadway, theater, film and television actress and dancer, has garnered four Tony Awards for her outstanding artistic achievements. In her 1953 featured role in *Can-Can*, she stole the show with "Apache Dance" and "Garden of Eden Ballet" and brought home her first Tony. Verdon also earned a Tony for Best Actress as the seductive Lola in the 1955 production of *Damn Yankees*, with choreography by Bob Fosse, whom she later married. Her third Tony was awarded in 1957 for *New Girl in Town*, and the fourth in 1959 for *Redhead*, which also won a Grammy. This was followed by two other Tony nominations in the Fosse-directed and choreographed triumphs *Sweet Charity* in 1966 and *Chicago* in 1975. Verdon's early work in feature films includes *On the Riviera* (1951), *David and Bathsheba* (1951), *Mississippi Gambler* (1953), and the film version of *Damn Yankees*. Later film work includes starring roles in *Cocoon* and *Cocoon: The Return*, and appearances in *Cotton Club*, *Nadine*, *Alice*, *Bruno*, and *Marvin's Room*. Verdon's many television credits include *M*A*S*H*, *Fame*, *Trapper John, M.D.*, *Webster*, *Magnum P.I.*, *The Equalizer*, *Dream On*, *Dear John*, *Homicide*, the TV movie *Legs* and the PBS documentary about Bob Fosse, *Steam Heat*. As Artist Advisor, Verdon has returned to Broadway for *Fosse: A Celebration in Song & Dance*.

NATIONAL MEDAL OF ARTS RECIPIENTS

1997

Louise Bourgeois - Sculptor
 Betty Carter - Jazz Vocalist
 Agnes Gund - Arts Patron
 Daniel Urban Kiley - Landscape Architect
 Angela Lansbury - Actor
 James Levine - Opera Conductor, Pianist
 Tito Puente - Latin Percussionist, Musician
 Jason Robards - Actor
 Edward Villella - Dancer, Choreographer
 Doc Watson - Bluegrass Guitarist, Vocalist
 MacDowell Colony - Artist Colony/Organization

1996

Edward Albee - Playwright
 Sarah Caldwell - Opera Conductor
 Harry Callahan - Photographer
 Zelda Fichandler - Theater Director, Founder
 Eduardo "Lalo" Guerrero - Composer, Musician
 Lionel Hampton - Musician, Bandleader
 Bella Lewitzky - Dancer, Choreographer, Teacher
 Vera List - Arts Patron
 Robert Redford - Actor, Director, Producer
 Maurice Sendak - Author, Illustrator, Designer
 Stephen Sondheim - Composer, Lyricist
 Boys Choir of Harlem - Choral Arts, Education

1995

Licia Albanese - Opera Singer
 Gwendolyn Brooks - Poet
 B. Gerald and Iris Cantor - Arts Patrons
 Ossie Davis and Ruby Dee - Actors
 David Diamond - Composer
 James Ingo Freed - Architect
 Bob Hope - Entertainer
 Roy Lichtenstein - Painter, Sculptor
 Arthur Mitchell - Dancer, Choreographer
 William S. Monroe - Bluegrass Musician
 Urban Gateways - Arts Education Organization

1994

Harry Belafonte - Singer, Actor
 Dave Brubeck - Pianist, Bandleader, Composer
 Celia Cruz - Singer
 Dorothy DeLay - Violin Teacher
 Julie Harris - Actress
 Erick Hawkins - Dance Choreographer
 Gene Kelly - Dancer, Singer, Actor
 Pete Seeger - Composer, Lyricist, Vocalist, Banjo Player
 Catherine Filene Shouse - Arts Patron
 Wayne Thiebaud - Artist, Teacher
 Richard Wilbur - Poet, Teacher, Critic, Literary Translator
 Young Audiences - Arts Presenter

1993

Walter and Leonore Annenberg - Arts Patrons
 Cabell "Cab" Calloway - Singer, Bandleader
 Ray Charles - Singer, Musician
 Bess Lomax Hawes - Folklorist
 Stanley Kunitz - Poet, Educator
 Robert Merrill - Baritone
 Arthur Miller - Playwright
 Robert Rauschenberg - Artist
 Lloyd Richards - Theatrical Director
 William Styron - Author
 Paul Taylor - Dancer, Choreographer
 Billy Wilder - Movie Director, Writer, Producer

1992

Marilyn Horne - Opera Singer
 James Earl Jones - Actor
 Allan Houser - Sculptor
 Minnie Pearl - Grand Ole Opry Performer
 Robert Saudek - Television Producer, Museum of Broadcasting
 Founding Director
 Earl Scruggs - Banjo Player
 Robert Shaw - Orchestra Conductor, Choral Director
 Billy Taylor - Jazz Pianist
 Robert Venturi and Denise Scott Brown - Architects
 Robert Wise - Film Producer, Director
 AT&T - Corporate Arts Patron
 Lila Wallace-Reader's Digest Fund - Foundation Arts Patron

1991

Maurice Abravanel - Music Director, Conductor
 Roy Acuff - Country Singer, Bandleader
 Pietro Belluschi - Architect
 J. Carter Brown - Museum Director
 Charles "Honj" Coles - Tap Dancer
 John O. Crosby - Opera Director, Conductor, Administrator
 Richard Diebenkorn - Painter
 R. Philip Hanes, Jr. - Arts Patron
 Kitty Carlisle Hart - Actress, Singer, Arts Administrator, dancer
 Pearl Primus - Choreographer, Anthropologist
 Isaac Stern - Violinist
 Texaco Inc. - Corporate Arts Patron

1990

George Francis Abbott - Actor, Playwright, Producer, Director
 Hume Cronyn - Actor, Director
 Jessica Tandy - Actress
 Merce Cunningham - Choreographer, Dance Company Director
 Jasper Johns - Painter, Sculptor
 Jacob Lawrence - Painter
 Riley "B.B." King - Blues Musician, Singer
 David Lloyd Kreeger - Arts Patron
 Harris & Carroll Sterling Masterson - Arts Patrons
 Ian McHarg - Landscape Architect
 Beverly Sills - Opera Singer, Director
 Southeastern Bell Corporation - Corporate Arts Patron

1989

Leopold Adler - Preservationist, Civic Leader
 Katherine Dunham - Dancer, Choreographer
 Alfred Eisenstaedt - Photographer
 Martin Friedman - Museum Director
 Leigh Gerding - Arts Patron, Civic Leader
 John Birks "Dizzy" Gillespie - Jazz Trumpeter
 Walker Kinland Hancock - Sculptor
 Vladimir Horowitz (Posthumous award) - Pianist
 Czeslaw Milosz - Writer
 Robert Motherwell - Painter
 John Updike - Writer
 Dayton Hudson Corporation - Corporate Arts Patron

1988

Saul Bellow - Writer
 Helen Hayes - Actress
 Gordon Parks - Photographer, Film Director
 I.M. Pei - Architect
 Jerome Robbins - Dancer, Choreographer
 Rudolf Serkin - Pianist
 Virgil Thomson - Composer, Music Critic
 Sydney J. Freedberg - Art Historian, Curator
 Roger L. Stevens - Arts Administrator
 (Mrs. Vincent) Brooke Astor - Arts Patron
 Francis Goelet - Music Patron
 Obert C. Tanner - Arts Patron

1987

Romare Bearden - Painter
 Ella Fitzgerald - Singer
 Howard Nemerov - Writer, Scholar
 Alwin Nikolais - Dancer, Choreographer
 Isamu Noguchi - Sculptor
 William Schuman - Composer
 Robert Penn Warren - Poet
 J. W. Fisher - Arts Patron
 Dr. Armand Hammer - Arts Patron
 Mr. and Mrs. Sydney Lewis - Arts Patrons

1986

Marian Anderson - Opera Singer
 Frank Capra - Film Director
 Aaron Copland - Composer
 Willem de Kooning - Painter
 Agnes de Mille - Choreographer
 Eva Le Gallienne - Actress, Author
 Alan Lomax - Folklorist, Scholar
 Lewis Mumford - Philosopher, Literary Critic
 Eudora Welty - Writer
 Dominique de Menil - Arts Patron
 Exxon Corporation - Corporate Arts Patron
 Seymour H. Knox - Arts Patron

1985

Elliott Carter, Jr. - Composer
 Ralph (Waldo) Ellison - Writer
 Jose Ferrer - Actor
 Martha Graham - Dancer, Choreographer
 Louise Nevelson - Sculptress
 Georgia O'Keeffe - Painter
 Leontyne Price - Soprano
 Dorothy Buffum Chandler - Arts Patron
 Lincoln Kirstein - Arts Patron
 Paul Mellon - Arts Patron
 Alice Tully - Arts Patron
 Hallmark Cards, Inc. - Corporate Arts Patron

NOTE: In 1983, prior to the official establishment of the National Medal of Arts, the following artists and patrons received a medal from President Reagan at a White House luncheon arranged by the President's Committee on the Arts and the Humanities. They were: (artists) Pinchas Zukerman, Frederica Von Stade, Czeslaw Milosz, Frank Stella, Philip Johnson and Luis Valdez; (patrons) The Texaco Philanthropic Foundation, James Michener,* Philip Morris, Inc., The Cleveland Foundation, Elma Lewis and The Dayton Hudson Foundation.

* who was considered a patron

Allen Toussaint

Allen Toussaint is one of America's greatest musical treasures. Singer, pianist, songwriter, arranger and producer—the New Orleans native has been making music for nearly forty years. His massive influence on American music reaches deep into the idioms of rhythm and blues, pop, country, musical theater, blues and jazz. Toussaint's first full length national release in nearly two decades, entitled *Connected*, has just been released.

