

Bios of National
Medal of Arts

Winners.

For Oct. 14th event -

POTUS Remarks

**PRESIDENT WILLIAM JEFFERSON CLINTON
REMARKS FOR THE
• NATIONAL MEDAL OF THE ARTS AND CHARLES FRANKEL PRIZE CEREMONY
THE WHITE HOUSE
OCTOBER 14, 1994**

This is the second year that I have had the pleasure of honoring the winners of the National Medal of the Arts and the Charles Frankel Prize, and it is truly one of the great pleasures of my job.

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. And we honor the quality of our civic life, which for more than two centuries has offered hope and opportunity 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. Whatever divisions exist among us, the arts and humanities draw us together. They enable us to celebrate our own individual identities while also teaching us about the common experiences and ideals we share as Americans. And they give us a window on the human condition that prevents us from becoming too complacent, too numb, or too fearful of the challenges and complexities of the world around us.

Too often we think of art and scholarship, of creative expression and the world of ideas, as provinces of some cultural elite. In fact, the arts and humanities do not discriminate or prejudge. They honor us all equally.

Song, dance, painting, drama, books, ideas, and scholarship have never been owned by one ethnic group or another, one religion or another, one race or another, one ideology or another. Rather, they are part of our common heritage, conveying the distinct voices, emotions, and images that together make up a uniquely American culture.

That's why the arts and humanities can be a such a powerful source of renewal as we move into the 21st century. We need only look at our history to know that every step we have taken forward as a democracy has coincided with a great period of artistic and intellectual ferment. By fueling our imaginations, by enlarging our understanding of a range of human experiences and emotions, the arts and humanities have always given us confidence to confront whatever uncertainties loomed ahead.

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Culture may even be described simply as that which makes life worth living.

- TS Eliot

Art is the signature of civilizations.

- Beverly Sills

We have something special...a culture which we do not think of as something for the elite, but a something which is accessible to practically everybody.

- Frederick Lewis Allen

Art is the window to man's soul. Without it, he would never be able to see beyond his immediate world; nor could the world see the man within.

- Lady Bird Johnson

"The ugliest thing I ever saw" about a portrait of himself, by Peter Hurd.

- LBJ

A general definition of civilization: a civilized society is exhibiting the five qualities of truth, beauty, adventure, art, and peace.

- Alfred North Whitehead

Culture, the acquainting ourselves with the best that has been known and said in the world, and thus with human history.

- Matthew Arnold

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE
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I'm delighted once again to have all of you here at the White House to celebrate the extraordinary contributions of our nation's finest artists and humanists.

And I'm doubly pleased that this event coincides with the opening earlier this week of an exhibition of 20th century American sculpture in the First Ladies' Garden. Every time I have walked by the garden in the last few days, I've been so moved, so inspired by the beauty and power of these sculptures, which now will be accessible to a whole new audience of visitors who pass through the White House. I hope that before you leave you can take the time to visit the garden and experience these American masterpieces as well.

The sculptures reflect the richness and diversity of American culture. And they also offer visions of ourselves and our society over the last century. That's why it's so important that we make this exhibition -- and all facets of American culture -- accessible to as many people as possible.

This month, and particularly at this celebration today, we have the opportunity to affirm the vital place the arts and humanities hold in our society.

Many, many people are working tirelessly here in Washington to do just that, and I'm pleased to say that we have leaders in the Administration whose commitment to the arts and humanities never wavers: Jane Alexander, the chairman of the National Endowment for the Arts; Sheldon Hackney, chairman of the National Endowment for the Humanities, and Diane Frankel, director of the Institute of Museum Services.

I'd also like to welcome the distinguished members of Congress who are here. Let me just say how much we all appreciate the tremendous work being done by the Congressional Arts Caucus.

And finally, I'd like to ask the members of the NEA and NEH councils and the members of the board of the Institute of Museum Services to stand so that we can acknowledge their ongoing contributions to enriching and enlarging American culture.

Please stand.

[Introduce the President]

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Harry Belafonte once said, "The role of art isn't just to show life as it is, but to show life as it should be." As an artist and humanitarian, Harry Belafonte has not only brought joy to his audiences but has inspired people around the world through his dedication to freedom movements and humanitarian causes. Singer, actor, and producer, Harry Belafonte has set industry standards with his countless successes. His third album, Calypso, was the first to sell over one million copies. We are all familiar with his work on USA for Africa, which produced the Grammy Award winning album and video "We Are The World". He has served as a cultural advisor to the Peace Corps, was a board member of the Southern Christian Leadership Conference, and has been involved with numerous other humanitarian causes. Harry Belafonte continues to bring art and activism together to inspire each of us to live our lives with passion and concern for the welfare and betterment of others.

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 such bop era greats as Charlie Parker, Dizzy Gillespie, and Stan Getz. The Quartet's "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.

Contralto **Celia Cruz** is known internationally as the Queen of Salsa. Born in Havana, Cuba, 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 [mah-tahn-SAIR-ra], Tito Puente, and Johnny Pacheco and has performed in Carnegie Hall as well as on stages in London, Cannes, Zaire, and all over Latin America. Celia Cruz has used her powerful voice and style to transplant Afro-Cuban music to every corner of the globe. Her distinctive sounds are featured on more than 50 hit albums.

Since beginning her career as a violin teacher at The Juilliard School in 1948, **Dorothy DeLay** has inspired and instructed dozens of virtuosos and concertmasters from all over the world. Instead of teaching a particular technique or 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 [nad-ya] Salerno-Sonnenberg, Cho-Liang Lin [cho-lee-ung-lin], and Nigel Kennedy have become internationally renowned violinists. In the words of Itzhak Perlman, "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."

Julie Harris is no stranger to theater enthusiasts. This five-time Tony Award winner is one of America'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. This 1976 production broke box office records at the Kennedy Center as well as in Philadelphia and Boston. For her portrayal of the lonely 12-year old Frankie in The Member of the Wedding by Carson McCullers, Julie Harris won the New York Drama Critics' Circle Award and Donaldson Award. She has also lent her talents to television, radio, and film.

As the first American in George Balanchine's School of American Ballet and as the first male dancer in Martha Graham's Company, **Erick Hawkins** has been a pioneer in his field. In 1951, he opened his own dance school and founded a dance company, both of which continue to add vitality and originality to the dance world today. As a choreographer, dancer and teacher, Erick Hawkins' unique talent has been to place dance in a larger cultural and philosophical context. He has been influenced by the grandeur of the American landscape, native America cosmology and Eastern philosophy. He is a maverick in his field who epitomizes the creative impulse of the arts. For his boldness and talent, Erick Hawkins commands a legendary place in the American modern dance heritage.

The entertainment world boasts few stars as talented and admired as **Gene Kelly**. Beloved as a dancer, singer and actor, he is also an award-winning director, choreographer and producer. A household name, Gene Kelly inspires even the most uncoordinated among us to imitate his memorable scenes. Who hasn't wanted to skip and hum in a rainshower after watching "Singin' in the Rain"? With such timeless classics as For Me and My Gal, Anchors Aweigh, On the Town, and An American in Paris to his credits, it's no wonder that he received a Kennedy Center Award in 1982 for his lifelong contribution to the arts. Whether on stage or screen, Gene Kelly is an American treasure whose musicals entertain people of all generations. We've just learned that Gene Kelly is unable to join us, but we extremely pleased that his wife Patricia is here to accept the award on his behalf.

Pete Seeger is an American folk music legend. Influenced by his father, Charles Seeger, a famous American musicologist, Pete

Seeger achieved international fame as a folk singer, songwriter and political activist in the 1950s and 1960s. Among his credits are performing with Woodie Guthrie's band and composing such hits as "If I had a Hammer" for Peter, Paul and Mary and "Where Have All the Flowers Gone" for the Kingston Trio. Pete Seeger has also lent his music to support the civil rights movement, environmental protection, and the labor movement. Occasionally, Pete Seeger still picks up his banjo and anyone who is fortunate enough to listen will attest to his place as one of America's most enduring folk musicians.

Catherine Filene Shouse has been a lifelong patron of the arts. Her leadership and resources have supported the Washington Ballet, Washington Opera, the Kennedy Center for the Performing Arts, and the New York City and Miami City Ballets. For half a century, she worked on behalf of the National Symphony Orchestra and was the first to unite the visual and performing arts in the Washington metropolitan area through an ongoing concert series at the Phillips Collection. In 1966, Catharine Filene Shouse donated 100 acres of her Virginia farm as well as funds for an amphitheater to the U.S. government. The Wolf Trap Farm Park for the Performing Arts is the first and only National Park dedicated to the performing arts and related education programs in this country.

Professor **Wayne Thiebaud** [TEE-boh] is not your average college art teacher. A professor at the University of California at Davis, Wayne Thiebaud is 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 artistic genius.

Richard Wilbur has been a poet, translator, teacher, Broadway lyricist, critic, editor, and author of children's books. Foremost among his literary achievements have been his poetry and his translations. For his poetry, Richard Wilbur has won two Pulitzer Prizes and the National Book Award. For his translations of French plays, he has won the Bollingen and PEN translation prizes. His translations from Moliere and Racine are the most celebrated American translations from the French theater.

In a time when many schools are having to scale back or eliminate their music, theater and dance programs, **Young Audiences, Inc.** 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 6.1 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 the performing arts to young students around the country.

Winners of the 1994 Charles Frankel Prize for their work in the humanities:

A distinguished scholar, educator, and administrator, **Ernest Leroy Boyer** possesses an unrivaled passion for and commitment to educational excellence at all levels. As president of the Carnegie Foundation for the Advancement of Teaching in Princeton, New Jersey, he has helped lead the national education debate, and is consistently cited as one of the nation's foremost advocates of educational reform. The recipient of more than 100 honorary degrees, Ernest Leroy Boyer has also been named the 1990 Educator of the Year by U.S. News and World Report, and was selected by his peers as the leading educator in the nation in 1983.

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 screenplays about the region 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 and in so doing, giving all Americans a greater appreciation of the diverse culture we share.

For the past twenty 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. For her commitment, Peggy Whitman Prenshaw has received the Mississippi Humanities Council's Public Humanities Achievement Award and the Mississippi Legislature's Outstanding Faculty Award.

Sharon Percy Rockefeller, president and chief executive officer of WETA from 1989 to 1994, has led TV26 in becoming the third largest producer of national programs for the Public Broadcasting Service. It was during her tenure that the weekly viewership of WETA TV26 grew to an unprecedented one million viewers. Due to her extraordinary vision and effort, WETA has been a forerunner in the production of outstanding programming in the arts and humanities. Most notable among the long list of excellent programs is WETA's coproduction of Ken Burns' 1990

documentary, The Civil War, the highest rated program in the history of public television.

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 and organizer 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 Africa and the United States. During the 1988-89 academic year, she was the visiting senior scholar at the W.E.B. DuBois Institute for Afro American Research at Harvard University, and in 1993 the National Historical Publications and Records Commission awarded her its Distinguished Service Award.

1994 recipient of the Presidential Citizens Medal:

Senator **Claiborne Pell** has been an invaluable ally to the arts and humanities in the United States Congress. One of the founding fathers of the National Endowment for the Arts and the National Endowment for the Humanities, the distinguished senator from Rhode Island has tirelessly served his country through his legislative leadership and unwavering advocacy of the arts and humanities. As Chairman of the Senate Subcommittee on Education, Arts and Humanities, Senator Pell has been instrumental in providing opportunities for artists, in funding arts programs and preservation projects, and in bringing the experience and appreciation of the arts to communities across the nation.

Let's give a round of applause to these extraordinary men and women, who have given so much of themselves to enrich our lives, our culture, and our nation.

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A+H

HRC Intros POTUS

same as last year

so delighted once again celebrate A+H with
w/ event at WH

so pleased coincides w/ opening of sculpture garden
hope you all have a chance

Acknowledge: Jane, ~~the~~

so honored to

mention - Sheldon

John Brademas

recently installed chair as Comm'n - A+H

Park - delighted to

have so many members of

NEA & NEH councils

Please stand.

Intro HRC

POTUS

Warm & fuzzy

Now for the moment that I so cherish

acknowledge & honor guests

he reads citation

she hands medal & he puts medal on

TDAST

130 people

in honor of recipients

- bridge bet arts & humanities can be

such a need [of speech]

what they represent

quote art
what an
art is -
civilis judged
by its culture/
will be judged
their contribu-

dedicated person to lead ACDA than John Holum, whom I have known for 20 years and who has close working relationships with many senior officials at the State and Defense Departments, the NSC, and throughout my administration. John will be a strong voice for arms control and nonproliferation policies within the councils of Government."

NOTE: A biography of the nominee was made available by the Office of the Press Secretary.

Nomination for a Special Counsel at the Justice Department

October 6, 1993

The President announced today that he has nominated Gerald Stern, an experienced corporate attorney and former Justice Department civil rights attorney, to be the Special Counsel for Financial Institutions Fraud at the Department of Justice.

"To preserve our people's trust in their financial institutions, it is imperative that we aggressively enforce the laws governing them," said the President. "Gerald Stern has the business experience and prosecutorial skill to make sure that we do just that."

NOTE: A biography of the nominee was made available by the Office of the Press Secretary.

Remarks on Presenting Arts and Humanities Awards

October 7, 1993

Thank you very much. To our distinguished honorees and all of you in the audience. I want to say a special word of thanks to Jane Alexander and to Dr. Sheldon Hackney for their leadership of our administration's efforts in the arts and humanities.

As a person who at various times in his life has been a frustrated writer and a frustrated musician, this is an extremely humbling event for me today. [Laughter] But I've been getting a lot of training in humility lately. I have a Vice President who humbles me all the time by all the things he teaches me

about things great and insignificant and who unlike me actually got to go on David Letterman to prove how funny he was. [Laughter] And I have a wife who swept the television ratings last week talking about the arcana of health care with a passion and an eloquence. As if that weren't bad enough, USA Today had the bad grace to go out and poll the American people, and 40 percent of them said she was smarter than I am. [Laughter] To which I reply, "Of course, what kind of dummy do you think I am. How else would I have gotten elected President."

