

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. paper	Birthplaces (Partial) (4 pages)	n.d.	P6/b(6)
002. paper	Addresses (Partial) (1 page)	ca. 04/93	P6/b(6)
003a. letter	Address (Partial) (1 page)	01/14/1994	P6/b(6)
003b. letter	Address (Partial) (1 page)	01/05/1994	P6/b(6)
003c. letter	Address (Partial) (1 page)	01/06/1994	P6/b(6)
004. paper	DOBs (Partial) (1 page)	n.d.	P6/b(6)
005. list	Addresses; Phone Numbers (Partial) (2 pages)	n.d.	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
OA/Box Number: 8170

FOLDER TITLE:

BC [Bill Clinton]/Arts & Humanities 10/14/94 [2]

2012-1004-S

ms530

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
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- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

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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NEH-94-xxx-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 scholar, educator and administrator 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. He is consistently cited as one of the nation's foremost advocates of educational reform at all levels. In addition to overseeing operations that include the awarding of fellowships to outstanding educational leaders who participate in the work of the foundation on term appointments, Dr. Boyer travels the country to speak about the importance of education in America, initiates and organizes international dialogues about education, and conducts research and publishes influential reports on trends and characteristics in American education.

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 promoted the movement to refocus faculty on undergraduate teaching and on service to the broader community. Other books include *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). Before coming to New York he taught and served in administrative posts in California at the University of California, Santa Barbara, Loyola University and Upland College. He was a postdoctoral fellow in medical audiology at the University of Iowa hospital, a visiting fellow at Cambridge University and a Fulbright professor in India and Chile.

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, *U.S. News & World Report's* 1990 Educator of the Year award, and he was selected by his peers as the leading educator in the nation in 1983. Other honors include the Distinguished Service Medal, Teachers College, Columbia University; the Encyclopedia Britannica Achievement in Life Award, and the President's Medal, Tel Aviv University.

Currently chairman of the U.S. Department of State's Council for American Overseas Schools, he is also a fellow of the American Academy of Arts and Sciences and a trustee of American College Testing, the Aspen Institute, the Lincoln Center for the Performing Arts and the Smithsonian Institution of the American Indian.

P6/b(6) 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 live in Princeton, N.J. They have four grown children.

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NEH-94-xxx-F5

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. 3

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 had a core of 3,000 items stored in dusty 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. 2

When black studies became a recognized academic discipline in the 1960s, Mrs. Wesley, already intimately acquainted with many of the available research materials, became an invaluable resource for scholars and students 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. DuBois Institute for Afro American Research at Harvard University during the 1988-89 academic year. >

A member of Phi Beta Kappa, 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. 4

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 received a B.A. 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. 1

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NEH-94-xxx-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 1 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 coproduction 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 has also coproduced Burns's highly praised new documentary, *Baseball*, a nine-part series scheduled to air on PBS in September 1994. The documentary will present 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 a trustee. 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 and a current board member of the Eastern Educational Network. She is a trustee of Washington, D.C.'s Federal City Council.

Born in 1944 in [REDACTED] she is married to Jay Rockefeller, IV, U.S. senator from West Virginia. They have four children.

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NEH-94-xxx-F3

PEGGY WHITMAN PRENSHAW

Peggy Whitman Prenshaw, a distinguished scholar of southern literature at Louisiana State University in Baton Rouge, has for the past twenty 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 about the value of the humanities, on behalf of the Federation of State Humanities Councils, 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, then a professor of English at the University of Southern Mississippi in Hattiesburg, crisscrossed the state of Mississippi for the Mississippi Humanities Council, traveling 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. Her ideas on library programs led to her being invited to a conference that eventually organized "Let's Talk About It," a series of public reading and discussion programs now offered at libraries in every state in 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 throughout the United States and in 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 in 1991 to LSU, where she was appointed to the Fred C. Frey Chair in Southern Studies, 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.

P6/b(6) 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-xxx-F2

WILLIAM KITTREDGE

Through his writing, teaching and public lectures over the past twenty 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 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 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.

Kittredge's 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 coedited *The Last Best Place* (1988), an 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 *Arcturus*, *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 taught creative writing at the University of Montana since 1969. He 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. [REDACTED] in 1932, he currently resides in Missoula, Mont.

P6/b(6)

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To: <u>Sandy Cherry</u>	From: <u>Camille WARREN</u>
Co.	Co.
Dept.	Phone: <u>703/938-1711</u>
Fax: <u>202-682-5639</u>	Fax: <u>938-79631</u>

CATHERINE FILENE SHOUSE

(MRS. JOUETT SHOUSE)

1896 Born in Boston, Massachusetts.

1913 Graduated Bradford Academy (now Bradford College).

1915-1918 Wheaton College, Norton, Massachusetts, B.A.