Recorded in New Orleans at Toussaint's famed Sea-Saint Recording Studio, *Connected* offers Toussaint's trademark mix of Professor Longhair-inspired piano licks, funky r&b and sensitive balladry and touches on the desire for love and the longing for oneness, both between individuals and among the world family. This new collection includes performances from such New Orleans mainstays as trumpeter Dave Bartholomew, guitarist Leo Nocentelli (The Masters), drummer Russell Batiste (The Funky Mothers), saxophonist Amadee Castenell, and many other longtime associates.

Allen Toussaint has been an integral part of New Orleans' musical landscape since the late fifties. His first career break came at age 17 when he was hired by Dave Bartholomew to play the piano parts for a Fats Domino recording session when "the Fat Man" was on the road. Only in his early twenties, the young musician was hired by the local Minit Records to supervise its recording activities. Toussaint quickly accumulated an amazing string of hits for the label, producing, writing, arranging and often performing on tracks by Ernie K-Doe, Irma Thomas, Aaron Neville and Benny Spellman. Allen also cut his first solo record in 1958 for RCA, and two of his earliest tunes, "Java" and "Whipped Cream" (the Herb Alpert hit also used as the theme for *The Darling Game*) on the album became instrumental standards.

Toussaint's output in the seventies included some of the most seminal songs of the funk and disco era, including Dr. John's "Right Place, Wrong Time" and Labelle's "Lady Marmalade", while his horn arrangements were featured on such legendary rock albums as The Band's "The Last Waltz". As a solo recording artist, Toussaint released four albums for Warner Brothers/Reprise, *From a Whisper to a Scream*; *Life, Love and Faith*; *Southern Nights*; and *Motion*. More recently, he has been featured on several all-star collaborations, including MCA's *Rhythm Country and Blues*.

Toussaint has always stayed pretty close to home out of his devotion to his beloved city of New Orleans and due to the fact he credits himself as more of a "behind the scenes" kind of artist. However, in more recent years, Toussaint has traveled the globe, with his 11 piece orchestra, bringing the definable New Orleans sound to the world in the best light possible. When he leaves his comfort zone of the studio,

Toussaint sells out shows at noteworthy clubs such as New York's, The Ritz, Tramps and the Bottomline, each with a seating capacity of 400-600.

After a long hiatus from the touring limelight, Toussaint traveled to Paris, France in 1986 and thrilled the audience for a two week stint at *Le Meridien Etoile*, in the *Lionel Hampton Jazz Club*. Each night was such a success, he returned in 1993, for another two weeks that went into the New Year's Eve bash, which Lionel Hampton has been the sole performer for many years granting him the honor of having the club in his name. The New Year's Eve bash ticket prices ranged from \$50.00 to \$100.00 per person. Again the club dates were a smashing success. Immediately after it became public knowledge that Toussaint was on the touring circuit, he was summoned back overseas for shows in Port, Finland and London, England. He continued on to Toyohashi, Japan and the Blue Note in Tokyo.

Toussaint performs at the New Orleans Jazz and Heritage Festival annually with such a welcome that he has become one of the treasures of the festival. He was then asked two years in a row to perform at the Newport Rhythm and Blues Festival in Newport Rhode Island where he once again drew record crowds. Just this past year, he and his orchestra performed with Michael McDonald, The Moonglows, Narada Michael Walden and the legendary, Percy Sledge. Boz Skaggs, who had performed the previous day and has recorded one of Toussaint's songs, while admiring others, joined Toussaint on stage for his hit, "What Do You Want the Girl To Do?".

Toussaint then ventured on throughout the Northeast region to various clubs, selling out each club with each show. The clubs seating capacities ranged anywhere from 150-450, yet they were the best known clubs in their perspective cities. Club dates included the Birchmere, the Iron Horse, Stephen Talk House, the Bottomline.

Some of the best known hits penned by Toussaint include: Ernie K-Doe's "Mother-in-Law"; "Fortune Teller" recorded by both Benny Spellman and The Rolling Stones; the Lee Dorsey hit "Working in the Coalmine", also recorded by Devo; and the Grammy nominated "Southern Nights," recorded by Glen Campbell, which received BMI's "The Most Performed Song of the Year" in 1977 and won the Country Music Association's "Song of the year." The master has produced, written for, and/or performed with the Pointer Sisters, Bonnie Raitt, The Judds, Robert Palmer, Otis Redding, Three Dog Night, The O'Jays, Boz Scaggs, The Meters, Johnny Winter, Ringo Starr, Paul Simon, Dr. John, Chet Atkins, Morrissey and Elvis Costello, among others.

Toussaint stayed away from the performing stage for most of his musical career because he feels more comfortable writing and creating for others, but when he does come out, he comes out with a bang. Never has one left a show unsatisfied or unfulfilled. Many have grown up to his music, fallen in love to it and brought their children up listening to the clean fresh New Orleans funk that he defined in the 60's and

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the 70's. His music and piano playing are timeless jewels from the city rich in music and culture. He was nominated for a Grammy in 1996 along with Marcus Miller. To cap a career that has spoken for itself Mr. Toussaint was inducted into the Rock n Roll Music Hall of Fame & Museum in 1998.

After all of these accomplishments, he still is bringing us music.

NATIONAL MEDAL OF ARTS AND
FRANKEL PRIZE FOR THE HUMANITIES
LAWN CEREMONY

October 5, 1995

HRC Talking Points

1 - Welcome to the White House for this very special event which we have come to look forward to every year. We thank you for joining us as we honor great Americans and their contributions to our nation's cultural life.

2 - I want to thank the New Century Saxophone Quartet from South Carolina.

NOTE: The New Century Saxophone Quartet is made up of alumni of the North Carolina School of the Arts and has recently received a grant from the NEA to support a series of performances at rural schools in North Carolina

3 - I want to especially acknowledge the presence of so many artisans who contributed to the White House Collection of American Crafts. (ask them to stand)

4 - If you haven't walked around the sculpture garden, I invite you to do so. This is our third exhibition of 20th Century American Sculpture at the White House, and this series showcases works from museums in the Southwest.

5 - And now I would like to introduce the President -- a some time musician and a great appreciator of the arts and humanities.

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE NATIONAL ARTS AWARDS AND CHARLES FRANKEL PRIZE
OCTOBER 7, 1993**

DRAFT

It's a great pleasure to welcome all of you here for what is truly an historic occasion.

Today is, after all, a day of firsts. Never before have so many artists, thinkers, and patrons of the arts and humanities gathered together at The White House to celebrate our nation's rich culture.

Never before has our nation devoted an entire month to honoring the arts and humanities, as we are doing this month. And never before has the prestigious Charles Frankel Prize been granted in a White House ceremony along with the National Medal of Arts.

Today we celebrate not only the extraordinary contributions of 18 individuals who will receive awards, but also the extraordinary contributions of citizens like yourselves who, through work, philanthropy and public service, help enrich the artistic and intellectual life of our nation by bringing the arts and humanities to communities across the country.

For your ongoing commitment and support, we sincerely thank you.

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through artistic achievement or exceptional work on behalf of the arts. The award is not limited to a single field of artistic endeavor, but encompasses a broad mosaic of creative activities that make up the arts today.

Today's ceremonies mark the ninth annual presentation of the National Medal of Arts. Nominations for the award are sought annually by the National Endowment for the Arts and recommendations are then forward to the President for his selection. Each winner will receive a citation and a sterling silver medal designed by sculptor Robert Graham of Los Angeles.

The Charles Frankel Prize, now in its fifth year, honors distinguished citizens whose scholarship, writing, academic work and/or philanthropic activities have helped enrich the public's understanding of history, literature, philosophy and other humanities disciplines.

This year's winners were chosen from nominations received by the National Endowment for the Humanities from state humanities

councils, museums, libraries, historical societies, public television and radio stations, colleges and universities.

The prize commemorates the late Charles Frankel, an eminent professor of philosophy at Columbia University, assistant secretary of state for educational and cultural affairs, and the first director of the National Humanities Center in North Carolina. Each winner will receive a lucite trophy crafted by Jeffrey Bigelow of Washington, DC, and a \$5,000 stipend.

Today's celebration is part of a month-long series of educational and cultural events marking National Arts and Humanities Month.

We hope that all Americans will reflect on the importance of the arts and humanities and the meaning and hope they give to our lives -- not just this month, but for many months and years ahead.

Thank you all very much.

[Introduce the President]

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Evening Program

DRAFT

EOS ORCHESTRA

Jonathan Sheffer, *Conductor and Artistic Dir*

Jon Nakamatsu, *Guest Pianist*

Aaron Copland
(1900-1990)

Variations on a Shaker Melody
From *Appalachian Spring*

George Gershwin
(1898-1937)

Rhapsody in Blue

- DRAFT -

 This evening the White House is proud to honor individuals whose creativity, independence and innovation have opened doors for our artistic future. We honor the traditions these artists have upheld and the spirit with which they have enhanced their respective fields. The White House showcases these individuals who join a It is with great honor that our audience this evening of artists, creators and scholars - *those who have kept the American creative spirit alive* - wish to pay their respect and admiration to the recipients of the National Medal of Arts and the National Humanities Medal.