And just to drive this humility home—this is the actual true part of this wonderful story—I went to southern California last week, or the first of this week, and I was looking forward to staying in the Beverly Hilton. It seemed like an exotic sort of place. And I showed up, and Merv Griffin, who owns it, shook hands with me and took me up to the floor where I was staying. There is only one person who is a permanent resident of the floor where I stayed in the Beverly Hilton, Rodney Dangerfield, who said they had put me there because we seem to belong together—[laughter]—and gave me 12 roses with "a little respect" on a gift card.

I am delighted to be here to honor this year's winners of the National Medal of the Arts and the Charles Frankel Prize, men and women whose achievements represent the enduring power of the arts and humanities and, in a larger sense, of the creative spirit in all of our lives.

Throughout history, the arts and humanities have been the cultural signature of this great Nation. They have enabled Americans of all backgrounds and walks of life to gain a deeper appreciation of who they are as individuals and who we all are as a society, stirring our minds and our senses, stimulating learning and collective discourse, the arts and humanities teach us in ways that nothing else can about the vastness and the depth of human experience. They are our great equalizers. We inherit them, and we can all participate in them.

Whether or not one plays an instrument, reads poetry, learns to pirouette, or spends hours alone in a local art gallery, we all have the capacity to be moved by a song, a poem, a story, a dance, a painting. We can feel our

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spirit soar when we see an intriguing film or the sudden illumination of a new idea or an old idea put in a new way.

At a time when our society faces new and profound challenges, at a time when we are losing so many of our children, at a time when so many of our people feel insecure in the face of change, the arts and humanities must remain a vital part of our lives as individuals and as a Nation.

For 200 years, the freedom of our artistic and intellectual imagination has contributed to the quality of our civic life. It has helped to shape American ideas of democracy, of pluralism, of tolerance. Three decades ago, President Kennedy said this: There's a connection, hard to explain logically but easy to feel, between achievement in public life and progress in the arts. The Jeffersonian era gave birth not only to the Declaration of Independence but also to beautiful Monticello. The age of Lincoln produced the Emancipation Proclamation, along with the Hudson River school of painting and the writings of Ralph Waldo Emerson, Henry David Thoreau, and Harriet Beecher Stowe. The first half of this century gave us universal suffrage and the empowerment of American workers, as well as Charlie Chaplin, Frank Lloyd Wright, William Faulkner, Marian Anderson, and Duke Ellington. The same unbridled energy and potent imagination that took Americans to the moon inspired rock and roll, Motown, modern dance, and a new emphasis on civil and human rights.

Those of you gathered with us today are reminders that the human imagination is still the most powerful tool we have in moving forward as a civilization. You provoke our minds, you enliven our senses, endow our souls, help us to give our lives meaning. That's why public support for the arts and humanities remains essential today and for the generations to come.

Today, we are indeed fortunate to have inspiring new leaders working in Government to expand our artistic and humanistic endeavors, to carry on our heritage to future generations. I'm very proud of the work and the life that Sheldon Hackney and that Jane Alexander have lived before they came to this work. I thank them for their work here. And I tell you that we welcome all of you to give

us your ideas, your suggestions, and your energy as we try to move forward together. Now it is a privilege to call forward the following recipients of the National Medal of Arts.

First, the contributions of Walter and Leonore Annenberg to American culture can literally not be overstated. The Annenbergs have enriched our appreciation of the arts through public service, publishing, and as board members of major arts institutions. They have given generously of their time and their money. And they provided among other things the magnificent portrait of Benjamin Franklin, which hangs in the Green Room at the White House, one of the most prized possessions of this, your American home.

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

The legendary vocalist and bandleader, Cab Calloway, has had indeed a remarkable career, one of the originators of American jazz. An enduring figure in popular music, Cab Calloway added "Hi-dee-ho" and the "scat" sound to our musical vocabulary. And for those of us who have lived a while, we can enjoy seeing the brightness of his smile in our memories going back for decades. He is an American original, and I am deeply honored that he's here with us today.

[The President congratulated Mr. Calloway. Hillary Clinton presented the medal, and Mr. Calloway made brief remarks.]

Literally for decades, Ray Charles has been one of America's favorite singers. From his roots in Georgia, he became one of the first great truly American singers, one of the first to combine the dynamic energy of gospel music with rhythm and blues. His songs are indelibly etched in the hearts of millions of Americans.

I can tell you that it's a particular honor for me to give him this award today, because I suppose no singer ever had a bigger impact on my musical life than Ray Charles. I still remember over there in Constitution Hall a concert I attended on June the 24th, 1967. I was notable for being one of a few members of my race in the audience. And Ray Charles electrified that crowd so much that that night, I literally could not go to sleep until

5 a.m. in the morning. I went out and ran 3 miles to get the energy out. And I still remember to this day the date of the concert. That is testament to the enduring impact of this phenomenal American original.

[The President congratulated Ray Charles, and Hillary Clinton presented the medal.]

Our next honoree, I believe, is part of the only brother-sister team ever to receive this great award. Bess Lomax Hawes has played a major role in the American folk movement since the 1940's as a singer, a teacher, a composer, an author of articles and books that help bring the folk arts into the lives of countless Americans. At a time when our native folk arts are largely lost to millions of our younger people, she has performed an invaluable service to our Nation in helping us to remember who we are and how we got here.

[The President congratulated Ms. Lomax Hawes, and Hillary Clinton presented the medal.]

You know what she said? She said, "I wish all the beautiful artists I've recorded and seen across the years in this country were here to receive this award for me. They were the inspiration for what I did." Thank you.

Poet and educator, Stanley Kunitz has spent a life opening America's eyes and ears to poetry. He makes the ordinary become extraordinary, the everyday become timeless and significant. He was awarded the Pulitzer Prize for Poetry in 1959, and his works grace us still.

Welcome, Stanley Kunitz.

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

Robert Merrill has been acclaimed by critics as one of the great natural baritones of the century. He's appeared in 787 performances at the Metropolitan Opera over a 31-year operatic career. He's also sung on Broadway and many solo recitals and on television. And all of us who have ever heard him sing wish, as I tried to persuade him to do today, that this would be the 787th performance. He turned me down, but I still think we should give him the medal. Mr. Robert Merrill.

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

Arthur Miller has given our Nation some of the finest plays of this century. His character, Willy Loman in "Death of a Salesman," caught the public's imagination by conveying the tension and drama of a common man's life. In "The Crucible," he focused on issues of conscience by probing the Salem witch trials of the late 17th century. He won the Pulitzer Prize for Drama in 1949. The thing that has always impressed me about him was the continuing energy he has brought to his work over such a long period of time, seeming forever young with something always new to say. Please welcome Arthur Miller.

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

Robert Rauschenberg is one of America's most innovative artists whose remarkable works have been displayed in museums and galleries around the world, and who has really helped to transform our notions of contemporary art. Modern art is often inaccessible to a lot of people who don't go to art galleries and often don't understand it. I have personally been impressed by how many people I know who don't count themselves as connoisseurs, who have seen and been moved by the works of our next honoree, Robert Rauschenberg.

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

He's also a pretty good comic. I said, "It's great to see you here today." He said, "Oh, I'll show up for this anytime." *[Laughter]*

Lloyd Richards has devoted his career to promoting theater in America. As dean of the Yale school of drama and artistic director of the Yale Repertory Theater, he has trained some of our Nation's finest young talents, many of whom have turned into our finest, not so young talents, helping to make for him a remarkable legacy for which we are all grateful. Lloyd Richards.

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

Well, I got another little lesson in humility back there. He said, "You both have said some nice things today." And then he looked at me and he said, "And you did something for stand-up comedy also." And then he said, "Well, at least you didn't set it back." [Laughter]

William Styron's haunting works, including "Lie Down in Darkness," "The Confessions of Nat Turner," and "Sophie's Choice" capture our history and character with a passion and insight few others have ever achieved. His compelling prose as a fiction writer and essayist has won him readers around the world, those of us who anxiously await each new word.

I can tell you that as a young southerner, the impact of "The Confessions of Nat Turner" on me was truly stunning. And I can say that for a whole generation of us who had never quite found words to give expression to many of the things we had imagined until we read the works of William Styron.

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

Paul Taylor has been one of our Nation's preeminent dancers and choreographers for more than three decades. And I might say, he looks as if he could outdance most of us in this country still today. His more than 80 works explore the richness, the complexity of the American character, and graphically demonstrate the deep undercurrents of human relations in a way few other choreographers have ever been able to do. Please join me in welcoming Paul Taylor. [tape was not available for verification of the content of these remarks.]

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

Since coming to this country in the 1930's, Billy Wilder has helped to transform the American motion picture industry. As a writer, director, and producer, his name attached to many classics of American film. He's won six Academy Awards and millions of fans. And perhaps most important, he's given us a lot of moving movie moments. If you've never laughed at a funny Billy Wilder picture, you have never laughed. Mr. Billy Wilder.

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

Now, it is my great honor to introduce the winners of the Charles Frankel Prize. Ricardo E. Alegria is an historian and anthropologist who has dedicated his career to the study and public appreciation of Caribbean culture. I'm glad to see so many of his supporters from his native Puerto Rico today, and I thank him for coming this long way to be with us. Mr. Alegria.

[The President congratulated Mr. Alegria, and Hillary Clinton presented the award.]

In a 50-year career as a writer and a teacher, historian John Hope Franklin has been a leading scholar of African-American studies and an active voice in the social transformation of America. He's won nearly 100 honorary degrees. He's served on the National Council of Humanities. His writings have illuminated his subject for a whole generation after generation of young readers. I was once one of them—a reader, and young—reading John Hope Franklin. And I'd like to say that one of the great moments of our 1992 campaign was when John Hope Franklin came on one of our bus trips with us; and Al Gore and Tipper and Hillary and I sat and had a chance to visit with him and really learn something from a man who has mastered the mystery of America. John Hope Franklin.

[The President congratulated Mr. Franklin, and Hillary Clinton presented the award.]

Hanna Holborn Gray has had a truly remarkable career. She served for 15 years as president of the University of Chicago, where she became a highly visible and widely acclaimed advocate for higher education. She has been honored for her scholarship, her words, and her work in many ways, especially in receiving the Presidential Medal of Freedom, our country's highest civilian award. She deserves greatly the award she receives today. Hanna Gray.

[The President congratulated Ms. Gray, and Hillary Clinton presented the award.]

After a distinguished career as chairman and chief executive officer of Time Incorporated, Andrew Heiskell was appointed

founding chairman of the President's Committee on Arts and Humanities in 1982. As a leader in promoting the arts and humanities, he energetically, and I echo energetically, persuaded cultural leaders and business executives to support cultural activities and institutions. He filled a void in American life at a time when we needed him. And today we thank him for that. Andrew Heiskell.

[The President congratulated Mr. Heiskell, and Hillary Clinton presented the award.]

There are a lot of funny people. He said "All this and dinner, too?" *[Laughter]*

Historian Laurel T. Ulrich has introduced both scholarly and public audiences to the lives of ordinary people in New England's past. Her recent book "A Midwife's Tale: The Life of Martha Ballard, based on her diary," won the 1991 Pulitzer Prize for History, among other honors.

Now that I have become President, perhaps I can say this with greater authority than would otherwise be the case: We oftentimes tend to see our history too much through the lives and works of the famous and not enough through the remarkable lives of the people who are not famous. She has made a truly significant contribution to our understanding of our roots. And for that we thank her.

[The President congratulated Ms. Ulrich, and Hillary Clinton presented the award.]

And now I have one last special honor, and that is to present to Congressman Sidney Yates the Presidential Citizens Medal for his exemplary deeds of service in the area of arts and humanities. The last time Congressman Yates was here for an occasion at the White House, it happened to be on the day he and his wife were celebrating their 58th wedding anniversary. And today, we honor him for that many years and more of dedication to our common cause. Congressman Yates, please come forward.

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

Again, let me thank the honorees for being here today, thank all of you in the audience who have come to support them and to support the arts.

Before we go, I just can't resist saying this. Just before I came out here, I learned today that a great American writer and a friend of Hillary's and mine, Toni Morrison, was awarded the Nobel Prize for Literature today. I hope that in the years and struggles ahead we will work hard together to keep the arts and humanities alive and flourishing, not just here in the Nation's Capital or in the cultural capitals of this great land but in every community and in every neighborhood.

Remember, all the people we honor today were once in an ordinary community in an ordinary neighborhood living only with the imagination they had that brought them to this day and this honor. We have to find that imagination and fire it in the children all over America.

Thank you all, and God bless you.

NOTE: The President spoke at 2:46 p.m. on the South Lawn at the White House. In his remarks, he referred to Merv Griffin, former talk show host, and comedian Rodney Dangerfield. A tape was not available for verification of the content of these remarks.

Address to the Nation on Somalia October 7, 1993

Today I want to talk with you about our Nation's military involvement in Somalia. A year ago, we all watched with horror as Somali children and their families lay dying by the tens of thousands, dying the slow, agonizing death of starvation, a starvation brought on not only by drought, but also by the anarchy that then prevailed in that country.

This past weekend we all reacted with anger and horror as an armed Somali gang desecrated the bodies of our American soldiers and displayed a captured American pilot, all of them soldiers who were taking part in an international effort to end the starvation of the Somali people themselves. These tragic events raise hard questions about our effort in Somalia. Why are we still there? What are we trying to accomplish? How did a humanitarian mission turn violent? And when will our people come home?

These questions deserve straight answers. Let's start by remembering why our troops

**PRESIDENT WILLIAM JEFFERSON CLINTON
REMARKS FOR THE ARTS AND HUMANITIES AWARDS CEREMONY
OCTOBER 13, 1994**

1994 National Medal of Arts recipients:

Harry Belafonte once said, "The role of art isn't just to show life as it is, but to show life as it should be." An artist and humanitarian, Harry Belafonte has not only brought joy to his audiences but has inspired people around the world through his dedication to freedom movements and humanitarian causes. A singer, an actor, a producer, he has set industry standards with his countless successes. His third album, Calypso, was the first to sell over one million copies. He has served as a cultural advisor to the Peace Corps, a board member of the Southern Christian Leadership Conference, chair of the New York State Martin Luther King, Jr. Commission which created the New York State Martin Luther King, Jr. Institute for Non-Violence, and the second American to be named UNICEF Goodwill Ambassador. And we are all familiar with his project known as USA for Africa which produced the Grammy Award winning album and video "We Are The World". Through his past and present projects, he continues to bring art and activism together to inspire each of us to live our lives with passion for our individual spirit and concern for our collective mankind.