1917 and 1918 As an undergraduate, organized Conferences at Wheaton College to study and promote jobs for women with more than a high school education.

1918-1919 War service: Assistant to Chief of Women's Division, U.S. Employment Service, U.S. Department of Labor.

1919-1920 First woman appointed to the National Democratic Committee representing Massachusetts. Also, State Democratic Committee.

1920 Book, "Careers for Women" published by Houghton Mifflin Company.

1923 First woman to receive M. Ed degree from Harvard University.

1925 Founder (with Mrs. Borden Harriman) of Women's National Democratic Club.

1926 First woman appointed by President Coolidge as Chairman of the first Federal Prison for Women and instituted a job training and rehabilitation program.

1929-1945 Founded Institute of Women's Professional Relations and became its Chairman. Organized national conferences on opportunities for women with more than a high school education.

1932 Re-edited "Careers for Women" published by Houghton Mifflin Company.

1935-1942 Organized first chamber music concerts performed in a Washington museum, The Phillips Collection.

1939-1946 Imported dogs from Germany and Switzerland and started her own kennel at Wolf Trap Farm where she

1947- Trustee, Filene Foundation (Boston).

1949-1968 Elected to Board of National Symphony Orchestra Association. Vice President 1951-1968.

1968- Honorary Vice President, National Symphony Orchestra Association.

1952-1963 Board, National Arbitration Association.

1955- Board, Lincoln Filene Center for Citizenship and Public Affairs, Tufts University.

1956 At request of former President Hoover, organized Washington Hungarian Relief Fund and raised a half million dollars within a month for refugees in the USA and purchased a house at Catholic University for the continuous use of Hungarian students.

1957-1963 Appointed by President Eisenhower as Chairman, President's Music Committee, People-to-People Program.

1958-1980 Appointed by President Eisenhower to first Board of Trustees of the National Cultural Center. Reappointed in 1962 and in 1970 (by President Nixon) for 10-year term. Name changed to John F. Kennedy Center for the Performing Arts. Also on its Executive and Building Committees.

1980- Honorary Trustee, John F. Kennedy Center for the Performing Arts.

1961 Donated 40 acres of land at her Wolf Trap Farm, Vienna, Virginia, for the headquarters of the American Symphony Orchestra League.

1964 Organization Committee for the Formulation of the Fairfax County Cultural Association.

1965-1972 Board, Opera Society of Washington

1966 Gave 100 acres of her Vienna, Virginia farm to to the U.S. Government for a National Park for the Performing Arts and donated the amphitheatre, The Filene Center. The land and 7,000-capacity facility were accepted by Act of Congress in October, 1966. The Department of the Interior was given responsibility for its operation under the National Park Service. Wolf Trap Farm Park for the Performing Arts opened July 1, 1971, Mrs. Richard Nixon attending.

- 1968 Appointed by Governor Godwin to the first Virginia Commission of the Arts and Humanities. Reappointed (1971) by Governor Linwood Holton.
- 1968- Board, Wolf Trap Foundation. Chairman of Executive Committee 1975.
- 1973 Appointed by President Nixon to Pennsylvania Avenue Development Commission.
- 1975 Appointed to Board of Overseers, Hopkins Center, Dartmouth College, Hanover, New Hampshire. Chairman 1981.
- 1975 Appointed by President Ford to the Commission on Presidential Scholars.
- 1976 Re-appointed to Board of Service League of Northern Virginia.
- 1981 Renovated and donated two early 18th Century barns to Wolf Trap Foundation for a performing arts facility. "The Barns of Wolf Trap" were rebuilt on 26 acres of land adjacent to Wolf Trap Farm Park for the Performing Arts, Vienna, Virginia. Other buildings on this property donated in 1980 to Wolf Trap Foundation include four houses, a garage and swimming pool.
- 1982 Honorary Chairman, Committee for the Arts, Hopkins Center, Dartmouth College.
- 1983- Honorary Director, Washington Chamber Orchestra.
- 1984- Advisory Board, The Washington Conservatory.
- 1985 First Honorary Member, Washington College Friends of the Arts Committee.
- 1988 Wheaton College dedicated the Filene Center for Work and Learning, named in her honor in recognition of her pioneering work at Wheaton in 1917 and 1918 to increase opportunities for careers for women.
- 1991 Invited by Dean Ezra Laderman of the Yale School of Music to serve on its Board of Directors.
- 1991 Invited by Robert G. Stone, Jr., Chairman, to serve on the Harvard Overseers' Committee on University Resources.
- 1993 Dedication of the Catherine Filene Shouse Career Center at Hood College, Frederick, Maryland