The ingenuity created by these medalists have opened doors for many of the arts in this century. It is in that creative vein that we present an orchestral treasure which represents promising new talents for the 21 century, the sensational Eos Orchestra. Maestro Jonathan Sheffer, composer and conductor, established Eos in 1995 and has dedicated the orchestra to presenting engaging musical programs to a diverse audience. The focus is on innovative programming, the rediscovery of important neglected 20th century composers and compositions, and collaborations with other artistic disciplines to produce unique performances. Eos Orchestra has participated in the 1996 and 1998 Lincoln Center Festivals and they are frequently broadcast on NPR's *Performance Today*.

Eos Orchestra presents their guest pianist this evening, Jon Nakamatsu. Mr. Nakamatsu is the 1997 Gold Medalist of the Tenth Van Cliburn International Piano Competition, the first American to have achieved this distinction since 1981. He has performed extensively around the world, including appearances with the Klavier Festival Ruhr in Germany and the Montpelier Festival in France. Highlights of the two consecutive seasons following his Cliburn victory include engagements with the Los Angeles Philharmonic, the New World Symphony, the Philharmonie der Nationen as well as with symphony orchestras across the United States.

To follow somewhere in program - list of orchestra members

NDI FACT SHEET

NATIONAL DANCE INSTITUTE HAS REACHED OVER ½ MILLION CHILDREN IN ITS 23 YEARS OF EXISTENCE.

FOUNDED: 1976 by New York City Ballet principal dancer Jacques d'Amboise.

MISSION: Through NDI's distinctive dance programs, children develop discipline, a standard of excellence, and a belief in themselves that carries over into all other aspects of their lives.

IN-SCHOOL PROGRAMS: 20 public schools in New York City (approximately 2,000 children). Special programs include The Lighthouse for the Blind, St. Francis de Sales School for the Deaf, PS 199 dancers in wheelchairs, and the Henry Ittleson Center for the Emotionally Disturbed.

INTEGRATED LEARNING: NDI develops annual curriculum guides for classroom teachers to foster an integration of the arts with traditional classroom subjects.

RESIDENCIES: NDI sponsors residency and affiliated programs in New Hampshire, New Mexico, Utah, Washington DC, Trenton, NJ and Bedford, NY. Approximately 3000 children participate in these programs annually.

SWAT: Approximately 100 dancers selected from in-school programs receive advanced dance instruction for 3 to 5 hours each Saturday.

CELEBRATION TEAM: NDI's most advanced dancers (approximately 80) perform in a variety of venues year-round, including Central Park, Carnegie Hall, the Kennedy Center, and the White House.

SUMMER INSTITUTE: 100 full scholarships are awarded to selected dancers for training in ballet, tap, jazz, and voice during a 4-week program each summer.

TEACHER TRAINING: Classroom teachers study the distinctive teaching methods pioneered by Jacques d'Amboise in special programs at SUNY-New Paltz, at the Bank Street Graduate School of Education, and at the University of Southern Mississippi.

JACQUES D'AMBOISE

Former New York City Ballet Principal Dancer
Founder of The National Dance Institute
1995 Kennedy Center Honoree

Recognized as one of the finest classical dancers of our time, JACQUES D'AMBOISE now leads the field of arts education through a model program that exposes thousands of school children each year to the magic of dance.

In 1976, while still a principal dancer with the New York City Ballet, Mr. d'Amboise founded the National Dance Institute. His advances in arts education have earned numerous honors:

The Kennedy Center Honors (1995) for his unique and invaluable contribution to the cultural life of our nation;

The Award for Distinguished Service to the Arts from the American Academy of Arts and Letters (1993);

MacArthur Fellowship (1990);

The Caperzio Award (1990);

The first annual Producer's Circle Award for public service in enriching the lives of New York City children (1989);

The Museum of the City of New York Award;

The distinguished Paul Robeson Award for excellence in the field of the Humanities (1988);

The Governor's Award for outstanding contributions to the art and culture of New York State (1986);

The Big Brothers of New York City Sidewalks of New York Award for Entertainment (1984);

An Academy Award, six Emmy Awards, the Peabody Award, the Golden Cine Award, and the National Education Association Award for the Advancement of Learning Through Broadcasting for *He Makes Me Feel Like Dancin'*, a 1984 documentary film about his work with National Dance Institute.

As a Teacher:

The recipient of many honorary degrees, Mr. d'Amboise has served as a Full Professor and Dean of Dance for two years at SUNY Purchase and eleven years as Visiting Professor at the College of Creative Studies, University of California at Santa Barbara. He has recently been appointed Distinguished Professor of Arts Pedagogy at SUNY New Paltz, where he is developing a graduate program focusing on the teaching technique as exemplified in the program of the National Dance Institute.

As a Student of Classical Ballet:

Mr. d'Amboise began his classical studies at age eight at the School of American Ballet, studying with George Balanchine, Anatola Oboukhoff, Vecheslar Swoboda, and Pierre Vladimiroff. At age twelve, he was asked to perform with the Ballet Society, the immediate predecessor the New York City Ballet. Three years later, he joined the New York City Ballet. The following year he made his European debut at London's Covent Garden.

As Balanchine's protégé:

As Balanchine's protégé, Mr. d'Amboise had more works choreographed specifically for him by "The Ballet Master" than any other dancer. These include the ballets: *Stars and Stripes*; *Tchaikovsky Pas de Deux*; *Episodes*; *Figures in the Carpet*; *A Midsummer Night's Dream*; *Jewels*; *Raymonda Variations*; *Meditation*; and *Brahms-Schoenberg Quartet*. Mr. d'Amboise is perhaps most remembered for his portrayal of what critics called "the definitive Apollo."

As a choreographer:

Mr. d'Amboise credits include almost twenty works for the New York City Ballet, among them the popular *Tchaikovsky Suite No. 2* and *Irish Fantasy*.

As a filmmaker:

Mr. d'Amboise's film credits include *Seven Brides for Seven Brothers*, *Carousel*, *The Best Things in Life Are Free*, *Watching Ballet* (an educational film), the movie version of Balanchine's *A Midsummer Night's Dream*, and the Disney film, *Offbeat*.

As a writer/director for theater, film, and television:

Mr. d'Amboise has written and directed for theater, film, and television, including the musicals *Roberta*, *Lady in the Dark*, *Peter Pan*, *Thurber Carnival*, *The Shooting of Dan McGrew* with Galt MacDermot, and the films *Event of the Year* and *Fifth Position*.

As an author and writer/director of musical productions:

In 1983 he co-authored *Teaching the Magic of Dance* (with Hope Cooke, photographs by Carolyn George.) For NDI he has conceived, written, and directed eighteen original musical productions for the annual *Event of the Year*.

Mr. d'Amboise is married to Carolyn George d'Amboise, a photographer and dance teacher. They have four children: George d'Amboise, teacher and physical trainer; Christopher d'Amboise, dancer, choreographer and director; Charlotte d'Amboise Mann, actress and dancer; and Catherine d'Amboise Brill, early childhood and daycare specialist.

ARTS AND HUMANITIES CEREMONY SEATING
11/5

STAGE - YELLOW BY NAME

THE PRESIDENT

MRS. CLINTON

17TH AND PENN TO NW GATE IN VEHICLES

NEA WINNERS:

J. D'AMBOISE

ACCEPTING FOR ANTOINE "FATS" DOMINO - MR. ALLEN TOUSSAINT

RAMBLIN' JACK ELLIOT

FRANK O. GEHRY

BARBARA "BOBBIE" HANDMAN

AGNES MARTIN

GREGORY PECK

ROBERTA PETERS

PHILIP ROTH

REPRESENTING SARA LEE CORPORATION - MR. JOHN H. BRYAN

REPRESENTING STEPPENWOLF - DR. MARTHA LAVEY - ARTISTIC DIRECTOR

GWEN VERDON

NEH WINNERS:

STEPHEN E. AMBROSE

E.L. DOCTOROW

DIANA L. ECK

NANCYE BROWN GAJ

HENRY LOUIS GATES, JR

VARTAN GREGORIAN

RAMON EDUARDO RUIZ

ARTHUR M. SCHLESINGER, JR.

GARY WILLS

PRESIDENT WILLIAM JEFFERSON CLINTON
TOAST FOR THE ARTS AND HUMANITIES DINNER
THE WHITE HOUSE
OCTOBER 14, 1994

T.S. Eliot said, "Culture may . . . be described simply as that which makes life worth living."

We all know intuitively that the great American poet's words are true -- because we know that our spirits and minds depend on music, art, literature, philosophy, and ideas. We know that our growth as individuals requires our imaginations to be stretched, our beliefs to be tested, our emotions and attitudes to be channeled into creative forms of self-expression.

Without the arts and humanities we would grow stale as a people. While not everyone recognizes the vastness of our culture and the role it plays in renewing our democratic way of life, everyone knows that there are songs they love to hear, paintings they love to look at, books they love to read, ideas they love to debate.

That is your great power as artists, as thinkers, as scholars, and also as supporters and advocates of the arts and humanities. That is your great contribution. And that is why I'm honored to salute all the artists and humanists in America who keep our spirit alive and vibrant for generations -- and particularly the extraordinary group of Americans gathered here with us tonight.

###

5/22

read
share w/ Sarah
Harriet at PCH
Joanne J
✓ Christine
Mary

Ellen -

This is a wonderful
speech by Marvin
Hamlish about the
arts in schools. How
can we involve
him in our efforts?

HR

From the desk of



Lois Weisberg
Commissioner
Department of Cultural Affairs

May 12, 1998

Dear Hillary:

Attached please find a copy of Marvin Hamlisch's address to the Chicago Public School principals from last year's luncheon.