A pianist, composer, and bandleader, **Dave Brubeck** is truly an American jazz legend. Reaching international stardom in the 50s, his Dave Brubeck Quartet performed with such bop era greats as Charlie Parker, Dizzy Gillespie, and Stan Getz. The Quartet's "Time Out" album was the first modern jazz album to "go gold". A classically trained musician, he 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.

Contralto **Celia Cruz** is known internationally as the Queen of Salsa. Born in Havana, Cuba, she began her vocal career singing her younger siblings to sleep. It wasn't long, though, that she began electrifying audiences on a larger scale. She's sung with Latin musical greats like La Sonora Matancera, Tito Puente, and Johnny Pacheco and has performed in Carnegie Hall as well as on stages in London, Cannes, Zaire, and all over Latin America. Previously unknown in many parts of the world, she has used her powerful voice and style to transplant Afro-Cuban music to every corner of the globe. Her distinctive contribution comes from breaking down cultural barriers through her music and lyrics. With her voice, she has not only taught her audiences about her culture but she has also infused them with her joy of life.

Since beginning her career as a violin teacher at The Juilliard School in 1948, **Dorothy DeLay** has inspired and instructed dozens

of virtuosos and concertmasters from all over the world. Instead of teaching a particular technique or tone, her greatest achievement has been to draw out the individual talents and passions of her students. Through her guidance and encouragement, individuals like Itzhak Perlman, Sarah Chang, Nadja Salerno-Sonnenberg, Cho-Liang Lin, and Nigel Kennedy have become internationally renowned violinists. In the words of Itzhak Perlman, "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."

Julie Harris is no stranger to theater enthusiasts. This five-time Tony Award winner is one of America'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. This 1976 production broke box office records at the Kennedy Center as well as in Philadelphia and Boston. For her portrayal of the lonely twelve-year old Frankie in The Member of the Wedding by Carson McCullers, she won the New York Drama Critics' Circle Award and Donaldson Award. She has also lent her talents to television, radio, and film.

As the first American in George Balanchine's School of American Ballet and as the first male dancer in Martha Graham's Company, **Erick Hawkins** has been a pioneer in his field. 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, his unique talent has been to place dance in a larger cultural and philosophical context. He has been influenced by the grandeur of the American landscape, native America cosmology and Eastern philosophy. He is a maverick in his field who epitomizes the creative impulse of the arts. For his boldness and talent, he commands a legendary place in the American modern dance heritage.

The entertainment world boasts few stars as talented and admired as **Gene Kelly**. Beloved as a dancer, singer and actor, he is also an award-winning director, choreographer and producer. A household name, he inspires even the most uncoordinated among us to imitate his memorable scenes. Who hasn't wanted to skip and hum in a rainshower after watching "Singin' in the Rain"? With such timeless classics as For Me and My Gal, Anchors Aweigh, On the Town, and An American in Paris to his credits, it's no wonder that he received a Kennedy Center Award in 1982 for his lifelong contribution to the arts. Whether on stage or screen, Mr. Kelly is an American treasure whose musicals entertain people of all generations. I'm sorry to say that Mr. Kelly is unable to join us and I thank his wife for accepting the award on his behalf.

Pete Seeger is an American folk music legend. Influenced by his father, Charles Seeger, a famous American musicologist, Mr. Seeger achieved international fame himself as a folk singer, songwriter and political activist in the '50s and '60s. Among his credits

are performing with Woodie Guthrie's band and composing such hits as "If I had a Hammer" for Peter, Paul and Mary and "Where Have All the Flowers Gone" for the Kingston Trio. He has also lent his music to support the civil rights movement, environmental protection, and the labor movement. Occasionally, Mr. Seeger still picks up his banjo and anyone who is fortunate enough to listen to this rare treat will attest to his place in our history and culture as a leading musician and as a wonderful citizen.

Catherine Filene Shouse has been a lifelong patron of the arts. Her leadership and resources have served the Washington Ballet, Washington Opera, the Kennedy Center for the Performing Arts, and the New York City and Miami City Ballets. For half a century, she worked on behalf of the National Symphony Orchestra and was the first to unite the visual and performing arts in the Washington metropolitan area through an ongoing concert series at the Phillips Collection. In 1966, she donated 100 acres of her Virginia farm as well as funds for an amphitheater to the U.S. government. The Wolf Trap Farm Park for the Performing Arts is the first and only National Park dedicated to the performing arts and related education programs in this country.

Professor **Wayne Thiebaud** [TEE-boh] is not your average college art teacher. A professor at the University of California at Davis, Mr. Thiebaud is 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 artistic genius.

Richard Wilbur has been a poet, a translator, a teacher, a Broadway lyricist, a critic, an editor, and an author of children's books. Foremost among his literary achievements have been his poetry and his translations. For his poetry, Mr. Wilbur has won two Pulitzer Prizes and the National Book Award. For his translations of French plays, he has won the Bolligen and PEN translation prizes. His translations from Moliere and Racine are the most celebrated American translations from the French theater.

In a time when many schools are having to scale back or eliminate their music, theater and dance programs, **Young Audiences, Inc.** has been 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 6.1 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 the performing arts to young students around the country.

Winners of the 1994 Charles Frankel Prize for their work in the humanities:

A distinguished scholar, educator, and administrator, **Ernest Leroy Boyer** possesses an unrivaled passion for and commitment to educational excellence at all levels. As president of the Carnegie Foundation for the Advancement of Teaching in Princeton, NJ, he has helped lead the national education debate, and is consistently cited as one of the nation's foremost advocates of educational reform. The recipient of more than 100 honorary degrees, he has also been named the 1990 Educator of the Year by U.S. News and World Report, and was selected by his peers as the leading educator in the nation in 1983.

A professor of English at the University of Montana and a published writer, **William Kittredge** is considered the leading scholar of the American West. His essays, memoirs, short stories and film screenplays about the region 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 and in so doing, giving all Americans a greater appreciation of the diverse culture we share.

For the past twenty 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 importance of humanities in American civic life by serving on the Mississippi Humanities Council, The Federation of State Humanities Councils, and the Louisiana Endowment for the Humanities. For her commitment, she has received the Mississippi Humanities Council's Public Humanities Achievement Award and the Mississippi Legislature's Outstanding Faculty Award.

Sharon Percy Rockefeller, president and chief executive officer of WETA from 1989 to 1994, has led TV26 in becoming the third largest producer of national programs for the Public Broadcasting Service. It was during her tenure that the weekly viewership of WETA TV26 grew to an unprecedented one million viewers. Due to her extraordinary vision and efforts, WETA has been a forerunner in the production of outstanding programming in the arts and humanities. Most notable among the long list of excellent programs was WETA's coproduction of Ken Burns' 1990 documentary, The Civil War, the highest rated program in the history of public television. Prior to her post as president of WETA, she served as a board member for the West Virginia Educational Broadcasting Authority, the Smithsonian Associates, and the Corporation for Public Broadcasting. Currently, she is a current board member of the Eastern Educational network and a trustee of Washington, D.C.'s Federal City Council.

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 and organizer 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 Africa and the United States. During the 1988-89 academic year, she was the visiting senior scholar at the W.E.B. DuBois Institute for Afro American Research at Harvard University, and in 1993 the National Historical Publications and Records Commission awarded her its Distinguished Service Award.

1994 recipient of the Presidential Citizens Medal:

Senator Claiborne Pell has been an invaluable ally to the arts and humanities in the U.S. Congress. One of the founding fathers of the National Endowment for the Arts and the National Endowment for the Humanities, this senator from Rhode Island has served his country through his legislative leadership and unwavering advocacy of the arts and humanities. As Chairman of the Senate Subcommittee on Education, Arts and Humanities, Senator Pell has been instrumental in providing opportunities for artists, in funding arts programs and preservation projects, and in bringing the experience and appreciation of the arts to communities across the nation.

THE WHITE HOUSE

Office of the Press Secretary

Embargoed For Release:

**October 13, 1994
12:00 am EDT**

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

The President and First Lady will honor 16 distinguished American artists and humanists and one arts organization for their outstanding contributions to the nation's cultural life at White House ceremonies on October 14.

Honorees are the 12 recipients of the 1994 National Medal of the Arts, selected by President Clinton in collaboration with the National Endowment for the Arts, and the five recipients of the 1994 Charles Frankel Prize in the Humanities, chosen by the National Endowment for the Humanities. Also to be honored for his lifelong contributions in both fields is U.S. Senator Claiborne Pell (D-RI).

"These extraordinary and talented individuals have borne eloquent testimony to the enduring power of the arts and the humanities in our everyday lives," the President said. "They have contributed profoundly to the richness and variety of our nation's cultural life, and so it is with enormous gratitude that we pay them national tribute."

The First Lady said, "We are extremely pleased to honor each of these wonderful Americans whose life's work is an everlasting gift to the nation."

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

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

-more-

Named by President Clinton as recipients of the 1994 National Medal of Arts are:

Actor and singer Harry Belafonte, New York, NY
Jazz musician and composer Dave Brubeck, Wilton, CT
Contralto Celia Cruz, New York, NY
Violin teacher Dorothy DeLay, Upper Nyack, NY
Actor Julie Harris, West Chatham, MA
Choreographer Erick Hawkins, New York, NY
Dancer Gene Kelly, Beverly Hills, CA
Folk musician Pete Seeger, Beacon, NY
Arts patron Catherine Filene Shouse, Vienna, VA
Painter Wayne Thiebaud, Sacramento, CA
Poet Richard Wilbur, Cummington, MA
Young Audiences, New York, NY

Winners of the 1994 Charles Frankel Prize for their work in the humanities are:

Educator Ernest L. Boyer, Princeton, NJ
Writer William Kittredge, Missoula, MT
Literary scholar Peggy Whitman Prenshaw, Baton Rouge, LA
Public television executive Sharon Percy Rockefeller, Alexandria, VA
Librarian Emerita Dorothy Porter Wesley, Washington, DC

Also receiving the Presidential Citizens Medal for his legislative leadership and strong advocacy of the arts and humanities over the years is Senator Claiborne Pell of Rhode Island, Chairman of the Senate Subcommittee on Education, Arts and Humanities.

The Presidential awards presentation will take place on Friday, October 14, at 2:00 p.m., on the White House South Lawn. An official dinner honoring the recipients will be held that evening.

The White House ceremonies mark the tenth annual presentation of the National Medal of the Arts, which, unlike other arts awards, is not limited to a single field or area of artistic endeavor. The award honors "individuals who in the President's judgment are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

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Arts and Humanities, Page 3

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

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

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

In the proclamation declaring October National Arts and Humanities month, the President said, "[This] is a time when we recognize the contributions of artists, scholars, museums, theaters, libraries, schools, foundations, government agencies, and other organizations and individuals who work to keep the arts and humanities a vital part of our lives. Let us reflect on the breadth of artistic and humanistic endeavor that blossom freely across our nation, and let us rejoice in the eloquence and meaning they give to our lives, hopes and dreams as American citizens."

Biographies of the 1994 National Medal of Arts Winners and the 1994 Charles Frankel Prize Recipients are attached.

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

HARRY BELAFONTE is an internationally recognized actor, singer and humanitarian.

Born in New York City, he completed two years of World War II service in the U.S. Navy. A ticket to "Home is the Hunter," an American Negro Theatre production, triggered his ambition to become an actor. He enrolled in the Dramatic Workshop at Manhattan's New School for Social Research under the G.I. Bill, and acquired additional theatrical training at the American Negro Theater where he befriended fellow actors, Sidney Poitier and Ruby Dee.

He first engaged audiences with his fine stage performances and sensual, authentic rendering of Caribbean folk songs at New York's Village Vanguard, and went on national tour. To increase his folk music expertise, he spent hours playing hundreds of Library of Congress records. Accompanied by guitarist friend, Millard Thomas, he created a nightclub act with a repertoire of the best of both old and modern song.

Tapped by an MGM talent scout, he headed to Hollywood and a leading role in his first film, "Bright Road," filling in with nightclub performances at clubs such as the Macombo in Beverly Hills.

In late 1953, a feature Broadway engagement with "John Murray Anderson's Almanac" earned him a Tony and was hailed by The New York Times as "one of the high spots of the revue." Producer Otto Preminger agreed, hiring him to star as Joe in the all-Negro musical film, "Carmen Jones." The role drew critical acclaim, despite the fact that both his singing voice and that of co-star Dorothy Dandridge were dubbed by opera stars. His well-known films include "Island in the Sun," "The World, the Flesh and the Devil," and "Buck & The Preacher."

A CBS-TV 1955 adaptation of "3 for Tonight," a popular Broadway dance-drama, brought Belafonte to television. It attracted rave reviews, leading performances on top television review and drama programs and specials including "Harry and Lena (Horne)" and the Emmy-award-winning "Tonight with Henry Belafonte." Albums which he recorded for RCA Victor soon featured his top hits "Hold 'Em Joe," "Shenandoah," "Mathilda," and "Scarlet Ribbons." Again to increase repertoire, he hired a person to cross the country and tape old and unusual folk songs. He recorded 72 of them, and created his own composition, "Mark Twain."

Concert tours have taken him before cheering audiences worldwide, and he was named Good Will Ambassador to UNICEF by the United Nations in 1987. Among his many myriad honors and awards is a special ABAA Music Award for his efforts to aid African famine victims by initiating and leading USA for Africa, and co-producing the Grammy Award winning album and video "We Are the World."

DAVE BRUBECK is a pianist, bandleader, composer and a jazz legend.