I look forward to seeing you in Chicago on June 3.

Sincerely,

Lois Weisberg



MARVIN HAMLISCH'S ADDRESS TO THE
CHICAGO PUBLIC SCHOOL PRINCIPALS
MAY 1, 1997

Let me begin by saying that I have a lot of experience talking to school principals. It was sportswriter Frank Deford who wrote, and I quote, "Socrates held that the twin keys to a person's development were the fine arts and sports, which are precisely the two disciplines first cut whenever American school districts run short of funds." I'm afraid that contemporary experience suggests that the cuts come even harder and faster to the music curriculum than they do to physical education.

I have never considered courses in the arts as elective. To me, they are an essential part of a basic curriculum. That belief in the value of the arts has made a profound difference in my life. As a young boy, I attended Public School 9 in Manhattan. I had a type AA personality. I was precocious, brazen and a bit wild.

This behavior got me into a lot of trouble until one day I was sent to a guidance counselor who was supposed to fix me up. He started with this question: "Why is it that you're having so much trouble in school? You come from a good home, good parents. So why are you driving everyone nuts?" And I quietly replied, "Because nobody lets me play the piano here. Nobody lets me play the piano at P.S. 9."

After this outburst, things improved quickly, thanks to the teamwork of a very wise guidance counselor and my very sympathetic and long-suffering third-grade teacher, Ms. Sussman. Shortly after my interview with the guidance counselor, two custodians arrived in our classroom accompanied by a Filmer upright piano. They had a lot of pianos in my school.

In those days, the arts were an integral part of a school day's learning. There was no question about it. We had people come in to teach us the recorder. Do you remember? We had people come in to teach us the autoharp. Remember the autoharp? All this was happening at P.S. 9. You didn't have to go elsewhere for music appreciation. You just went to school.

As luck would have it, the incomparable Ms. Sussman loved the theater. So when our class wanted to put on HMS Pinafore, well, then, we put on HMS Pinafore. And why not? P.S. 9 had a stage, and we certainly had kids who could take some crepe paper and make a ship. The next thing you knew, we were doing HMS Pinafore. And to think, to dream, if that went well, I mean, really well, we might even graduate to the big time -- Christmas pageants.

Public school education in those days put great emphasis on the arts. In fact, our class often visited the local museum. We might, for example, go and see an exhibit about Native Americans, and the next thing you knew, our teacher would have us learning dances associated with Native Americans. I happened to be studying at the Julliard School at the same time I was attending P.S. 9. So I had

other support for my musical interests than just the wonderful Ms. Sussman and my in-class piano. But it was clear to me even then that children who were not attending Julliard were still learning a tremendous amount and getting a great sense of the arts.

I took all this for granted, because at that time I had never heard critics and naysayers and folks who talked about the bottom line. I went on to attend the Professional Children's School and Queens College. It was during my years at Queens that I had become certain that my life's work would be as a composer. When I announced this to my very practical mother, she said, "Marvin, I'm sure you'll make a wonderful composer. But just in case things don't work out, I think you should get a degree in teaching." With that said, she added, "Now, do you want a tuna fish sandwich or some veal cutlets?" My mother's advice was usually heeded primarily, I think, because she made outstanding veal cutlets. I didn't mind taking the teaching courses. I found many of them to be quite interesting. And each course brought me closer to my teaching degree, which I hoped I would never actually use.

I eventually discovered that in order to get the degree, one of the final courses was the practical application of what I had learned thus far. In other words, I actually had to teach. I was assigned to a very tough school. It was not in a neighborhood I would normally visit, except possibly accompanied by three dogs and a policeman. It was a junior high school, and I was to teach music.

I vividly remember my first encounter. I entered the classroom slowly and with trepidation. To say the kids looked unfriendly is a gross understatement. At that moment, I thought my education should definitely have included karate. As I had no previous teaching experience, the task before me was daunting. But I had a plan. I simply set up a record player. Remember record players? And with a careful selection of albums from my personal collection, I embarked on my quest to demonstrate how relevant music really is.

I began by talking about the Beatles. I described how great their music was and how many, many years before, there was a guy named Bach, and Bach wrote music very much like the Beatles. There was a definite, no-doubt-about-it line considering whether the Beatles were inspired by Bach or the Beatles stole from Bach or the Beatles just happened to write like Bach. In any event, the two shared many similarities. So, on that day, we started talking about and listening to the Beatles and Bach.

In subsequent classes, I asked the students to bring in music that they enjoyed, and they did. I started thinking, "I'm getting somewhere. These kids are starting to listen and I'm starting to feel like a teacher." By the middle of the term, I had a crazy idea about putting on a little show, just a little playlet, not a big playlet; a kind of talent show. The students responded enthusiastically and took it very seriously.

This became a project that would prove that our class was special. It could succeed. With a concerted effort and maybe a little luck, we would pull it off. The show had songs and some theatrical moments which would best be described as skits. Each student had a line to say. It was during rehearsal that I learned a very valuable lesson. Each student understood that his role was important, and the role's importance gave the student importance. And further, each student with a line in the play was dependent on all the other students with lines in the play. One person's line is another person's cue. If someone didn't know his or her part, the entire cast was let down. They were all in it together.

This joint effort called a play had made them all partners. They grew together, succeeded together and enjoyed the applause together. Their individual contributions united them, and the growth in their self-esteem was measurable and palpable.

During our rehearsals, I was able to get to know the students on an individual basis. I also got to know most of the students' mothers, all except Manuel's mother. She never came to a parent-teacher meeting. Manuel was certainly a challenge, with lots of what you might call discipline problems. But he had his lines and he was under intense pressure to show up and come through for himself and his classmates.

To be honest, I wasn't sure he would. Our opening night actually occurred on a Friday afternoon. The show was only about 25 minutes long, but the pride

of the students was infectious. These kids, whose dress might have been the earliest examples of what we now identify as grunge, arrived in their Sunday best. I mean, they were wearing their church clothes, and their parents came dressed in their church clothes as well.

Most gratifyingly, Manuel was terrific. And on that day, I finally got to meet his mother. She was delightful. She spoke caringly about Manuel. I listened to her explain that Manuel had always been difficult, in and out of school, and he had been a member of a gang. But with his involvement in music class, she began to notice a change. She had watched him rehearse at home with his sisters, and lately he had even expressed an interest in acting class.

Now, let's face it, these were not show biz kids. And as I mentioned, after P.S. 9, I attended the Professional Children's School, with all the real show biz kids, the ones you saw on TV and in Broadway shows -- models, dancers and so on. In fact, when I walked up to them and said, "Hi, how are you?" they'd say, "Ask my agent."

The shows we put on there probably could have won Tony awards. Because of this experience, I always had the notion that you had to be talented to put on a show. No, no, no. You had to be motivated. You had to be interested. Maybe then you might discover your own hidden talent. A child might turn out to be a wonderful artist who suddenly and surprisingly turns out a remarkable job

designing the cover of a program. And I might even discover that a boisterous, petulant, yes, even delinquent, child like Manuel could act.

All these discoveries were made simply because we put on a little show. Looking back, I probably caught the show biz bug myself in Ms. Sussman's class at P.S. 9 on that special day when they rolled in the piano and I began to play and play and play. It was the piano, then Pinafore, then the pageants. Sometimes I wonder, without all that, would there ever have been "A Chorus Line."

For the short time that I taught, it was clear to me that arts education could help young children feel good about themselves and about their accomplishments. When they played a new song or recited new lines, they fostered their own self-esteem and growth. I have heard that the best way to grow self-esteem is to perform estimable acts. And participating in the arts allows children to do just that.

That was my experience back then, and that's how I continue to feel today. But it is not simply my personal experience and intuition that support the inclusion of arts education in the core curriculum in the schools. Statistics and research overwhelmingly demonstrate the effectiveness of the arts in improving skill levels, test scores and overall performance of students.

Too often today we hear from those who seek to devalue or denigrate the arts. Some say that they are unnecessary. Other say too expensive. And the most cynical claim the arts are dirty. But if you sift through the rhetoric to the research,

you will find that the arts are both a desirable and necessary part of a well-rounded education.

The National Endowment for the Arts says, and I quote, "The arts are forms of understanding that are fundamental to what it means to be an educated person." To lack an education in the arts is to be profoundly disconnected from our history, from beauty, from other cultures and from multiple forms of expression. The arts are basic as well to securing a humane future for our children.

A recent report by the President's Committee on the Arts and Humanities entitled "Coming Up Taller" finds that, quote, "Safe havens of music, theater, dance and visual arts programs have proved particularly potent in stemming violence and drug abuse and in keeping students from dropping out of school." The report confirmed a significant correlation between arts education and improved academic performance and test scores, increases in student attendance, as well as decreases in school dropout rates.

In another research study, psychologist Frances Rauscher examined preschoolers, half of whom met twice a week and were encouraged to develop their music skills. They learned to sing together on pitch, to sing together in rhythm and even to sing songs together. Dr. Rauscher concluded, "We're finding a strong effect in the improvement of mathematical ability as measured by school standards." So this has real-world appeal.

Recent college entrance examination board data reveal for the sixth year in a row that high school students studying music outperformed the non-music students. In 1995, students taking the SAT test with course work in music appreciation scored a full 61 points higher on the verbal and 46 points higher on the math portion.