Founder of the Dave Brubeck Quartet that be-bopped its way to international stardom in the '50s, he produced the first modern jazz album to "go gold." A classically-trained American virtuoso, he also is recognized worldwide for music compositions that include ballets, piano concertos, oratorios, cantatas and a mass.

A native of Concord, California, Brubeck intended to follow in the ranching footsteps of his cattleman father but was swayed by his piano teaching mother toward a career in music. Several of his early piano suites such as "Reminiscences of the Cattle Country" and "Centennial Suite" reflect his youthful days in the West.

Following a four-year Army stint in Europe during World War II, he studied with the great French composer, Darius Milhaud, who encouraged Brubeck toward combined careers in jazz and music composition.

He formed a combo that featured an intricate swinging sound known as "West Coast Cool." With its harmonic approaches and improvisations, Brubeck's music earned them both the Critics' and the Readers' polls in Down Beat Magazine in a single year. Early compositions such as "The Duke, In Your Own Sweet Way" and "Blue Rondo a la Turk" became jazz standards.

In the 1950's, his Dave Brubeck Quartet quickly soared in popularity, from college campus cheers to international jazz acclaim, and stints with such bop era greats as Charlie Parker, Dizzy Gillespie, and Stan Getz. By 1960, the Quartet had their first gold album "Time Out." At the end of the decade, they had sold millions of records and won numerous honors. World tours, including several for the U.S. State Department, helped make Dave Brubeck one of America's best known good will ambassadors.

An appearance in 1959 with the Leonard Bernstein and the New York Philharmonic was a milestone in Brubeck's career and led to a number of jazz combo and orchestra recordings. A pioneer in combining jazz and symphony sound, Brubeck became both composer and performer for concerts of his own choral works and as soloist with orchestras. His first major work for chorus and orchestra, "The Light in the Wilderness," was premiered and recorded by the Cincinnati Symphony in 1968. More classical compositions followed including a mass "To Hope! A Celebration," which drew critical acclaim from liturgical musicians and audiences alike; and "Upon This Rock," written for Pope John Paul II's visit to the U.S. in 1987. Other secular pieces were composed for chorus and orchestra, jazz band and orchestra, ballet, piano and for collaborations of jazz and modern dance. Although increasingly active as a composer, he remains a leading figure in jazz, touring internationally with today's version of the Dave Brubeck Quartet.

CELIA CRUZ is a contralto with a unique, quintessential Afro-Cuban vocal sound and improvisational flair.

Hailed internationally as the legendary "Queen of Salsa," with fans spanning four generations and crossing racial and cultural barriers, Cuban-born Celia Cruz emigrated to the U.S. in 1960. One of 14 children, she earned her first pair of shoes by singing to a tourist who bought them for her. Her charismatic style and deep contralto voice led to successes on youth talent shows and later in cabarets. A four-year singing stint with Cuban radio followed along with professional studies at the national Conservatory of Music.

In 1950, she got a career break when she was asked to join the popular Cuban band, Sonora Matancera, as lead singer and was featured on concert tours throughout the Americas. Joining the renowned Tito Puente orchestra in 1956, she cut the first of eight albums they were to record together.

Following the Castro revolution she left Cuba with more than 50 recording albums – and a gold record for the song "Burundanga" – and five films to her credit. After a year with the Matancera band in Mexico, she settled permanently in this country and gave her first of many performances on contract at the Hollywood Paladium.

At Carnegie Hall in 1973, she starred as Gracia Divina in Larry Harlow's, "Hommy-A Latin Opera." Utilizing her rich blend of Afro-Cuban rhythm and song, she earned another gold and launched the "salsa sound" with "Celia and Johnny," which was recorded the following year with Johnny Pacheco and his orchestra.

A Madison Square Garden gala in 1982 honored her successes, which include a feature role in the film "Mambo Kings," a Grammy with Ray Barretto for "Con Ritmo Men El Corazon," and numerous other awards including a Yale University doctorate and a star on the Hollywood Walk of Fame.

DOROTHY DeLAY is a world-renowned teacher of the violin, the first woman and the most influential in her field.

Dorothy DeLay is a native of Lodge, Kansas, whose father was a cellist and mother, a pianist. She began her own musical career with violin studies at Michigan State University and later at The Juilliard School, where she remained as a teacher upon completion of graduate school in 1948.

Early on, she established herself as one of the foremost violin teachers in the world. In addition to conducting master classes worldwide, she has held full teaching posts at Sarah Lawrence College, Meadowmount School of Music, Aspen Music School, Philadelphia College of the Performing Arts, New England Conservatory of Music in Boston, and, currently, at the University of Cincinnati's College Conservatory of Music.

Earning numerous honors and awards for her work, she has taught, encouraged and stimulated her students, among them scores of violin virtuosos including Itzhak Perlman, Shlomo Mintz, and Co-Liang Lin. She has served as a guide to success for a generations of talented violinists, enhancing their skills with loving care and meticulous musical standards.

Her impact is readily evident with five of the seven violin soloists slated to appear with the New York Philharmonic during its 1994-95 season are students or former students – a first in the history of any major orchestra, American or European.

JULIE HARRIS is one of America's most talented and beloved women of stage and screen.

Hailing from Grosse Pointe, Michigan, she is an actor of great breadth who first took to the stage at the early age of 14. She is the winner of five Tony Awards, the most ever won by a performer. One of America's most versatile stars with a long and distinguished career on stage and in film and television, she has been featured in a great variety of roles ranging from contemporary dramas to classical tragedies to musical comedies.

She made her debut on Broadway in 1945, and within five years gained recognition for her acting as young Frankie Addams in "The Member of the Wedding." Over the next two decades, she appeared almost every season in a variety of Broadway productions, demonstrating her enormous acting range. She toured nationally with many of her successes and with other top theatrical productions.

Her film career embraces many of her best remembered stage roles including "I am a Camera" and "The Member of the Wedding," for which she was nominated for an Academy Award. In films, she is perhaps best known for her role as Abra in the screen version of John Steinbeck's "East of Eden."

On television, she was featured in numerous performances of the Hallmark Hall of Fame and was a hit during her seven-year stint as Lillmae Clements on the long-running CBS series, "Knots Landing."

ERICK HAWKINS is the maverick star on America's constellation of dance greats.

Originally from Trinidad, Colorado, he majored in Greek culture at Harvard before launching a distinguished career in dance that has spanned more than 40 years. Inspired by Harold Kreutzberg and Yvonne Georgi, he became one of George Balanchine's first students and later joined the Martha Graham Dance Company as its first male dancer.

In 1951, he opened his own dance school and created a "free flow technique of dancing" that stresses fluidity of movement. Honored by the Mellon Foundation Award in 1975, the Erick Hawkins Dance Foundation is the fourth oldest school of dance in the United States.

Over the years, his work has featured unprecedented collaborations with contemporary composers, artists, sculptors and designers including such arts luminaries as Helen Frankenthaler and Isamu Noguchi. He also stresses live music for performances, and has commissioned more than 30 American and foreign composers to create music to accompany his dance, among them the renowned Virgil Thomson.

Both the man and his work have been featured subjects for a number of major television specials both here and abroad. Among his many awards and honors is the Samuel H. Scripps American Dance Festival Award for his lifetime contribution to modern dance. At age 84, he continues to create impressive new works and to influence the spirit and form of American dance.

GENE KELLY is an American treasure. A world-class dancer, singer and actor, he also is an award-winning director, choreographer and producer.

A native of Pittsburgh, he began his long and illustrious career on stage. After moving to New York, he established himself on Broadway as a young hooper in William Saroyan's "The Time of Your Life." From roles in musicals such as "One For the Money," he took on added duties as dance director for "Best Foot Forward," and as stage director for showman Billy Rose.

A starring role in the Broadway musical "Pal Joey" caught the attention of producer David Selznick who brought him to Hollywood. MGM put him on contract following his successful feature film debut opposite Judy Garland in "For Me and My Gal." Over the next decade and a half, he came to embody the spirit of the American movie musical not only starring in, but also choreographing many MGM film classics.

Among his enduring films are "Anchors Aweigh," in which he mixed live action and animation in the famous dance sequence with cartoon mouse, Jerry, and the rousing "Take Me Out to the Ballgame." "Singin' in the Rain," captured the best of Kelly, who co-directed, choreographed and starred in what was to become one of the most successful screen musical of all time. Other all-time favorite films are "On the Town," which he also co-directed, "Brigadoon," and "An American in Paris," winner of eight Academy Awards, including Best Picture in 1951. That year, he also received a special Oscar "in appreciation of his versatility as an actor, singer, director and dancer; and specifically for his brilliant achievements in the art of choreography on film."

Showcasing his innovative genius as director, choreographer and star is his personal film creation, "Invitation to Dance," a three-segment story which he tells in dance without dialogue.

His many credits for direction extend to hits such as "Flower Drum Song" on Broadway, and "Hello Dolly!" and "Gigot" on film. Numerous television appearances include his own highly praised special, "Dancing: A Man's Game" and the CBS presentation of "Jack and the Beanstalk" for which he earned an Emmy.

Among myriad honors too numerous to mention, he was lauded by a Kennedy Center Award in 1982 for his lifelong contribution to the arts.

PETE SEEGER is an American folk music legend.

Born in Paterson, New York, he took up sociology at Harvard before turning to the banjo and folk music. The son of eminent American musicologist, teacher and composer Charles (Louis) Seeger who was a major influence in his life, he went on to international fame as a folk singer, songwriter and political activist.

Active first as a traveling musician, he organized the Almanac Singers in 1941 and appeared at union rallies and in political halls. Following service in World War II, his political activism resulted in him being blacklisted during the McCarthy era. The action dried up music bookings at the time, but in the long-run failed to diminish either his musical career or commitment to causes.

He joined Woodie Guthrie's The Weavers in 1949, and soon, at the insistent urging of orchestra leader Gordon Jenkins, the group's music came to the attention of Decca Records. Their success was insured with the hit recording of Leadbelly's "Good Night Irene," one song in a two-sided smash record that topped the charts for 28 weeks and went on to sell more than two million copies — something that was unheard of in folk music annals.

His own compositions of "Where Have All the Flowers Gone" for the Kingston Trio, "If I had a Hammer" for Peter, Paul and Mary, along with successes such as "Kisses Sweeter Than Wine" and "Turn! Turn! Turn!" brought him much-deserved personal fame.

In the 1960's, young people across the nation strummed their guitars to his music — now more than 100 songs — in a major folk revival. Through song he helped champion the nation's civil rights movement and protest its involvement in the Vietnam War. In recent years his activism has turned toward environmental issues like restoring the shoreline of the Hudson River. At 75, he has cut back on his concert hall appearances, but occasionally takes time to step out for a rare engagement such as a recent trip to Washington for a Constitution Hall musical tribute to the labor movement.

CATHERINE FILENE SHOUSE has dedicated her life and her land to the arts.

A native of Weston, Massachusetts, she has resided for much of her life in and around the nation's capital, spending much of the time in service to her nation, community and family.

She was hailed by the Secretary of the Interior as a "National Treasure" on the occasion of her gift to the nation, at age 70, of her Virginia farm and the funds for construction of the Filene Center. Her generosity made possible "Wolf-Trap Farm Park for the Performing Arts," the first and only National Park dedicated to the performing arts and related education programs in the United States.

During a full and long life, her time, leadership and resources have gone to benefit numerous worthy causes, particularly those benefitting the arts and education. For a half century, she worked on behalf of the National Symphony Orchestra; and was the first to unite the visual and performing arts in the Washington metropolitan area through an ongoing concert series at the Phillips Collection. Among the many prominent arts institutions with which she has served are the Washington Ballet, Washington Opera, the Kennedy Center for the Performing Arts, and the New York City and Miami City Ballets.

At age 98, she can look back on a rich life graced by her giving. Commemorating these many efforts are 14 Honorary Degrees and innumerable citations and honors. She has been decorated by the governments of Germany, Great Britain, France, Austria and the United States and is the only recipient of a Presidential Medal of Freedom to also be a Dame Commander of the British Empire.

WAYNE THIEBAUD is an internationally renowned American artist and teacher.

Born in Mesa, Arizona, his art career originated in California with early work as an illustrator and a brief stint as a Walt Disney animator. The next forty years brought him considerable success both as a professional painter and a teacher, now professor at the University of California/Davis.

His professional art career first blossomed in New York in the early 1960's. Painted subjects, comprised of childhood memories, focused on foods, candy displays, and glass counters of ocean boardwalks. Such all-American images became distinctive "Thiebaud" and attracted considerable critical acclaim.

As one art critic has written, "he is best characterized as an heir to masters such as Vermeer, Chardin and Thomas Eakins," who spent hours studying the subject of their art. Honoring this tradition, Thiebaud is reported as saying, "If you stare at an object as you do when you paint, there is no point at which you can stop learning things about it. You can just look and look, and if you are a realist painter, you finally realize that what you are doing is a tremendous amount of adoption, adaptation, and change."

These latter three words define what Thiebaud does in creating his art. Pies become circles, figures move into arrangements and all are translated into paintings through scrutiny of subject and surface, and the careful application of oil and acrylic. Throughout the artistic process he demonstrates a profound interest in abstraction as well as realism.

In rendering his celebratory cakes and pies, he uses a technique which he describes as "object transference." By manipulating the tools of his art, he projects the look, feel and sensuous substance of their meringues, frostings and decorative creams. Yet another work feature is his development of underdrawn, rainbow hues of color that evolve in layers to radiate light or "halos," that define a great variety of his painted subjects, from foods to figures and urban landscapes.

He is the recipient of numerous awards and honors both for his art and his teaching skills. His work is represented in the collections of many major arts institutions including the National Gallery of Art, Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, the Chicago Art Institute, and the San Francisco Museum of Art.

RICHARD WILBUR is a poet, literary translator, teacher, Broadway lyricist, critic, editor, and author of children's books.

Born in New York City, he grew up on a farm in New Jersey. He is best known for his poetry and in the four decades since the publication of his first volume, The Beautiful Changes, he has won over his verse many awards and honors, among them two Pulitzer Prizes and the National Book Award. Other poetry titles include Ceremony, Things of This World, Advice to a Prophet, Walking to Sleep, The Mind Reader and New and Collected Poems.

As a translator, his major work has been the rendition of the plays of Moliere and Racine into rhymed couplets. His most recent translation, praised for the conversion not only of text but also of the beauty of language, was Racine's Phaedra (1986). The plays – the most popular being Moliere's Misanthrope and Tartuffe – have won the Bollingen and PEN Translation prizes, and have been widely produced in theaters both here and abroad. Other widely acclaimed translations are his Moliere's School for Wives and School for Husbands.

In 1956, he collaborated with Lillian Hellman and Leonard Bernstein, writing the lyrics for the comic opera Candide. Published collections of essays include Responses, and among his many children's books are Loudmouse, Opposites and More Opposites.

The second Poet Laureate of the United States, he is a former president of the American Academy of Arts and Letters, and recently was made a chevalier of the Ordre des Palmes Academiques in Paris.

YOUNG AUDIENCES opens the door to the arts for America's children.

At a time when America's social, business and arts agendas are increasingly focused on education, Young Audiences is making a significant difference in the quality of life for young people across the country. With 32 chapters in 22 states and the District of Columbia, Young Audiences reaches more than six million young people every year by presenting some 50,000 programs.

Since its creation in 1952, the New York-based organization has worked diligently to establish the arts as an essential part of every child's education.

Toward this goal, it places professional artists – musicians, dancers, actors and/or visual artists in working situations with students and teachers to make the creation of their art an occasion of education. In many cases these programs represent a child's first encounter and active participation with musicians, dancers, actors and/or visual artists.

The children benefit in many ways from the experiences which help to inspire creativity, develop critical thinking skills, and set the stage for a lifelong involvement in the arts as audiences, as patrons and as participants.

More than 1,500 volunteers and 150 professional staff provide leadership and services for the Young Audiences network. This year, Young Audiences' audience of six million youths represented one in every seven elementary students in the nation.

By working with leading arts organizations and artists around the country, it has succeeded in strengthening the arts in schools, involving more families in arts activities, and enriching the cultural life of our communities.

U.S. SEN. CLAIBORNE PELL (D-R.I.) is one of the founding fathers of the National Endowment for the Arts and the National Endowment for the Humanities. He has been one of the staunchest and most consistent advocates in the Congress for American arts and culture throughout the last three decades. His belief in the value of the arts for this nation has resulted in unprecedented opportunities for artists to express their creativity and for the public, particularly in rural and other previously underserved communities, to experience a vast diversity of art forms.

Chairman of the Senate Subcommittee on Education, Arts and Humanities, Senator Pell has led the reauthorization of the Arts Endowment seven times, and has successfully raised its authorized funding from \$7.2 million to its current budget of \$167 million. His ongoing innovations have been designed to utilize federal funds to maximum effect – as a catalyst for increasing other sources of funding for the arts. He developed legislation requiring those states receiving federal arts support to establish state arts councils, created the Endowment's Challenge Grant Program – which generates billions of dollars in non-federal matching grants – and authored the National Museum Act, which led to the creation of the Institute of Museum Services. He also formulated the Arts and Artifacts Indemnity Act, providing federal indemnity against loss or damage to art and artifacts while they are on exhibit in the United States or abroad. The program has helped make possible hundreds of exhibitions and thereby allowed tens of millions of museum visitors to enjoy treasures they might not have otherwise experienced.

Senator Pell's life's work has enabled programs of extraordinary caliber and variety to flourish in communities across the nation.

NEH-94-045-F1

ERNEST LEROY BOYER

Ernest L. Boyer, president of the Carnegie Foundation for the Advancement of Teaching in Princeton, N.J., since 1979, is a distinguished educator, administrator and humanist whose commitment to educational excellence from the preschool years through college is unrivaled. At the Carnegie Foundation, Dr. Boyer has helped lead the national education debate. Consistently cited as one of the nation's foremost leaders in educational reform at all levels, he is a powerful voice, nationally and internationally, for excellence in teaching and for student service.

His reports include *Ready to Learn: A Mandate for the Nation* (1992), a study of the educational role of television that prompted the Public Broadcasting Service to expand its programming for children, and *Scholarship Reconsidered: Priorities of the Professoriate* (1991), which redefined scholarship to include an emphasis on teaching and service in addition to research. Other reports by him are *College: The Undergraduate Experience* (1987), *High School: A Report on Secondary Education* (1983) and *The Control of the Campus: A Report on the Governance of Higher Education* (1982).

Dr. Boyer has served as U.S. Commissioner of Education (1977-1979) and as chancellor of the State University of New York, America's largest university system with 64 campuses and 350,000 students (1970-1977). He taught and served in administrative posts in California at the University of California at Santa Barbara, Loyola University and Upland College. He was a postdoctoral fellow in medical audiology at the University of Iowa, a visiting fellow at Cambridge University, a Fulbright professor in India and Chile and a senior fellow at Princeton University's Woodrow Wilson School.

In addition to holding 130 honorary degrees, he has received the Education Commission of the States' 1992 James B. Conant Award for Leadership in Education and *U.S. News & World Report's* 1990 Excellence Award in Education. He was selected by his peers as the leading educator in the nation in 1983. Other honors include the Distinguished Service Medal from Teachers College at Columbia University, the Encyclopedia Britannica Achievement in Life Award and the President's Medal from Tel Aviv University.

Currently chairman of the U.S. State Department's Council for American Overseas Schools, he is also a fellow of the American Academy of Arts and Sciences' National Academy of Education; a trustee of American College Testing, the Aspen Institute, the Council on Economic Development, the Lincoln Center for the Performing Arts, the John F. Kennedy Center for the Performing Arts' Very Special Arts and the Smithsonian's National Museum of the American Indian; and a member of the Council on Foreign Relations.

Born in Dayton, Ohio, in 1928, Dr. Boyer received his B.A. from Greenville College in Greenville, Ill., and his M.A. and Ph.D. from the University of Southern California in Los Angeles. He and his wife, Kathryn, live in Princeton, N.J. They have four children.

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NEH-94-045-F2

WILLIAM KITTREDGE

Through his writing, teaching and public lectures over the past 20 years, William Kittredge, a professor of English at the University of Montana in Missoula, has helped establish western regional studies as an academic field. He is widely considered the American West's leading interpreter.

A scholar of the literature, history and culture of the American West, Professor Kittredge has taught creative writing at the University of Montana since 1969. His essays, memoirs, short stories and film screenplays about the region have reached a national audience, and he frequently participates as a lecturer and discussion leader in public humanities forums throughout the Rocky Mountain states.

Mr. Kittredge grew up in the high desert of southeastern Oregon, where he witnessed and experienced the often stark realities behind the sentimentalized view of the old West that since the 1890s has colored America's and the world's sense of the region. Renouncing the ranching life to which he was heir, he has dedicated his life and literary talent to communicating a more complex but no less proud vision of the place of the American West in the nation's cultural life and thought.

His major books are *Hole in the Sky* (1992), a memoir of life in the west that won the PEN West Award for the best nonfiction book of 1992, *Owning It All* (1987), a collection of essays on western history, literature and experience, and two short story collections — *We Are Not in This Together* (1984) and *The Van Gogh Field and Other Stories* (1978). He co-edited *The Last Best Place* (1988), a Montana Committee for the Humanities-supported anthology of writings commemorating Montana's centennial anniversary, as well as two volumes of stories for the New American Library. He has published dozens of stories and essays in anthologies, in general interest magazines such as *Time*, *Atlantic Monthly*, *Harper's* and *Esquire* and in literary journals including *Anteaus*, *Paris Review*, *Northwest Review*, *North American Review*, *Iowa Review*, *Dial*, *Ploughshares* and *TriQuarterly*.

He was an associate producer of the 1992 Robert Redford film, *A River Runs Through It*, and of the 1988 film *Peacock's War*, which won the grand prize at both the Telluride Film Festival and the Snowbird Film Festival and was aired on PBS's *Nature* series. He wrote the screenplay for the 1979 film *Heartland*.

Professor Kittredge has a B.S. in agriculture from Oregon State University in Corvallis and an M.F.A. from the University of Iowa in Iowa City. Born in Portland, Ore., in 1932, he currently resides in Missoula, Mont.

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NEH-94-045-F3

PEGGY WHITMAN PRENSHAW

Peggy Whitman Prenshaw, a distinguished scholar of southern literature at Louisiana State University in Baton Rouge, has for the past 20 years organized, conducted or participated in dozens of public humanities forums in Mississippi and Louisiana. Her widely published testimony before the House Appropriations Committee in 1987 on the public role of scholars brought her to national attention as a prominent advocate of the importance of the humanities in American civic life.

In the 1970s, when the state humanities councils — the state-based affiliates of the National Endowment for the Humanities — were mandated to address public policy issues, Professor Prenshaw crisscrossed the state of Mississippi for the Mississippi Humanities Council. A professor of English at the University of Southern Mississippi at the time, she traveled to tiny Newton to talk about rural values; to Prentiss Institute, a small black school, to talk about women and contemporary issues; and to Holmes County, one of the most rural and economically depressed areas in the nation, to talk about educational issues. She participated in the conference that organized "Let's Talk About It," a series of public reading-and-discussion programs now offered at libraries throughout the nation.

As a board member and later chair of the Mississippi Humanities Council in the 1980s, she helped bring about scores of humanities programs in Mississippi in academic and public settings. In 1987 she was elected to the board of directors of the Federation of State Humanities Councils, a Washington, D.C.-based membership organization of the 55 humanities councils located in each state, the District of Columbia and the U.S. territories. She has been a consultant to Mississippi Educational Television and was the first recipient of the Mississippi Humanities Council's Public Humanities Achievement Award in 1993.

Before moving to Louisiana in 1991 upon her appointment to the Fred C. Frey Chair in Southern Studies at LSU, she had taught in the English department at the University of Southern Mississippi since 1969, serving as assistant dean of the graduate school for five years and as dean of the honors college for six. She won the Mississippi Legislature's Outstanding Faculty Award in 1990. She was editor of *The Southern Quarterly* from 1973 to 1991 and has been general editor of the University Press of Mississippi's Literary Conversations series since 1984. An expert on novelists Eudora Welty and Elizabeth Spencer, she is author of *Elizabeth Spencer* (1985) and has written several chapters in books and numerous articles in scholarly journals. She edited *Conversations with Eudora Welty* (1984), *Women Writers of the Contemporary South* (1984), *Order and Image in the American Small Town* (1981) and *The Sense of Place: Mississippi* (1979). She is currently on the board of the Louisiana Endowment for the Humanities.

Born in Magee, Miss., in 1936, Professor Prenshaw has a B.A. and M.A. in English from Mississippi College in Clinton and a Ph.D. in English from the University of Texas at Austin. She resides in Baton Rouge, La., with her husband, a retired professor of music. Their son is a physician and their daughter a college professor.

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NEH-94-045-F4

SHARON PERCY ROCKEFELLER

During her five-year tenure from 1989 to 1994 as president and chief executive officer of WETA, Washington, D.C.'s leading public broadcasting station, Sharon Percy Rockefeller dedicated herself to the continuing production of outstanding programming in the arts and humanities. Under her leadership, WETA TV26's weekly viewership grew by 20 percent to one million viewers. WETA TV26 is the third largest producer of national programs for the Public Broadcasting Service.

Among the spurs to the growth were WETA's co-production of Ken Burns's 1990 documentary, *The Civil War*, the highest rated program in the history of public television. Attracting an estimated 40 million viewers nationally during its five-night run, the landmark documentary has been rebroadcast on PBS and continues to be used as a centerpiece for the teaching of the American Civil War in schools around the country. WETA also co-produced Burns's latest documentary masterpiece, *Baseball*, a nine-part series that aired on PBS in September 1994. The documentary presents American history through the prism of the nation's pastime.

Among the PBS special productions that Ms. Rockefeller was instrumental in bringing into existence are *Marian Anderson*, a chronicle of the singer's life and career, and *Frederick Douglass: When the Lion Wrote History*, about the former slave turned statesman, which will air on PBS in November 1994. Ms. Rockefeller was also central in the creation of WETA FM91's acclaimed national radio productions *The Baltimore Symphony Casual Concerts* and *Folkmasters from the Barns of Wolf Trap*.

Ms. Rockefeller initiated cooperative projects with other major cultural institutions in Washington, D.C. Filmed over a three-year period, WETA's *For the Living* documents the creation of the U.S. Holocaust Memorial Museum. WETA also taped *The Kennedy Center Presents: A Salute to Slava*, the premiere program in a new collaboration with the John F. Kennedy Center for the Performing Arts.

Injured in a car accident that caused her to step down from WETA's top post in 1994, Ms. Rockefeller continues to serve the station as first vice chairman. Before assuming the top post in 1989, she was a member of the station's board of trustees for seven years and a member and later chairman of the board of trustees of the Corporation for Public Broadcasting. She served for 15 years on the board of the West Virginia Educational Broadcasting Authority. She is a former board member of Smithsonian Associates, a current board member of the Eastern Educational Network and a trustee of Washington, D.C.'s Federal City Council. Her honors include National Public Radio's 1987 Edward Eison Award, the Corporation for Public Broadcasting's 1987 Ralph P. Lowell Award and 11 honorary doctorates in recognition of her accomplishments.

Born in 1944 in Oakland, Calif., she received her B.A. from Stanford University. She is married to Jay Rockefeller IV, U.S. senator from West Virginia. They have four children.

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DOROTHY PORTER WESLEY

Dorothy Porter Wesley, a pioneering archivist of African-Americana, was the principal compiler and organizer of the black studies collection housed at Howard University's Moorland-Spingarn Research Center. The center is one of the nation's largest, most comprehensive and most important repositories of materials on the history and culture of people of African descent.