To me, arts education is even more significant than just adding points to SAT tests. The New York Times reported just last September what really is at stake. An article boldly entitled "Can the Arts Save the World?" noted that big-city governments and corporate benefactors increasingly turn to the arts to provide jobs in poor neighborhoods, to promote self-esteem in schools and to salve the tensions of those considered at risk of breaking the law. And, almost always, a principal goal is giving greater voice and expression to minorities.

According to Melanie DeMore, Conductor of the Oakland Youth Chorus, "Kids can find themselves in a gang of violence or a gang of singers. You take the arts out, you've got half people, people who don't have a sense of their own inner beauty. I have seen the arts save people's lives."

Paul W. Schogren (sp), President and CEO of Ashland Incorporated, said, and I quote, "Today's students need arts education now more than ever. Yes, they need the basics, but today there are two sets of basics. The first -- reading, writing and math -- is simply the prerequisite for a second, more complex, equally vital collection of higher-level skills required to function well in today's world."

These basics include the ability to allocate resources, to work successfully with others to find, analyze and communicate information, and finally, to use technology. The arts provide an unparalleled opportunity to teach these higher-level basics that are increasingly critical not only to tomorrow's work force, but also today's. The learning is in the doing, and the arts allow students to do. No other educational medium offers the same kind of opportunity.

Of course, I realize that there are many exemplary arts education programs. And while these programs are terrific, their reach is not far enough, wide enough or deep enough. The arts should not be available only to the most talented or the most privileged young people. No, the arts are inherently democratic and should be a part of every child's education and life.

I firmly believe that the arts are an essential touchstone of our humanity. Bruce Boston wrote in Business Week that, quote, "In every civilization, the arts have always been inseparable from the very meaning of the term 'education,' and today no one can claim to be truly educated who lacks the basic knowledge and skills in the fourth 'R,' the arts discipline. In truth, it is the arts that provide a cultural and historical context for our lives."

America is a young country, but our nation has attained superpower status. I believe that our strength as a world leader is not based only on our political and economic powers, but also on our incomparable sense of purpose, creativity and

humanity. That is why I have come here this afternoon to claim for today's young people what I took for granted at P.S. 9, an arts program in our public schools.

Admittedly, I am now aware of the "B" word, the budget. But I am also keenly aware of the consequences of the "C" word, complacency. I worry that in striving for a balanced budget, we may make our children pay an expensive price, a price they shouldn't have to pay. Will we end up with a balanced budget and a nation of youngsters who never had what we had, namely, the chance to play a role in HMS Pinafore or play the piano or design sets or build a stage, a chance to discover and reach their potential? To me, that is an inalienable right.

I have one final, personal observation that I wanted to share with you. As one attains a celebrity status, every election year you start to get phone calls, whether from Republicans or Democrats, and you are asked to perform at fundraisers. It's interesting, don't you think, that they never ask anyone from the Defense Department or the OMB to be the guest star. No, they turn to the actors, the musicians and the singers, just the people they're pulling the plug on when they cut the budget for arts education.

All these cuts, I'm afraid, will pull the plug on the next Mary Martin or the future Maya Angelou, but not just them. We are also short-circuiting the enjoyment of the arts for all children. We are short-circuiting the chance for students to try out an art form, to perform in a play, to learn an instrument, to gain

self-confidence. We are short-circuiting their chance to grow up with a healthy dose of self-esteem.

Nationwide in 1994, less than .1 percent of the Department of Education's \$30 billion budget was devoted to arts education. This is a problem of both resources and leadership. Our local and national leaders have to take responsibility for clearly defining the benefits of an arts education and urging states and cities to make the arts an essential part of the classroom.

Arts education is our real stealth weapon in the war against crime, illiteracy and mediocrity. When I visit schools these days, I find too many auditoriums without a piano, too many auditoriums without Pinafores. I see young faces and I know that they need and deserve music and theater and dance and poetry. Arts education would unlock their dreams.

Yes, we live in the real world now, a world of budgets and bottom lines, bills to pay, jobs to do, family duties and household chores. But without strong minds and strong hearts, we will never be able to fulfill all of these responsibilities. This real world will be shaped and guided by us and by our children. And who we are and who our children will become is directed by the education we receive. Without a strong education in the arts, all of us, our entire society, shall be the poorer and weaker. Now is the time to make sure that our dreams and our children's dreams can become a reality.

I came to Chicago today to say I can no longer sit back and watch the erosion of political support for arts education. I will do whatever I can to rally support for what I believe is critical to the education of every child in America.

I am not a huckster but a songwriter, so let me conclude with something with which I feel most familiar. I would like to quote from a lyric of a song I wrote a while ago. "Sometimes we need to take the time to find treasures and mountains we can climb. Maybe we dream to change the way that we feel, because to dreamers, the real world can be unreal."

Thank you for allowing me to come today to share some dreams and hopes for the future of arts education. It is a privilege to be here and a great honor to have the opportunity to speak my mind on this issue which is so close to my heart. And in conclusion, I would like to offer one final heartfelt and overdue thank you to Ms. Sussman.

Thank you very much.



NATIONAL ENDOWMENT FOR THE ARTS

Millennium Initiatives

- The National Endowment for the Arts is helping to lead the nation in celebrating the year 2000 through funding the very best in performing, literary and visual arts nationwide. During 1998, the NEA will award nearly \$3 million in Millennium funds to support projects in all fifty states and the District of Columbia, which highlight the agency's strong commitment to honoring the past and creating the future.
- Each Millennium Project works to engage the community in preserving existing artworks and commissioning new works, thereby resulting in a greater awareness and appreciation of our cultural heritage.
- Announced by the President and the First Lady, *The Favorite Poem Project* will receive \$500,000 from the NEA and create an audio and video archive of over 1,000 Americans reading aloud their favorite poems. The archive will include not only readers from all fifty states from a variety of ages and backgrounds, but eminent Americans such as the President, members of Congress and other civic leaders.
- As one of the Endowment's largest public-private Millennium Initiatives, the NEA is proud to join with Target Stores in providing funds to **SOS! - Save Outdoor Sculpture** (totaling \$1.4 million) which will restore artistically and historically significant outdoor public sculpture nationwide and help to ensure the preservation of our cultural heritage by providing lasting gifts for future generations.
- Reaching rural, underserved and small towns across the country, *Continental Harmony* will place composers in residence during 1999-2000. Directed by Minneapolis based American Composers' Forum, this project will engage both the community and composer by supporting the commission of new works for annual festivals, town celebrations and school bands.
- In addition, later this summer, the Endowment will announce a number of other major Millennium Initiatives serving communities throughout the country, including those in the field of dance, media, visual arts, and music.

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**FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT BILL IVEY'S SWEARING-IN CEREMONY
THE WHITE HOUSE, JUNE 17, 1998
(TRANSCRIPT)**

Thank you and, please, be seated, and welcome to the White House. It is a great honor and pleasure for me to join the Vice-President on behalf of the President and myself to be here for this very special occasion. I want to be sure that all of you in the audience know that we're joined by two very strong supporters of the arts. Former Senator Pell, we're very pleased to see you again, and welcome back to the White House. This is the second time, today, that I've had the pleasure today to be with Senator Jeffords from Vermont. He was here earlier this morning to join with the President in announcing some very important after-school grants to communities and schools around the country, because he has been a champion of our strong belief that children deserve a safe, and secure learning environment after school and that includes learning with the arts, as well, as some of the programs demonstrate. So Senator Jeffords, welcome again to the White House.

We are so pleased to have this occasion to honor and make official the new Chair of the National Endowment for the Arts, Bill Ivey. I'm pleased that he could be joined by members of his family including his mother Grace, his sister, a nephew who's there, and other members of his family and friends, all.

You know, when I was fortunate enough, and dumbfounded, to win a Grammy for the recorded version of my book, It Takes A Village, there were all sorts of people giving me advice about the awards ceremony. The most common advice I received was the same advice I've been receiving all my life, particularly from my high school drama teacher, and that was don't sing -- as if there were any real chance of that. (Laughter) But I was so fortunate to have a real pro by my side, and that was Bill Ivey.

Today all Americans are lucky to have him out front and on their side as he carries the torch of leadership so confidently held over the last four years by Jane Alexander, and helps to bring the NEA into the 21st century. No one has a greater depth of experience or breadth of vision. He really understands and appreciates all forms of culture and art. He's a tough manager with experience in the private, and public, sectors. A long time friend of the NEA, he knows what makes the agency work and how to make it work better. He certainly has been an effective member of the President's Committee on the Arts and Humanities, chaired by John Brademas, and I've been privileged to work with him in that role. As one of the principle contributors to the committee's report, "Creative America," he helped draw up a blue print for what we need to do to improve public support of the arts in America, to reach young people, in particular. To use the turn of the century, and the turn of the millennium, to really celebrate our artistic and cultural heritage. He's also a pilot, I understand, who has learned to fly through extraordinary turbulence. That probably is the talent he brings to Washington that he will rely on the most in years to come. (Laughter)

You know, the annual attacks on the NEA have a predictability to them now, I'm very sorry to say. But, what we've seen in these debates, if we're looking about ways to make lemonade out of lemons, is that they've given us an opportunity to tell the real story of the NEA. Not the distorted, half truth, misinformed story of the NEA, but the story of the NEA in it's role in countless lives and communities across our country. Whether it's the Vietnam Veterans' Memorial, or the play, "Driving Miss Daisy", or contemporary dance performances in Lewiston, Maine, Americans support public funding for the arts. They understand that art is not just for the elites, but for all Americans, and must be supported by all Americans. Right now, each one of us as Americans contributes 36 cents a year to the NEA, less than we spend on a candy bar, for example. But, it is one of the best investments that we all make together. It certainly lifts our spirits, it provides opportunities for children and adults alike, to experience live theater, or to meet a real live poet, or to have a chance to attend a performance that would otherwise be out of their reach. It also lifts up our economies, and drives our tourism, and I think that's an important argument to make to those who wonder whether the arts are just a frivolous, marginal activity. It also helps express our dreams and differences and defines us as human beings and as Americans. The arts are not a luxury, they're a necessity we have to afford.