During 43 years as a researcher and curator at Howard, Mrs. Wesley set national standards for collecting, preserving and making accessible thousands of books, pamphlets, manuscripts, portraits and artifacts relating to blacks in Africa and in the United States. Beginning her professional career in 1925 as librarian at Miner Teachers College in Washington, D.C., in 1928 she became a cataloger at Howard University's Carnegie Library and in 1930 was appointed to build a collection on African-Americans. When she began developing the Moorland-Spingarn Collection, it consisted of 3,000 uncatalogued items stored in boxes. By the time she retired in 1973, she had overseen the collection's growth to 180,000 cataloged items. The archive today benefits thousands of researchers.

When black studies became nationally recognized as an academic discipline in the 1960s, Mrs. Wesley, already intimately acquainted with many of the available research materials, became an invaluable resource for students and scholars alike. She continues in that role today as curator emerita, serving as an active researcher and consultant to the Moorland-Spingarn Research Center. Ever in demand, she was visiting senior scholar at the W.E.B. Du Bois Institute for Afro-American Research at Harvard University during the 1988-89 academic year.

Mrs. Wesley was Ford Foundation consultant to the National Library in Lagos, Nigeria, from 1962 to 1964. Upon her retirement from Howard in 1973, the university dedicated the Dorothy B. Porter Room in the Founder's Library in her honor. The University of Utah honored her with the Olaudah Equiano Award of Excellence for Pioneering Achievements in African American Culture in 1989. For her extraordinary commitment to preserving and publishing the nation's documentary heritage, the National Historical Publications and Records Commission awarded her its Distinguished Service Award in 1993. She has three honorary doctorates.

Mrs. Wesley's books include *Afro-Braziliana: A Working Bibliography* (1978), *Early Negro Writing, 1760-1837* (1971), *The Negro in the United States: A Selected Bibliography* (1970), *Negro Protest Pamphlets* (1969) and *North American Negro Poets: A Bibliographical Checklist* (1945). Her articles have been published in the *Journal of Negro History*, *Phylon*, *Journal of Negro Education*, *African Studies Bulletin*, *Smithsonian*, *American Antiquarian Society Proceedings*, *Journal of Academic Librarianship* and other publications.

Having graduated Phi Beta Kappa from Howard University in 1928, she resolved to continue her training in librarianship, and in 1932 she became the first African-American woman to receive a master's degree in library science from Columbia University. Born in Warrenton, Va., in 1905, she currently resides in Washington, D.C. She has a married daughter, Constance Porter Uzelac.

THE CHARLES FRANKEL PRIZE IN THE HUMANITIES

The Charles Frankel Prize, originated by the National Endowment for the Humanities (NEH) in 1989, honors individuals who have made outstanding contributions to the public's understanding of history, literature, philosophy and other humanities disciplines. The award goes to each of up to five Americans selected annually for their achievements in stimulating public reflection about ideas and themes in the humanities through museum, library or classroom programs; scholarship; documentary filmmaking; philanthropy; or other means.

About Charles Frankel

Charles Frankel (1917-1979), in a varied career as philosophy professor, cultural diplomat and humanities administrator, ardently advocated a civic role for scholars. Frankel's ideal was the humanist as citizen — the scholar willing and able to participate in "the effort to find coherence, to restore a sense of continuity and direction," as he put it, in a modern world that lacks "connectedness." In bringing alive the insights of the humanities in the public arena, humanist-citizens, Frankel wrote, can make a difference:

It is in the difference in people's experience if they know the background of what is happening to them, if they can place what they are doing in a deeper and broader context, if they have the metaphors and symbols that can give their experience a shape.

Frankel was a professor of philosophy at Columbia University (1939-1979), assistant secretary of state for educational and cultural affairs (1965-1967) and the first director of the National Humanities Center at Research Triangle Park, N.C. (1977-1979). He hosted the CBS-TV series *The World of Ideas* (1959), wrote and narrated the film *In Pursuit of Liberty* (1979), and authored 12 books including *The Case for Modern Man* (1956), *The Love of Anxiety and Other Essays* (1965), *A Stubborn Case: A Novel* (1972) and *Human Rights and Foreign Policy* (1978). He edited or contributed to several other volumes and wrote scores of articles for scholarly journals and general interest publications such as *Harper's* and *The New York Times Magazine*.

Who Is Eligible

Eligible nominees for the Frankel Prize include teachers or administrators in elementary or secondary schools, colleges or universities; those involved with museums, historical societies, radio or television stations, film production companies, libraries or other institutions; independent scholars; and benefactors of the humanities. Nominations are reviewed by members of the National Council on the Humanities, NEH's presidentially appointed board of 26 advisors.

Past and Present Frankel Prize Recipients

1994

Ernest L. Boyer, president of the Carnegie Foundation for the Advancement of Teaching and a national leader in education reform at all levels.

William Kittredge, writer and educator whose work has contributed to the development of regional studies of the American West.

Peggy Whitman Prenshaw, southern literature scholar and leader in public humanities programming in Mississippi and Louisiana.

Sharon Percy Rockefeller, public broadcasting leader dedicated to reaching wider audiences through quality programming in the arts and humanities.

Dorothy Porter Wesley, librarian whose pioneering work as an archivist of African-Americana helped lay the foundation of African-American studies programs.

1993

Ricardo E. Alégría, historian of Caribbean culture and leader in public humanities programming in his native Puerto Rico.

John Hope Franklin, historian of the American South, educator and pioneering scholar of African-American studies.

Hanna Holborn Gray, University of Chicago president emerita and longtime spokesperson for excellence in liberal arts curricula in higher education.

Andrew Heiskell, founding chairman of the President's Commission on the Arts and Humanities and longtime benefactor of the humanities.

Laurel T. Ulrich, pioneering historian of women in New England's past and Pulitzer Prize-winning author.

1992

Allan Bloom, philosopher, educator and author of the best-selling *The Closing of the American Mind*, an influential critique of American higher education.

Shelby Foote, novelist, historian and principal commentator in the PBS documentary *The Civil War*.

Richard Rodriguez, writer-journalist and author of *Hunger for Memory*, a widely read book about American cultural diversity.

Harold K. Skramstad, Jr., president of the Henry Ford Museum & Greenfield Village in Dearborn, Mich., and innovator in presenting history in museums.

Eudora Welty, Pulitzer Prize-winning author whose work has illuminated life in America.

1991

Winton Blount, major benefactor of the humanities in Alabama, including the Alabama Shakespeare Festival.

Ken Burns, independent filmmaker and creator of *The Civil War* documentary series for PBS.

Louise Cowan, co-founder of the Dallas Institute of Humanities and Culture, where she created and leads summer academies on literature for teachers and principals.

Karl Haas, host of public radio's *Adventures in Good Music* program.

John Tchen, historian and co-founder of New York's Chinatown History Museum.

Past and Present Frankel Prize Recipients (cont.)

1990

Mortimer J. Adler, director of the Institute for Philosophical Research in Chicago and author of numerous works on education and philosophy.

Henry Hampton, independent filmmaker and creator of PBS's *Eyes on the Prize* documentary series.

Bernard M.W. Knox, director emeritus of Harvard's Center for Hellenic Studies and author of several books on classical culture for the general reader.

David Van Tassel, historian and founder of National History Day, an annual national competition recognizing high school students for excellence in historical research and analysis.

Ethyle R. Wolfe, architect of Brooklyn College's innovative core curriculum and spokeswoman for liberal arts education.

1989

Patricia L. Bates, reading program specialist who developed a model for scholar-led reading and discussion groups now used in libraries across the United States.

Daniel J. Boorstin, Librarian of Congress Emeritus and author of several books on American history and culture for a general audience.

Willard L. Boyd, president of Chicago's Field Museum of Natural History and a leader in developing innovative museum programs for the public.

Clay S. Jenkinson, a leader in the revival of chautauqua, a forum for public discussion about the ideas and lives of key figures in American history.

Américo Paredes, author and creator of numerous public programs on folklore and Mexican-American culture.

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**NATIONAL MEDAL OF ARTS
FACT SHEET
October 1994**

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 authorizing the President "to award the National Medal of Arts 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 a special committee of the National Council on the Arts, the Endowment's Presidentially appointed advisory body, and then by the full Council. A list of the most highly qualified candidates is then forwarded to the White House for final consideration, along with candidates of his own choosing, by the President.

Following are previous National Medal of Arts recipients:

Page 2 - Previous Medalists

1993

Walter and Leonore Annenberg
Cabell "Cab" Calloway
Ray Charles
Bess Lomax Hawes
Stanley Kunitz
Robert Merrill
Arthur Miller
Robert Rauschenberg
Lloyd Richards
William Styron
Paul Taylor
Billy Wilder

Arts Patrons
Singer/Bandleader
Singer/Musician
Folklorist
Poet/Editor/Educator
Baritone
Playwright
Artist
Theatrical Director
Author
Dancer/Choreographer
Movie Director/Writer/
Producer

1992

Marilyn Horne
Allan Houser
James Earl Jones
Minnie Pearl
Robert Saudek

Earl Scruggs
Robert Shaw
Billy Taylor
Robert Venturi and Denise Scott Brown
Robert Wise
AT&T
Lila Wallace-Reader's Digest Fund

Opera singer
Sculptor
Actor
Performer
Television Producer/
Museum Director
Banjo Player
Conductor/Choral Director
Jazz Musician/Pianist
Architects
Film Director
Corporate Arts Patron
Corporate Arts Patron

1991

Maurice Abravanel
Roy Acuff
Pietro Belluschi
J. Carter Brown
Charles "Honi" Coles
John O. Crosby

Richard Diebenkorn
R. Philip Hanes, Jr.
Kitty Carlisle Hart

Pearl Primus

Isaac Stern
Texaco Inc.

Music Director/Conductor
Country Singer/Bandleader
Architect
Museum Director
Tap Dancer
Opera Director/Conductor/
Administrator
Painter
Arts Patron
Actress/Singer/Arts
Administrator/Dancer
Choreographer/
Anthropologist
Violinist
Corporate Arts Patron

-more-

Page 2 - Previous Medalists

1990

George Francis Abbott

Hume Cronyn

Jessica Tandy

Merce Cunningham

Jasper Johns

Jacob Lawrence

Riley "B. B." King

David Lloyd Kreeger

Harris and Carroll Sterling Masterson

Ian McHarg

Beverly Sills

Southeastern Bell Corporation

Actor/Playwright/
Producer/Director
Actor/Director
Actress
Choreographer/Dance
Company Director
Painter/Sculptor
Painter
Blues Musician/ Singer
Arts Patron
Arts Patrons
Landscape Architect
Opera Singer/Director
Corporate Art Patron

1989

Leopold Adler

Katherine Dunham

Alfred Eisenstaedt

Martin Friedman

Leigh Gerdine

John Birks "Dizzy" Gillespie

Walker Kirtland Hancock

Vladimir Horowitz (posthumous award)

Czelaw Milosz

Robert Motherwell

John Updike

Dayton Hudson Corporation

Preservationist/Civic
Leader
Dancer/Choreographer
Photographer
Museum Director
Art Patron/Civic Leader
Jazz Trumpeter
Sculptor
Pianist
Writer
Painter
Writer
Corporate Art Patron

1988

Saul Bellow

Helen Hayes

Gordon Parks

I.M. Pei

Jerome Robbins

Rudolf Serkin

Virgil Thomson

Sydney J. Freedberg

Roger L. Stevens

(Mrs. Vincent) Brooke Astor

Francis Goelet

Obert C. Tanner

Writer
Actress
Photographer/Film Director
Architect
Dancer/Choreographer
Pianist
Composer/Music Critic
Art Historian/Curator
Arts Administrator
Arts Patron
Music Patron
Arts Patron

-more-

Page 4 - Previous Medalists

1987

Romare Bearden
Ella Fitzgerald
Howard Nemerov
Alwin Nikolais
Isamu Noguchi
William Schuman
Robert Penn Warren
J.W. Fisher
Dr. Armand Hammer
Sydney and Frances Lewis

Painter
Singer
Writer/Scholar
Dancer/Choreographer
Sculptor
Composer
Poet
Arts Patron
Arts Patron
Arts Patron

1986

Marian Anderson
Frank Capra
Aaron Copland
Willem de Kooning
Agnes de Mille
Eva Le Gallienne
Alan Lomax
Lewis Mumford
Eudora Welty
Dominique de Menil
Exxon Corporation
Seymour H. Knox

Opera Singer
Film Director
Composer
Painter
Choreographer
Actress/Author
Folklorist/Scholar
Philosopher/Literary Critic
Writer
Arts Patron
Corporate Art Patron
Arts Patron

1985

Elliott Carter
Ralph Ellison
Jose Ferrer
Martha Graham
Louise Nevelson
Georgia O'Keeffe
Leontyne Price
Dorothy Buffum Chandler
Lincoln Kirstein
Paul Mellon
Alice Tully
Hallmark Cards, Inc.

Composer
Writer
Actor
Dancer/Choreographer
Sculptress
Painter
Soprano
Arts Patron
Arts Patron
Arts Patron
Arts Patron
Corporate Art 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

THE MEDAL
National Medal of Arts

FACT SHEET

October 1994

The National Medal of Arts was designed by Robert Graham, the internationally renowned sculptor who created the Gateway for the XXIII Olympiad in Los Angeles. A national competition was held to select the design and Graham's medal was chosen in 1985 by a special committee of the National Council on the Arts from among 31 designs submitted by artists from throughout the country.

His sterling silver, four-inch medal depicts six dancing figures and the words "National Medal of Arts" in bas relief on the obverse. The reverse of the medal has the cast words "United States of America" and the engraved name of the recipient.

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Booklet, "The 1994 National Medal of Arts Luncheon," 19 pages



National Endowment for the Arts

*The 1994
National Medal of Arts
Luncheon*

October 13, 1994

Washington, DC



RECORDS & VIDEO CORP.

CELIA CRUZ

The Queen of Latin Music

She commands her realm with a down-to-earth dignity unmistakably vibrant in her wide smile and striking poise. The strong life force flows from her center traveling through her hands. Her assurance defines her posture. Her voice propels power. She is Celia Cruz.

The renown Queen of Latin Music has traveled the four corners of the earth delivering her message of joy to life. Her more than 50 recorded albums are tribute to her talent, energy and perseverance. Her fans span four generations breaking down racial, and cultural barriers. Her collaborations include an eclectic list of musicians from Tito Puente to David Byrne. While her style of Latin music vocalization has been compared to the scatting of Sarah Vaughn and Ella Fitzgerald.

The timeless magic of this extraordinary performer has won her global recognition, numerous tributes, a Yale University doctorate, the admiration of her peers, a Hollywood star, a Grammy, a statue in the famous Hollywood wax museum, movie and theater appearances, the key to numerous cities, and the key to the hearts of music lovers everywhere.

In a field so powerfully dominated by male crooners and musicians alike, Celia Cruz shines like a precious, polished diamond. Born in the humble town of Santo Suarez in Habana, Cuba, she was one of 14 children. Her mother however, knew that this was a special child telling Celia that she earned her first pair of shoes by singing to a tourist who bought them for her.

At home, Celia's chores included singing the younger children to sleep. Yet, like the piper, the adults would gather to listen, annoying the young songbird who would close the door on them confusing their admiration for surveillance.

Since then, those shoes have been prophetic in taking the vocalist around the globe and into the most prestigious music and concert halls.

As a teenager, she began singing in school programs and community gatherings. Her aunt would periodically take her and her cousin to cabarets and nightclubs where the impressionably talented songsters got a first-hand view of the local talent. Yet, while her family supported her musical abilities, her father encouraged her to continue her studies and become a

schoolteacher. However, it was one of her own professors who told her to take a chance with music because, "You could earn in one day what it takes me a year to make."

Celia Cruz began entering the local radio talent shows winning fancy cakes and more opportunities to compete and sing with the popular orchestras of the time. Her big chance came in 1950 when the regular singer with Cuba's popular Sonora Matancera returned to her native Puerto Rico and the band took on an unknown and slightly rough around the edges Celia Cruz.

Singing with Cuba's La Sonora Matancera was tantamount to singing with the Duke Ellington orchestra. The popular group was known and loved throughout the country. Consequently, the public was not used to unknowns trying their talents with the greats, and so it did not fare well for Celia at the very beginning. The public began to call the radio station complaining about the young singer. Executives in the industry also did not believe that female singers could sell albums. But the band believed in Celia. She had the feeling, the timing, and the inspiration. She had swing.

Her perseverance overcame the obstacles, and Celia eventually became permanent "featured added attraction" of La Sonora Matancera traveling extensively throughout Latin America and Mexico with the orchestra while accompanied by a chaperone. Her golden era with the La Sonora spanned fifteen years where she and the band became known as "Cafe con Leche," (coffee with milk).

By 1960, Celia Cruz left Cuba permanently to pursue a career in the States. She became a permanent citizen by 1961 with a contract to perform in the Hollywood Palladium. It was during this time that she fell in love with the tall, dark and dashing handsome first trumpet of the orchestra. His was the first friendly face she grew to search for. He was attentive, caring about her feeling toward the arrangements, the timing and the music. And for Celia, he was truly her knight in shining armor. Celia Cruz and Pedro Knight married in 1962. By 1965, he decided to step back from his own career to manage the wife he adored.

"Afro-Cuban music is the root of today's Salsa," Celia states. "It is steeped in cultural identity and embraces the folklore of every town and province of the tropics. It is a source of pride, of happiness, of being alive. It is what I bring to the people."

She combined forces with Tito Puentes in 1966 recording eight albums with him for Tico Records. However, the power of these two great musical legends was too much for the public to handle and record sales did not reach the music peak that these two giants inspired.

Celia Cruz was reassigned to the Vaya label after Fania Records bought the catalog. The eventually teamed up with Johnny Pacheco a Vice-President at Fania and an accomplished flautist and band leader as well who wrote the tune "Gracia Divina," for the Latin music operetta, "Hommy." (adapted from The Who's rock opera "Tommy").

It was 1973. Young Latinos in New York hungered for identity ; for roots and for heroes. They discovered Celia Cruz.

She bursted onto the Carnegie Hall stage wrapped in the flamboyant costuming that has now become her signature style. She belted out the tune, divinely gracing the public with the harbinger of her own ascendancy while driving the crowd of virtual youngsters into a united, unprecedented rolling wave of human enthusiasm. She was electrified; revitalized. She was back.

By 1974, Celia was riding a high tide of success. She hit the market hard with a concept album where she teamed with Pacheco. His love of Afro-Cuban and charanga rhythms made him an innovator in producing updated arrangements of classic tunes. The LP, "Celia and Johnny" went gold. "Salsa" was re-born and Celia was on her way to becoming its most shining star.

After two more record-braking hits with Pacheco, Celia was featured with the Fania All-Stars, a star studded ensemble composed of band leaders signed with the label. She traveled on international tours with the group that covered London, England, Cannes, France and Zaire, Africa. She has traveled all of Latin America with a recent first time visit to Sao Paulo and Brasilia in Brazil. She has recorded some twenty gold LPs and more than 100 awards from various countries' institutions, magazines and newspapers. She appeared in a special segment of the Grammys in 1987 where she performed with her old time collaborator, Tito Puente.

Celia Carved out her niche in the '80s on the strength of many other collaborations joining forces with young and elders, cutting anniversary recording with her first associates, La Sonora Matancera while appearing in movies such as "Salsa," and in 1992 in the Hollywood feature film, "The Mambo Kings." Her voice can be heard on the soundtracks of such films as "Something Wild" and "Invasion U.S.A."

Notwithstanding the music's 20 year on-again off-again romance with American publics, Celia Cruz has survived the musical droughts and intends to keep on singing until her very last note. She has managed to capture the attention of the American press who, not having a point of reference for comparison, insists on equating the inimitable Celia Cruz to jazz greats trying to find similarities between the Latin "soneo" (phrasing) and the jazz scat.

Celia's style is incomparable. Rhymed/timed, rapid fire staccato bits of witty wisdom, social commentary and general observations in tune to tunes, are not easily attained by even the best of contemporary song stylists.

Celia Cruz cut her teeth on the music that has moved the world and she has in the process carved out a special niche reserved only of her. "Azucar" is her calling card and sugar is what she sprinkles over her audiences wherever she goes. She is a monumental figure in a musical form reserved once only for men.

She has seen the music grow from small, scattered areas in shops where flamenco music was sold next to Xavier Cugat records to the special sections now marked "Salsa." Despite her vast success, Celia Cruz remains a humble servant of God, wanting only simple pleasures in life. She recently confided that her ultimate wish is not a fancy car or mansion, or even her own lear jet. What Celia most wishes for is to be able to return to her native Cuba to visit her mother's grave.

"Music is the only gift I have that was given to me by God. Unless He takes it away, I will continue to share my gift with everyone. It is what gives me pleasure. It is what brings me happiness. And that is my purpose in life. In a sense, I have fulfilled my father's wish to be a teacher as, through my music I teach generations of people about my culture and the happiness that can be found in just living life. As a performer, I want people to feel their hearts sing and their spirits soar."

Thank you for your lessons, Celia Cruz

MIAMI HERALD

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FRIDAY
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Celia Cruz enlivens stage at Billboard Awards

By FERNANDO GONZALEZ
Herald Pop Music Critic

Wednesday's Billboard Latin Music Awards, the finale to the industry-only Latin Music Conference this week in Miami, were proceeding at a steady, numbing pace marked by predictable speeches — until the irrepressible Celia Cruz took the stage.

Cruz, the premier Afro-Cuban female singer for four decades, and bassist-composer Israel "Cachao" Lopez were the charter inductees into the Billboard Latin Music Hall of Fame.

"Azuuuuuuucaa!" she cried in

her trademark style. She gave a brief thank-you speech and concluded on a sly note, in Spanish: "Just when I thought that maybe I would be close to retirement, I'm being called to do films — in English!" (Cruz has a cameo in the upcoming film *The Perez Family*, filmed in Miami.) Then, switching to English, she asked, "What do you think about that?"

Singers Gloria Estefan, Luis Miguel and Selena were among the big winners for the awards, based on sales and radio air play. They were created this year after

the Latin Music Conference and Premio Lo Nuestro (held Thursday night) ended a five-year agreement.

Estefan won Female Artist, Song and Album of the Year in the Tropical/Salsa category for *Mi Tierra*. Miguel took Male Artist of the Year and Album of the year, for *Aries*, in the Pop category. Selena, a Mexican-American, won the Regional Mexican Female Artist of the Year and Album of the Year for *Live!* Emilio Estefan received El Premio Billboard for Lifetime Achievement. "I'm 41, and I thought

these awards were for people who were 51," he quipped.

Bassist Lopez, who with brother Orestes helped create the mambo in late-1930s Cuba but was neglected for decades, thanked the Estefans and actor Andy Garcia, whose documentary, *Cachao, Como su ritmo no hay dos*, exposed Lopez to a wide audience.

"The only thing I want," said the modest Lopez, "is to preserve the roots. This [award] is for our youth, because now it's their turn."

The Arts

The New York Times

C13
MONDAY, OCTOBER 25, 1993

Review/Music

Muy Caliente, Salsa Comes to the Garden

By PETER WATROUS

"Marlboro Music's Combinación Perfecta," a salsa show at Madison Square Garden on Saturday night, had all sorts of significance, not the least of which was the nearly four hours of extraordinary music and vocal improvising it presented. No one looks on the present as a golden age, but the concert, which let a series of salsa's best vocalists challenge each other, argued that salsa is a genre overflowing with talent, and not all of it always heard on records.

And with the concert's corporate backing, the show suggested the weight Hispanic culture continues to gain in the United States; Marlboro is in the middle of a Hispanic concert series. With the performers' constant cries of "Mi gente!" (My people!) or "Soy Borinqueño!" ("I'm a Puerto Rican!"), along with the parade of Puerto Rican flags wending their way through the audience, it was clear that the music was a rallying point for a group, bilingual and bicultural, whose identity has hardly been compromised.

The concert, produced by Ralph Mercado, perhaps Latin music's most powerful impresario, was also a tribute to his kingdom: the show featured his stable of artists, ranging from the two biggest stars in the music, Celia Cruz and Tito Puente, to some of the most important younger performers in salsa, Marc Anthony and India.

Long multi-act concerts don't always work, but the "Combinación Perfecta" did. The show reproduced a recently released album, "La Combinación Perfecta" (RMM/Sony), which matched singers and let them loose to challenge each other. Salsa singers are some of the greatest improvisers of dance music, and few

improvisers like to lose a competition. On "Tributo a Hector Lavoe," a piece that cobbled together songs from Mr. Lavoe's career, including bits from "Che Che Cole" and "El Cantante," Van Lester and Domingo Quinones went wild, with Mr. Quinones, in a high tenor pleading as though lives depended on it, his voice almost breaking with passion, while Mr. Lester answered in cool, rhythmically assured long notes that owed more than a bit to Mr. Lavoe.

India came out next to sing her "Mi Primera Rumba," smoking a cigar and letting her brassy, piercing voice rip through the riffing of the band; she ended the song with the questions: "Is Brooklyn in the house? Is the Bronx in the house?" testifying to her roots in hip-hop, and the audience's as well. She was joined by Mr. Anthony, who received the biggest applause of the night. He was all Euro-cool, with wire-rimmed glasses and long, carefully groomed hair, and on "Vivir Lo Nuestro" the two of them traded ideas, with his improvisations constructed with chopping rhythms while she went higher and higher to roll the audience.

The singers Tito Nieves and Tony Vega provided some of the greatest contrast. Mr. Nieves, who at one time was the lead singer of Conjunto Clásico, sang "Tu Por Aquí, y Yo Por Allá" with Mr. Vega, making the chantlike chorus into something nasal and hard; he sings in a tough, older style. Mr. Vega was smoother and softer, and after he left Mr. Nieves broke into his greatest hits, including the English language "I'll Always Love You," which had the audience standing up and singing along.

After several hours the thrill of the improvisations wore away, and



Celia Cruz in "Marlboro Music's Combinación Perfecta," a salsa show at Madison Square Garden on Saturday night.

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Madison Square Salsa

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though the singers — Mr. Nieves and Mr. Vega, Cheo Feliciano and Pete (El Conde) Rodriguez, among others — all sang with real authority, trading ideas and challenging each other, it was the band's groove that kept the evening going. The orchestra, which backed all the singers, used a fleshy, thick sound, and chugged along gracefully, the percussion and trumpets supplying riffs and accents while the bass and piano formed the swinging core of the music.

Tito Puente and the conga player Giovanni Hidalgo came out and performed a series of percussion duets, then Jose (El Canario) Alberto appeared and with Oscar D'Leon he brought the place to a boil again, with Mr. D'Leon calling on the percussionists to pick up the intensity. The two of them traded riffs and ideas, only to burst into fevered polyphony, their

voices crossing and tangling, with Mr. Alberto singing low notes with sharp rhythms, while Mr. D'Leon improvised hefty, reaching melodies, all the while dancing around the stage. It became frenzied, with the two of them pushing each other to sing harder and to dance with more controlled abandon. The crowd, loving it, burst into applause.

By the time Celia Cruz showed up, nearly four hours after the concert had started, there wasn't much left for her to do; nearly everything that could be sung or played had been sung or played. So she just sang, her iron voice nailing every note perfectly, her supple rhythmic sense carrying her through precise and playful improvisations. "Yo soy la reina!" ("I'm the queen!"), she improvised between riffs, "Yo soy la candela!" ("I'm the hottest!"), and there wasn't a soul to contest her.

Ms. Cruz, one of the great voices of popular music, is in the process of defying time, and it was easy enough to relax and soak up some of the joy she brings to her work.

Celia Cruz was born in Havana, Cuba on October 21, 1924. She began singing on Cuban radio in the 1940s and studied at the Conservatory of Music in Havana 1947-50. In 1950, she joined the popular orchestra Sonora Matancera as lead singer and subsequently toured extensively to the Caribbean, South America, and the United States. She appeared in five films between 1951 and 1961, recorded several albums during this time, and won a gold record for the song Burundanga. After Fidel Castro's revolution in 1959, she worked with Sonora Matancera in Mexico for a year before settling permanently in the USA.