On behalf of the President, I want to promise you that the President, and the Vice President, and this administration will continue to fight all attempts to destroy this agency. We will never back down on our nation's bi-partisan commitment to the arts in America. We will work to ensure that the arts always have a seat in classrooms because they improve learning, stimulate creativity, pass down our heritage, and literally transform children's lives, particularly the lives of children at risk. I see Robert Pinsky in the audience, you know he's our current poet laureate. He, and I, and Robert Haas, and Rita Dove went to see a poetry slam at a DC junior high school that serves mostly children from a housing project across the street. I wish every one could have been there with us. We saw students, all of them from poor homes, reciting poems they had written themselves, that just made my heart leap. Some of those poems were about their own names, or the plight of a homeless man, or the contributions of Duke Ellington. They also talked about how writing poetry had helped them put their anger on paper instead of acting it out. How poetry, and the process of writing poetry, had given them confidence. One boy recited a poem with this wonderful line, "I'm so musical that when I write songs, you sing them for the rest of your life."

Now, that's a program that is funded by the NEA that, through the Writers Corps, sends poets into some of the schools in some of the toughest neighborhoods in our country. I can attest first hand, as can Robert Pinsky and those who were with me, that it is making a difference in the lives of those children. May every child have that opportunity to have the arts touch his or her life. With Bill Ivey leading the way, I know that our children will. Again, I thank all of you who are supporters of the arts as well as artists yourselves. Thank you for what you have done to make America the land that it is, a land of creativity, of hope, of high aspirations, that challenge all of us to be just a little bit more than we might be if it were not for the arts.

Our next speaker is someone who cares very deeply about the arts and has been a strong voice for artistic freedom and an extraordinary leader for our nation. It also doesn't hurt that he happens to be from someplace called Nashville, and has a long time association with Bill. I know

how proud he is to be here today. It is my honor to introduce the Vice President, Al Gore.
(Applause)

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 21, 1994

REMARKS BY THE PRESIDENT
AND THE FIRST LADY
AT THE PRESIDENT'S COMMITTEE ON
THE ARTS AND HUMANITIES CEREMONY

The East Room

4:56 P.M. EDT

MRS. CLINTON: Thank you. Thank you very much. Thank you and please be seated.

It is a great pleasure for the President and I to welcome all of you to the White House. We are very pleased and proud of this committee and are grateful to all who agreed to serve, and are particularly grateful to Dr. Brademas for taking on the job of being the chair; the distinguished vice-chairs; and everyone who has been willing to take their time for this commitment.

We believe this is an important day for those of us who care deeply about American culture. It's important not only because this committee has so much potential to do good in ways that will affect the lives of Americans, but also by focusing particularly in providing hopeful and productive outlets for our children.

We want to support and nurture our artists and humanists and the traditions that they represent. And we want also to bring those traditions alive for literally millions and millions of children who too often grow up without opportunities for creative expression; without opportunities for intellectual stimulation; without exposure to the diverse cultural traditions that contribute to our identity as Americans.

Too often today, instead of children discovering the joyful rewards of painting, or music, or sculpting, or writing, or testing a new idea, they express themselves through acts of frustration, helplessness, hopelessness and even violence.

We see too clearly how an erosion and breakdown of our most cherished institutions has resulted in a fraying of the whole social fabric. We see it most tragically in children killing children.

We know that the arts have the potential for obliterating the limits that are too often imposed on our lives. We know that they can take anyone, but particularly a child, and transport that child beyond the bounds that circumstance has prescribed.

We hope that among the many contributions this committee makes it will be thinking and offering ideas about how we can provide children with safe havens to develop and explore their own creative and intellectual potential.

The arts and humanities have the potential for being such safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people. And I am delighted that as one of its major endeavors this

MORE

committee will be considering ways of expanding those opportunities to all of our children.

Doing what we can here in the White House and throughout the administration to promote and nurture the arts and humanities is one of the great pleasures that has been ours in the last 20 months. The President believes so strongly in the role that arts and humanities has played in individual lives and in our collective life as a nation. As a child, he found so much joy and challenge in music and in the other art forms. And together, we have tried in our own lives and with our own daughter to provide that kind of exposure and opportunity.

So it is with great pleasure and particular joy, in front of this group on this day, for me to introduce the President of the United States. (Applause.)

THE PRESIDENT: Thank you very much, the First Lady and my old friend John Brademas, and to all of you who have agreed to serve, and your friends and supporters who are here.

I thank you for coming. Before I make the remarks that I want to make to you, I believe in view of the events of the last few days, and particularly the events of the last 24 hours, I should make a short statement about the situation in Haiti.

The deployment of our forces there is now going quite well. As a result of the agreement we have reached last weekend, we now have 8,500 United States troops who have entered Haiti peacefully without any resistance. The multinational force, which was enhanced today by the decision of Australia to join will soon be in a position to carry out its overriding mission: to ensure the transfer of power from the de facto military leaders to the democratically-elected government of Haiti by October the 15th.

I must also tell you how strongly we condemned yesterday's police violence there. Such conduct cannot and will not be tolerated. General Shelton, our Commander on the ground, has met with the Haitian military and police officials today and made clear our policy to them.

During this transition period, the Haitian military will carry out basic police functions. Our Armed Forces cannot and will not become Haiti's police force. But we can work to see that the Haitian military and police operate in a responsible and professional manner. Today, we are deploying on schedule 1,000 United States military police who will monitor the Haitian police, and by their own presence help to deter violence. In the days ahead we will reintroduce into Haiti human rights monitors who were expelled several weeks ago, and bring in police monitors as part of the multinational force.

Today is only the second day of this mission. The situation in Haiti will not change immediately. But today is better than yesterday. And yesterday was better than the day before. We will keep going. We will make steady progress. We will restore democracy.

As we move toward the 15th of October, we will also work to moderate the conduct of Haitian security forces without assuming the responsibilities. Then after the democratic government returns to power, the coalition will help it to devise a long-term plan of police and military reform, including retraining people so that they can perform to their fullest capabilities in an appropriate manner for a democratic society.

We went into Haiti to help stop the senseless, tragic terror that has plagued the nation since the democratically-elected

government was forced from power. The habits of violence will not be shed overnight. But during the coming weeks, we will work to help stop the violence and to begin the process of reconciliation.

I thank the American people for their understanding and increasing support for this endeavor. And, again, let me say my special word of appreciation to our troops there and to their families and all those who have supported them. (Applause.)

Now, let me thank you all again, all of you who've agreed to serve on the President's Committee on Arts and Humanities, to underscore the vital partnership that must exist between your government and the private citizens who do the work of the arts and humanities in our nation. I want to thank the First Lady for agreeing to be the honorary chair, although this is a job she wanted, unlike some of those I've asked her to take on. (Laughter.) You couldn't have a much more appreciative or informed friend.

I am also very, very pleased that John Brademas has agreed to serve as the chairman. I have known him for many years since his distinguished career in the United States Congress and through his brilliant presidency of New York University. I think he is one of our nation's most outstanding citizens and will certainly be one of the most eloquent advocates imaginable for the cause you are here to further. (Applause.)

He also happens to have been an original cosponsor of the bill that created the National Endowment for the Arts and Humanities, and he wrote the bill that established the Institute of Museum Services. He also promised to give me free congressional lobbying advice on the side in return for this appointment. (Laughter.)

I have charged the President's Committee with advancing public understanding of the arts and humanities, which is so important to our democracy, and to establish new partnerships between the federal agencies and the private sector.

As a sign of our commitment to the arts and humanities today, we have here with us members of the Cabinet and the administration, including Secretary Riley, Sheldon Hackney, Jane Alexander, Joe Duffy, and a number of other government officials.

I appointed as all of you can see an extraordinary group of Americans to this committee -- artists, scholars, writers, thinkers, leaders in the corporate world and the philanthropic community, committed citizens, activists recognized in their communities -- people who represent outstanding achievement and a commitment to the cultural life of our nation -- a commitment to keep it alive and to make it more accessible.

By this time next year, I want you to deliver to me a report on the progress we're making in furthering America's cultural life. For 200 years the arts and humanities have helped to bridge American differences, learned to appreciate differences that helped Americans to learn to appreciate differences, one from another, and to build strong and vibrant institutions across our country. You must help us explore ways to do this better.

The most disturbing thing to me about American life today is not the problems we have, although we have problems of plenty, it is the lack of unity among Americans and the lack of optimism we feel in dealing with those problems.

Just a couple of weeks ago, a distinguished international panel of economists said that the United States was the most productive country in the world. They said that for the first time in almost a decade because the remarkable resurgence of our

economy, because of the number of jobs we're creating, because we accounted for almost all the job growth and three-quarters of the economic growth in the seven great industrial nations of the world in the last year and a half, and because we are taking on a lot of our biggest challenges -- bringing our government deficit down three years in a row for the first time since Mr. Truman was president -- the only country of all the advanced economies to do that. And yet, so many Americans still feel that we're kind of adrift and falling apart from one another.