In 1966, she joined the Tito Puente orchestra. She sang in Carnegie Hall in 1973, in the role of Gracia Divina in Larry Harlow's Hommy--A Latin Opera. In 1974, she won another gold record for the album Celia and Johnny, recorded with Johnny Pacheco and his orchestra. In 1982, she was honored at a special reunion concert event at Madison Square Garden in New York. Her deep contralto, quintessential Afro-Cuban vocal sound, and improvisational skills earned her the title "Queen of Salsa."

9/1 transcript

PRESIDENT WILLIAM JEFFERSON CLINTON
REMARKS FOR THE PRESIDENTIAL ARTS AND FRANKEL AWARDS CEREMONY
OCTOBER 7, 1993

Thank you for joining us today as we celebrate our nation's rich cultural traditions and honor the creative and intellectual spirit that unites us -- and defines us -- as Americans.

This year's winners of the National Medal of Arts awards and the Charles Frankel Prize are men and women whose achievements represent the enduring power of the arts and humanities in all our lives.

Throughout our history, the arts and humanities have been our nation's cultural signature, enabling Americans of all backgrounds and beliefs to gain a deeper appreciation of who we are as individuals and who we are as a society.

By stirring our minds and our senses, by stimulating learning and collective discourse, the arts and humanities awaken us to the vastness of human experience ~~and offer us a common sense of possibility and fulfillment.~~

History, literature and philosophy allow us to explore the complexity of our past and face today's challenges with wisdom, humility and compassion.

Music, painting, sculpture, architecture, dance and theater allow us to share a universe of emotions and values and to understand each other through our most creative achievements.

Key
~~The arts and humanities~~ are our greatest equalizers: We all inherit them. And we all can participate in them equally.

9 I grew up, for example, listening to bebop and some of the greatest figures of jazz, like Charlie Parker, John Coltrane and Lester Young. For me, "Bird" still lives; "Trane" still rules; and Lester Young will always be "the Prez."

Whether or not one plays the saxophone, reads Emily Dickinson, learns to pirouette, or spends hours in the local art gallery, we all have the capacity to be moved by a song, a poem, a dance, or a painting. We all can feel our spirits soar as a result of a stirring play, an intriguing film, or the sudden illumination of a new idea. ~~We are all broadened -- and enriched -- when we expose ourselves to the creative vision of our artists and the wisdom of our humanists.~~

Today, at a time when our society faces new and difficult challenges, the arts and humanities must remain a vital part of our individual lives and a cultural anchor for our nation.

For 200 years, the freedom of our intellectual and artistic imagination has contributed to the quality of our civic life, helping shape the American ideals of democracy, pluralism and tolerance. As President Kennedy said three decades ago: "There is a connection, hard to explain logically, but easy to feel, between achievement in public life and progress in the arts." ~~And I would add to that: "progress in the humanities."~~

The Jeffersonian era not only gave birth to a Declaration of Independence for a new nation but also beautiful Monticello. The age of Lincoln produced the Emancipation Proclamation, along with the Hudson River school of painting and the writings of Ralph Waldo Emerson, Henry David Thoreau, Harriet Beecher Stowe, ~~Herman Melville and Walt Whitman.~~

The first half of the 20th century gave us universal suffrage and the empowerment of American workers, as well as Charlie Chaplin, Frank Lloyd Wright, William Faulkner, Marian Anderson, and Duke Ellington.

The same unbridled energy and potent imagination that took Americans to the moon also inspired rock 'n roll, Motown, modern dance, and a new emphasis on civil and human rights.

Today, in a society more diverse, more complex than ever before, the arts and humanities ~~will continue to help us bridge our differences. Through song, image, form, motion, word and thought, we can~~ foster a greater understanding of the human condition and a more profound appreciation of the shared values and experiences that unite us as Americans.

You who are gathered with us today -- ~~whether you are artists, scholars, educators, patrons or those who bring the arts and humanities to a wider public~~ -- are reminders that the human imagination is one of the most powerful tools we have in bettering our civilization.

~~You help shape political attitudes and cultural mores here at home and around the globe.~~

You provoke our minds and enliven our senses. You endow our souls. You give our lives meaning.

That's why public support of the arts and humanities remains essential today and for generations ahead. ~~Every great nation must preserve its past and invest in the possibilities of its future. Every great nation must recognize that, in order for its people to flourish, its culture must flourish.~~

2 { In the United States, we support cultural activities through the National Endowment for the Humanities and the National Endowment for the Arts, the Institute of Museum Services, the Congressional Arts Caucus, along with other federal agencies, foundations, businesses and private citizens.

Today we are fortunate to have inspiring new leaders working in government to expand our artistic and humanistic endeavors and to carry our heritage on to future generations.

Sheldon Hackney ~~is a scholar, author, teacher and university administrator who brings to the chairmanship of the National Endowment for the Humanities a keen mind and a deep respect for the American traditions of free thought and free inquiry.~~ [Mr. Chairman, please stand].

Jane Alexander ~~is an award-winning actress, producer and author who brings a lifelong commitment to public service and an artist's creative vision to her new role as chairman of the National Endowment for the Arts.~~ [Madame Chairman, please stand].

9 { Also with us today is our Poet Laureate, Rita Dove, ~~and I'd like to welcome her as well.~~ Not only is she one of our nation's most gifted poets and writers, she also has an abiding interest in restoring the place of serious literature in the public conscience. And for that, I applaud her. [Ms. Dove, please stand].

{ The award recipients assembled here today have one thing in common: a willingness to share their creative and intellectual energy with the rest of us.

Now please join { ~~They are cultural explorers, discoverers, inventors and, ultimately, teachers.)~~ Please join me as we salute 13 distinguished contributors to the arts and five influential humanists who are this year's recipients of the National Medal of Arts and the Charles Frankel Prize.

It is a privilege to call forward the following recipients of the National Medal of Arts:

The contributions of **Walter and Leonore Annenberg** to American culture cannot be overstated. ~~Ambassador Annenberg, who served us at the Court of St. James, and Mrs. Annenberg, who served as managing director of the Metropolitan Opera, have faithfully expanded the reach of American culture at home and overseas over many decades.~~ The Annenbergs have enriched our appreciation of the arts through public service, publishing, and as board members of major arts institutions. ~~Through the Annenberg Schools for Communication at Penn and the University of Southern California, where students are encouraged to tackle~~

tough ethical questions, the Annenbergs have helped spawn a new generation of journalists and thinkers. /

Legendary vocalist and bandleader **Cab Calloway** ~~was born in 1907 in Rochester, New York. He spent his childhood in Baltimore, then moved with his family to Chicago's southside, where he began a remarkable career that made him one of the originators of American jazz. From his early days at Harlem's famous Cotton Club, Cab Calloway has been an enduring figure of popular music, appearing in concerts, films and on television and adding~~ "Hi-dee-ho" and the "scat" sound to America's musical vocabulary.

Literally for decades, **Ray Charles** has been one of America's favorite singers. ~~From his roots in Georgia, he became one of the first American singers to combine the dynamic energy of gospel music with rhythm and blues. The result was a unique new sound -- the Ray Charles sound -- which has often been imitated, but never duplicated. His many hit songs, including "Georgia," "I Can't Stop Loving You" and "Hit the Road, Jack," are indelibly etched in the hearts of millions of Americans. His wide impact on American culture has resulted in numerous awards for his contributions to jazz, rhythm and blues, soul, rock 'n roll, and country and western music.~~

Bess Lomax Hawes has played a major role in the American folk movement since the 1940s. ~~She was born into a family dedicated to preserving our folk traditions and has spent her career singing, teaching guitar, composing songs -- including the folk classic "Charlie on the MTA" -- and writing articles and books that help bring the folk arts into the lives of countless Americans.~~

as a singer

Poet and educator **Stanley Kunitz** has spent a lifetime opening America's eyes and ears to poetry. ~~A widely respected translator and editor, Mr. Kunitz has helped convey the beauty and meaning of poetry to students and young writers at many universities. In his own works, Mr. Kunitz makes the ordinary become extraordinary and the everyday become timeless and significant. In addition to his many other honors, Mr. Kunitz was awarded the Pulitzer Prize for poetry in 1959.~~

Robert Merrill has been acclaimed by critics as "one of the great natural baritones of the century." ~~Born in Brooklyn, Mr. Merrill has appeared in 787 performances at the Metropolitan Opera over a 31-year operatic career. But his extraordinary voice is not limited to the operatic stage. Mr. Merrill also has sung on Broadway, in solo recitals and on television. Eight Presidents have invited him to the White House for recitals. A passionate baseball fan who once pitched for a semi-pro team to help pay for voice lessons, Mr. Merrill opens each season at Yankee Stadium with his own live rendition of the National Anthem.~~

Playwright **Arthur Miller** scarcely needs an introduction. His character Willy Loman in Death of a Salesman caught the public's imagination by conveying the tension and drama of a common man's life. In The Crucible, Mr. Miller focused on issues of conscience by probing the Salem witch trials in the late 17th century. Mr. Miller got his start as a member of the Federal Theatre Project and over a brilliant career has given our nation some of the finest plays of the century. Death of a Salesman earned Mr. Miller the Pulitzer Prize for drama in 1949.

Robert Rauschenberg is one of America's most innovative artists. ~~From the school of Abstract Expressionism, he has expanded traditional definitions of art through painting and collaborative works with other kinds of artists, such as dancer and choreographer Merce Cunningham.~~ Mr. Rauschenberg's works have been displayed in museums and galleries around the world and have helped transform our notions of contemporary art.

~~Theater director~~ **Lloyd Richards** has devoted his career to promoting theater in America. As Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theatre, he has trained some of our nation's finest young talents ~~and broadened our appreciation of acting and drama.~~ At Yale, Mr. Richards worked with playwright August Wilson to fashion a series of plays about African-American life that speaks to the range of human feelings. He also has taught cinema, directed film and television productions, and served on the National Council on the Arts.

Writer **William Styron** ~~is another great man of American letters.~~ His haunting works, including Lie Down in Darkness, The Confessions of Nat Turner, and Sophie's Choice, capture our history and character as few others ever have. His compelling prose as a fiction writer ^{has won} him a loyal readership that anxiously awaits each new word. Mr. Styron also has published a number of thoughtful essays, This Quiet Dust and Other Writings and Darkness Visible: A Memoir of Madness, that reflect the courage of his own life.

Paul Taylor is one of America's pre-eminent dancers and choreographers. ~~The Oxford Dictionary of Ballet says he is "not only one of the most fertile, imaginative, and musical choreographers of his generation," but that he "also possesses a rare sense of humor."~~ In more than 80 works, Mr. Taylor has explored the richness and complexity of the American character and the undercurrents of human relations. ~~For more than three decades, he has been a dominant force in the dance world -- here and abroad.~~

Billy Wilder came to this country from his native Austria in the 1930s and over the next few decades helped transform the American motion picture industry. A writer, director and

producer, his name is attached to classics of American film, including Sunset Boulevard, The Seven Year Itch, The Apartment, The Front Page, Some Like It Hot and Double Indemnity. His extraordinary contributions to the cinema have won him six Academy Awards and millions of fans in moviehouses across America.

Now it is my honor to introduce the winners of the Charles Frankel Prize.

Ricardo E. Alegria is an historian and anthropologist who has dedicated his career to the study and public appreciation of Caribbean culture. Dr. Alegria has published numerous books and articles on the archeology, history and folklore of Puerto Rico and the Caribbean. A native of Puerto Rico, he oversaw the restoration of the historical zone of old San Juan and was named Humanist of the Year in 1991 by the Puerto Rico Foundation for the Humanities.

In a 50-year career as a writer and teacher, historian **John Hope Franklin** has been a leading scholar of African-American studies and an active voice in the social transformation of America. He has written numerous books about the African-American experience, including his seminal work, From Slavery to Freedom: A History of Negro Americans, first published in 1947. Dr. Franklin has been awarded nearly 100 honorary degrees and has served on the National Council on the Humanities.

Hanna Holborn Gray has set academic standards of excellence as one of our nation's leading educators. For 15 years she served as president of the University of Chicago, where she became a highly visible advocate for higher education. A history professor and university leader, Dr. Gray has received honorary degrees from 55 universities, as well as the Medal of Liberty and the Presidential Medal of Freedom, the nation's highest civilian award.

Publishing executive and philanthropist Andrew Heiskell is a national leader in promoting the arts and humanities. After a career as chairman and chief executive officer of Time Inc., Mr. Heiskell was appointed founding chairman of the President's Committee on the Arts and Humanities in 1982. During seven years in that position, he counseled cultural leaders and persuaded business executives to support cultural institutions and activities. Mr. Heiskell also served as chairman of the New York Public Library for nine years, during which time he helped reverse the library's precarious financial situation. *Andrew Heiskell*

Historian **Laurel T. Ulrich** has helped promote humanistic activities through her written works and through public service. A professor of history at the University of New Hampshire, she has introduced both scholarly and public audiences to the lives

of ordinary people in New England's past. Dr. Ulrich's recent book, A Midwife's Tale: The life of Martha Ballard, Based on Her Diary, won the 1991 Pulitzer Prize for history, among other honors. ~~Dr. Ulrich also has served as a participating scholar with the state humanities councils.~~

And now I have one last, special honor. And that is to present the Presidential Citizens Medal to Congressman Sidney Yates for his exemplary deeds of service in the area of arts and humanities.

Congressman Yates, please come forward.

The citation reads: "A long-time champion of the American arts, Sidney Yates stands as an example of selfless public service that future generations will long admire. For nearly 30 years, he has steadfastly promoted and supported the National Endowments for Arts and the Humanities, advancing American culture with his vision and intelligence. Throughout his distinguished career, he has brought great credit upon himself, the Congress, and the citizens whom he has represented. The United States honors Congressman Yates, whose tireless efforts on behalf of the arts have strengthened and preserved the American spirit.

Thank you, honorees, for being here today. And thank you in the audience for your ongoing dedication and support of the arts and humanities in America. I hope that in the months ahead, we will all work together to keep the arts and humanities alive and flourishing in every community across our great land.

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