Maybe even more important as you look toward the 21st century -- isn't it interesting that in the last year and a half the South Africans wanted us to spend \$35 million and send our best people to South Africa to work on making that election a success. The Irish and the English have been fighting for eight centuries now. They wanted the United States to be involved in the process of reconciliation that is now taking hold in Northern Ireland. After decades of brutal struggle, the Israelis and the Arabs working together to make peace in the Middle East want the Americans to be centrally involved.

Even in the moment of our greatest tension a few days ago in Haiti, one of the military leaders said, well, if the President is determined to do this, and the world community is absolutely determined to go ahead, we want the Americans here. Why is that? We have Haitian Americans, Jewish Americans, Arab Americans, Irish Americans, English Americans. You think of it -- this diversity we have which cuts across racial and religious and philosophical and regional and income lines, it is the source of our great strength today in a world that is ever more interdependent.

And people look at us and say, you know, with their all their problems -- yes, their crime rate's too high; and, yes, they're too violent; yes, too many of their kids drop out of school; and, yes, there's too much income inequality, especially for working people -- but you know, they pretty well get along. And people from all different kinds of backgrounds wind up pursuing their chosen path in life and living up to their God-given potential. And they're adaptable -- they work their way through the changes that time and circumstance are imposing on them. That's what others think about us.

We somehow have to begin to think that about ourselves again. And I cannot help but believe that the arts and humanities must play a central role in that task. How we imagine our own lives and our own future and how we imagine ourselves as a country will have as big an impact on what it is we ultimately become as anything in the world.

I said the other day, I will just say again, a lot of you have been involved in various enterprises, great business enterprises, great arts enterprises, great entertainment enterprises. Just imagine how you would function if everyday in all the important years of your life you showed up for work and two-thirds of the people you were working with thought that your outfit was going in the wrong direction and nothing good could happen. (Laughter.) Imagine what would happen if the National Gallery of Art were given the most priceless collection of impressionist paintings uncovered after having been thought destroyed for 50 years, and two-thirds of the people said, I don't believe they're impressionist paintings. (Laughter.) I know Monet -- he was a friend of mine. That's not him. (Laughter.) Don't bother me with the facts. (Laughter.) You're laughing because you know that it's true, don't you? (Laughter.) There is a grain of truth in this. Somehow we have to not sweep our problems under the rug and not sweep our differences under the rug, for that is also what makes America great.

But we only find energy for dealing with our problems and the heart and the hearing to deal with our differences when at least we have a realistic appreciation of where we are, what we're

doing and where we're going. And I feel so good about the work we've done to move America forward in the last 20 months, but we'd all have to admit we've still got a lot of work to do in bringing America together in giving our people a realistic feeling about where we are in the world and where we're going. You can do that. You can make a huge difference. The arts and humanities have always helped to do that work.

So I urge you to continue in this work. I urge you to make your progress report to me. I urge you to remember what we are trying to do in our schools in helping to improve our children's education with the arts and humanities. I urge you to work to expand private philanthropy. We all know that the government in this country provides a crucial measure, but only a tiny measure of the support that the arts and humanities need.

I urge you to promote international cultural exchange and understanding, not only because we need desperately to know more about others throughout the world, but because I believe that we'll learn a lot more about ourselves if we just come in contact with people from other walks of life and other paths of the world.

Thanks to phones, faxes, internet, E-mail, CNN, we can see the power of our cultural traditions as they are exported around the world. And sometimes they come back to us. We had the only -- we're the first White House to communicate with huge numbers of people from all over by E-mail. And I'm trying to do a sociological analysis now of whether there's a difference between the E-mail communication and the mail communication -- or the female communication. (Laughter.)

I am very hopeful that you will make a remarkable contribution to this country. I went over this list of people with great care. I tried to get a very different group of people. I tried to imagine all the different things that I hope that this committee could deal with and all the different challenges I hope you could assume. If I haven't done a good job, it's not your fault it's mine in picking you, but I think you're pretty special.

Let me say in closing that I hope that in addition to the schools, you can think about how we can increase access to the arts and humanities all across America to people who might otherwise be isolated from them -- people who are homebound, people who live in very isolated areas, people who now don't even know how to speak the language that would be necessary to ask for something that might change their lives forever. I ask you also to think of that.

We've faced a lot of challenges as a country, but I'm actually pretty optimistic about it based on the objective evidence. What remains is whether we can develop a vision that will sustain us as a people as we move through a period of change without a known big enemy into an uncertain future. It requires courage, but courage comes from having something inside that you can connect with what you see outside.

You can help us as we work our way through this in this remarkable time in our country's history. I hope you enjoy it. I thank you for serving. And I thank you for being here today.

Thank you. (Applause.)

END

5:12 P.M. EDT

THE WHITE HOUSE

Office of the Press Secretary
(Houston, Texas)

For Immediate Release

September 29, 1997

NATIONAL ARTS AND HUMANITIES MONTH

October 1997

America celebrates October as National Arts and Humanities Month to recognize the unique role that the arts and humanities play in the lives of our families, our communities, and our country.

For more than 200 years, the arts and humanities have distinguished us as individuals and united us as a nation. The arts empower us to express ourselves and to understand and appreciate the expressions of others. Through the study of literature, history, and philosophy, we learn to build on the riches of our past to create a firm foundation for a better future. Together, the arts and humanities teach us to celebrate the cultural diversity unique to America, while transcending differences in race, ethnicity, age, or creed.

Each day our world evolves farther from our notion of the familiar, and we must adapt to its changing nature. In this challenging time, we look to our artists and scholars to inform our decisions and our actions. Musicians, actors, philosophers, playwrights, painters, writers, sculptors, dancers, and historians share with us their talent and training, inspiring our finest achievements and giving voice to our deepest aspirations.

Because we discover our greatest possibilities through the exploration of the human spirit, we must encourage our young people to build on this cultural legacy and seek their highest potential in the arts and humanities. Children inspired by their own creative achievements excel in other areas of learning, developing the skills and the confidence to create better lives and brighter futures.

As we observe National Arts and Humanities Month this year, let us reflect on the role of these vital pursuits in our individual lives and in the life of our democracy. Today, on the threshold of a new millennium, they are more essential than ever to the endurance of our values of tolerance, pluralism, and freedom; to our understanding of where we are and where we need to go. Let us remember that the arts and humanities are a necessity, not a luxury, and that every American deserves to have access to them. And let us resolve to sustain America's national commitment to the arts and humanities so that we may preserve for the generations to come the great artistic and intellectual life of our nation.

WILLIAM J. CLINTON

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NATIONAL ENDOWMENT FOR THE
HUMANITIES

Office of the Chairman
1100 Pennsylvania Avenue, NW
Washington, DC 20506

FAX TRANSMITTAL FORM

DATE: 10/14/98 TIME: _____NO. PAGES (including this coversheet): 6TO: Sharon Kennedy Gill FROM: Marna GettlemanFAX #: 456-6771 FAX #: 202/606-8588PHONE #: _____ PHONE #: 606-8355

MESSAGE: Sharon -Re: for NEH medallists

1998 NATIONAL HUMANITIES MEDALISTS

Stephen E. Ambrose

Helena, Montana

Stephen Ambrose is one of the nation's leading scholars of military and diplomatic history. A professor emeritus of history at the University of New Orleans, founding director of the Eisenhower Center there and founder of the National D-Day Museum in New Orleans, he has written numerous books, including "Citizen Soldiers: The U.S. Army from the Normandy Beaches to the Bulge to the Surrender of Germany, June 7, 1944-May 7, 1945" (1997), "Undaunted Courage: Meriwether Lewis, Thomas Jefferson and the Opening of the American West" (1996) and "D-Day, June 6, 1944: The Climactic Battle of World War II" (1994). These three books were simultaneously on the New York Times bestseller list, with "Citizen Soldiers" listed in both the hardback and the paperback categories. Other important books by Ambrose are "Rise to Globalism: American Foreign Policy, 1938-1997" (the standard textbook on the subject, now in its eighth edition), "Crazy Horse and Custer" (1975) and multivolume biographies of Richard Nixon and Dwight Eisenhower. Ambrose has also reached a broad public audience as a historical advisor and commentator on the PBS documentary films "Eisenhower," "Divided Highways" and "Lewis and Clark: The Journey of the Corps of Discovery." He was the historical consultant for the film "Saving Private Ryan," and he has been frequently interviewed on television and radio.

E. L. Doctorow

New Rochelle, New York

E. L. Doctorow is a celebrated author whose novels have the distinction of being both popular and critically acclaimed. Taken as a whole, his work might be read as a spiritual history of America's last hundred years. With "The Waterworks" (1994), set in post-Civil War-era New York City; "Welcome to Hard Times" (1960), set in the Dakota Territory in the late 19th century; "Ragtime" (1975), depicting the pre-World War I period; "Loon Lake" (1980), "World's Fair" (1985) and "Billy Bathgate" (1989), all set in the 1930s; "The Book of Daniel" (1971), portraying the politicized 1950s and '60s; and "Lives of the Poets" (1984), reflecting the nervous national self-examination of the 1980s, he would seem to have the muralist's sense of the big canvas, with its commingling of past and present, public and private, its love of narrative and linguistic figuration. Doctorow is published in 30 languages. His honors include the National Book Critics Circle Award (twice), the National Book Award, the PEN/Faulkner Award, the Edith Wharton Citation for Fiction and the American Academy of Arts and Letters' William Dean Howells Medal. Film adaptations have been made of his work, and a musical version of "Ragtime" is currently running on Broadway. Doctorow is a professor of English at New York University.

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Diana L. Eck
Cambridge, Massachusetts

Diana Eck, professor of comparative religion and Indian studies at Harvard, is a scholar of the religious traditions of India who has turned her attention for the past decade to the United States. In 1991, she developed and became director of the Pluralism Project, a Harvard-based research project aimed at studying and documenting the rich religious diversity of America, with a special view to the nation's new immigrant religious communities. Through this project, Eck has fostered a better understanding of how the American religious landscape has diversified in the past 25 years, how various religious communities function within the greater society and the ramifications of increased religious diversity for American public life. She and her student research team have studied hundreds of religious communities from the Sri Lakshmi Hindu Temple in Boston and the Sikh Gurdwara of Oklahoma, to the All Nations Pentecostal Church in Denver and the Cambodian Buddhist Temple in Long Beach, California. The Pluralism Project's multimedia CD-ROM, "On Common Ground: World Religions in America" (1997), features portraits of some 400 communities and an in-depth analysis of the 15 major religious traditions in the United States. This resource has been credited with generating a greater understanding of how religious communities act and interact in America's pluralistic society.

Nancye Gaj
Raleigh, North Carolina

Nancye Gaj is founder and president of MOTHEREAD, Inc., a national family literacy program designed to improve parents' reading and language skills while helping them encourage and guide their children's learning. Gaj, an adult educator, founded the organization in 1987 by first working with incarcerated women in North Carolina. She discovered that, regardless of their reading ability or prior educational experience, parents were powerfully motivated to read and talk about stories that they could share with their children. She knew that this was also true for families outside of prison walls. So, with funding from the Z. Smith Reynolds and Mary Reynolds Babcock Foundation, the North Carolina Humanities Council and the National Endowment for the Humanities, her organization developed a curriculum based on multicultural children's literature. The curriculum uses a contextualized approach to literacy instruction that empowers parents to learn while teaching their children. These materials are currently being used by trained instructors throughout North Carolina and 18 other states with state humanities council affiliates in California, Minnesota, Utah, Virginia and Washington state. MOTHEREAD's nationwide success is a tribute to Gaj's educational vision, administrative skill and philanthropic spirit.

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Henry Louis Gates, Jr.
Cambridge, Massachusetts

Henry Louis Gates, Jr., W.E.B. Du Bois Professor of the Humanities, chair of the Department of Afro-American Studies and director of the W.E.B. Du Bois Institute for Afro-American Research at Harvard University, is one of the nation's leading black intellectuals and critics. He is coeditor of "Encarta Africana," a forthcoming CD-ROM encyclopedia of the history and culture of the black world, and of "Africana," a forthcoming encyclopedia in book form. He is also coeditor of "The Norton Anthology of African American Literature" (1996), a major compendium that has introduced black writing to the literary canon and helped reshape the teaching of American literature. Gates is the author of "The Signifying Monkey: Towards a Theory of Afro-American Literary Criticism" (1988), "Loose Canons: Notes on the Culture Wars" (1992), "Colored People: A Memoir" (1994) and "Thirteen Ways of Looking at a Black Man" (1997). An influential social and cultural critic, Gates contributes regularly to both scholarly journals and mainstream publications. Among his honors are a MacArthur Prize (1981), recognition as one of Time magazine's "25 Most Influential Americans" (1997) and membership in Phi Beta Kappa. He is the host and narrator of "Into Africa," a film series on ancient African culture to be released in 1999 by PBS and the BBC.

Vartan Gregorian
New York, New York

Vartan Gregorian has had an exceptional career dedicated to developing a broadly educated citizenry and creating mutual understanding among the people of the nation and the world. Among his leadership positions have been the presidencies of Brown University and the New York Public Library. Currently he is president of the Carnegie Corporation of New York, a general purpose philanthropy founded by Andrew Carnegie "for the advancement and diffusion of knowledge and understanding." The foundation provides grants of \$60 million per year, mainly for educational advancement and public policy. At Brown from 1989 to 1997, Gregorian strengthened the university's core activities of research, teaching and public service, and more than doubled the institution's endowment. At the New York Public Library from 1981 to 1989, he was instrumental in reviving the system physically and financially, launching a campaign that yielded more than \$500 million in new funds for operations and programs. In the philanthropy field, he has served as pro bono advisor to the Annenberg Foundation's \$500 million Challenge the Nation school reform initiative and is active on other foundation boards. Throughout his career, he has taught history at various colleges and universities. Among his national and international awards are the American Academy and Institute of Arts and Letters' Gold Medal for Service to the Arts, the Italian Ministry of Foreign Affairs' Silver Cultural Medal, the City and Province of Vienna's Gold Medal of Honor and the Officier de l'Ordre des Artes et Lettres in France.

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Ramón Eduardo Ruiz

Rancho Santa Fe, California

Ramón Eduardo Ruiz, an emeritus professor at the University of California, San Diego, is a distinguished historian of Hispanic America. He has had an influential career as an educator, scholar and intellectual. Author of a dozen books and numerous articles, he has written on multiple aspects of Mexico's history and on the two most important upheavals in Hispanic America, the Cuban and Mexican revolutions. These studies are now standard reference works. His books include "Cuba: The Making of a Revolution" (1968), "The Great Rebellion: Mexico, 1905-1923" (1980), "The People of Sonora and Yankee Capitalists" (1988), "Triumphs and Tragedy: A History of the Mexican People" (1992) and "On the Rim of Mexico: Encounters of the Rich and Poor" (1998). Ruiz has taught at the Universidad Nacional Autónoma de México and other Mexican institutions. A former president of the Chicano/Latino Faculty Association of the University of California system, he has been honored for his contributions to education by the Chicano Federation of San Diego and by his students at UCSD.

Arthur M. Schlesinger, Jr.

New York, New York

Since the appearance more than five decades ago of his Pulitzer Prize-winning "The Age of Jackson" (1945), Arthur Schlesinger, Jr., has remained one of America's most widely known historians. A special assistant to President Kennedy from 1961 to 1963, in 1966 he won a second Pulitzer Prize and the National Book Award for "A Thousand Days: John F. Kennedy in the White House" (1965). His other books include three volumes of "The Age of Roosevelt" (1957-60), for which he won both the Francis Parkman and Bancroft prizes; "The Imperial Presidency" (1973); "Robert Kennedy and His Times" (1978), for which he won a National Book Award; "The Cycles of American History" (1986); and "The Disuniting of America" (1991). In 1980, Schlesinger founded the Robert F. Kennedy Book Award with proceeds from his best-selling biography. Each year, the internationally recognized award is given to a book that "most faithfully and forcefully reflects Robert Kennedy's purposes." A former president of the American Academy of Arts and Letters, Schlesinger is a frequent contributor to magazines and newspapers. He taught history for many years at Harvard and the City University of New York, where he is now Albert Schweitzer Professor Emeritus of the Humanities.

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Garry Wills

Evanston, Illinois

Garry Wills, an adjunct professor of history at Northwestern University, has had a distinguished career as a professor and visiting professor at many colleges and universities, as an author of many widely read books on American culture and politics and as a syndicated newspaper columnist. His "Lincoln at Gettysburg" (1993) won a Pulitzer Prize for its close textual analysis of the Gettysburg Address, words that Wills argues remade modern America. His other books include "Nixon Agonistes" (1970), "Inventing America: Jefferson's Declaration of Independence" (1978), "Explaining America: The Federalist" (1980), "The Kennedy Imprisonment" (1982), "Reagan's America" (1987), "Under God: Religion and American Politics" (1990), "Witches and Jesuits: Shakespeare's Macbeth" (1994) and "John Wayne's America: The Politics of Celebrity" (1997). He taught the classics at Johns Hopkins University for many years and was Henry R. Luce Professor of American Culture and Public Policy at Northwestern. In addition to the Pulitzer Prize, he has twice received the National Book Critics Award, the Organization of American Historians' Merle Curti Award and the Yale Graduate School's Wilber Cross Medal. A member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences, he is a frequent contributor to newspapers and magazines.

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ARTS AND HUMANITIES CEREMONY

Jacques d'Amboise's dancers from the *National Dance Institute* (15 to 20 children) will dance for 3 to 5 minutes down the aisles of the tent following an introduction by Mrs. Clinton. They will not need anything except a digital recorder. (They will be arriving at the White House at 8:00 am to do a quick run-through the morning of the event.) Ava at NDI will be calling you to see what sort of equipment is needed. She will also ask about lights in the tent. Ava's number is 212-226-0083.

ARTS AND HUMANITIES AFTER-DINNER ENTERTAINMENT

The entertainment will be *Eos Orchestra* with opera singer, *Samuel Ramey*. They will be arriving via 2 charter buses from New York at the SE Gate at 5:00 pm on November 5. I will speak to Bryant Withrow about clearing them through the SE GATE with their equipment so they can drive right to the tent to unload. They will do a sound check as soon as they can get into the tent and hope to be out by 6:00 pm to return to the Hotel. They will return again at the SE Gate at 8:15 pm and will be taken to the Men's and Ladies Mezzanine to hold until their performance.

Would it be possible to have the Map Room to hold Samuel Ramey and the conductor and pianist?

The contact for the group is Laura Ames and she can be reached at 212-691-6415. I believe she has been in touch with you regarding their sound requirements. If not, please let me know.

So there - I HOPE YOU CAN KEEP ALLTHIS STRAIGHT BECAUSE I AM HAVING A TOUGH TIME!!!!!!