Schools

Bradford Academy 1913

Vassar 1913-1914

Wheaton College, B.A. 1918

Harvard University Graduate School of Education, M.Ed. 1923

University of Colorado (Boulder) 1928

Degrees

1918 B.A. Wheaton College, Norton, Massachusetts

1923 M.Ed. Harvard University Graduate School of Education

Honorary Degrees

1963 Doctor of the Humanities, Tufts University

1964 Doctor of the Humanities, Wheaton College

1971 Doctor of Laws, The American University

1975 Doctor of Humanities, George Washington University

1975 Doctor of Humanities, Bucknell University

1975 Doctor of Music, The New England Conservatory of Music

1977 Doctor of Humanities, Catholic University

1977 Doctor of Humanities, College of William and Mary

1979 Doctor of Humane Letters, Skidmore College

1979 Doctor of Humane Letters, University of Maryland

1981 Doctor of the Humanities, Hood College

1983 Doctor of Letters, Gonzaga University

1984 Doctor of Music, Shenandoah University

1986 Doctor of Humane Letters, Marymount University

Decorations

1949 City of Paris Award

1949 Vienna (Austria) Medal of Honor for Assistance to
Austrian Youth

1954 U.S. Army Patriotic Civilian Award

1954 First woman to receive German Federal Republic's
Commander's Cross of Merit

1976 Named by Queen Elizabeth II, Dame Commander of the
British Empire

1977 Awarded the MEDAL OF FREEDOM by President Ford
(The United States' highest civilian award.)

1985 Named by Government of France, "Officier dans l'Ordre
des Arts et des Lettres"

Citations and Honors

- 1957 Fellow, The American University, Washington, D.C.
- 1961 Bradford College, for notable achievement and service
- 1962 D. C. Education Association
- 1963 National Federation of Music Clubs Recognition Award
- 1965 Washington Board of Trade
- 1968 Gold Baton Award, American Symphony Orchestra League
- 1970 National Music Council
- 1971 Medal of Honor for Music, National Arts Club, New York City
- 1971 Honorary Park Superintendent, National Park Service, U.S. Department of the Interior
- 1972 Honorary Life Membership, Stage Employees Union #22 of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the U.S.A. and Canada. First woman to hold Gold Card.
- 1972 Honorary Lifetime Member, Joffrey Ballet
- 1972 Honorary Membership, American Women in Radio and Television
- 1972 Humanitarian Award, National Recreation and Park Association
- 1973 Conservation Service Award, U.S. Department of the Interior
- 1973 Sigma Alpha Iota Citation
- 1973 National Federation of Music Clubs' Citation
- 1975 Recording Industry Association of America, Annual Award (First person outside Federal Government to receive award)
- 1975 Fairfax Citizen of the Year, Fairfax County Republican Committee
- 1975 Abraham Lincoln Award, American Hungarian Foundation - First woman Laureate
- 1975 Fairfax Board of Supervisors Citation
- 1975 The Bay State Award, The Massachusetts State Society of Washington, D.C.
- 1975 The Distinguished Service Medal of The Cosmopolitan Club of Washington, D.C.
- 1976 The Annual Mortar Board Award
- 1977 The George Foster Peabody Broadcasting Award
- 1978 S.P.E.B.S.Q.S.A. Award for support of Institute of Logopedics
- 1979 Luther H. Rice Award from George Washington University
- 1979 First Governor's Award for the Arts in Virginia presented by Governor Linwood Holton
- 1980 Thomas Jefferson Award for Public Service, Public Relations Society of America
- 1981 The National Brotherhood Citation of The National Conference of Christians and Jews
- 1981 Peer Eminent Laureate, Virginia Cultural Laureate Center
- 1982 Women of Achievement Award. Fairfax County, Virginia

- 1982 Women of Achievement Award. WETA-FM, Washington, D.C.
- 1983 Thomas Alva Edison High Fidelity Award
- 1983 Sigma Alpha Iota Certificate of Distinguished Service
- 1983 Honorary Member, Arts Club of Washington
- 1984 WJLA-TV Award for Outstanding Community Service
- 1984 Honoree, Fairfax County Chamber of Commerce 2nd Annual Turkey Roast
- 1985 Woman of the Year, YWCA of the National Capital Area
- 1985 Catherine Filene Shouse Endowment established by Fairfax County Council of the Arts to be presented annually to a student of the performing arts
- 1985 Greater Washington Board of Trade "Presidential Golden Links Award"
- 1986 Toastmasters International Communication Achievement Award
- 1986 American Spirit Award, U.S. Air Force Recruiting Service
- 1987 WGMS Bravo Award
- 1988 Certificate of Recognition from Commonwealth of Virginia in recognition of contributions to the arts and humanities, presented by Governor Gerald L. Baliles
- 1988 Jane Cooke Runyon Award, Bradford College
- 1991 Founders Award, Cultural Alliance of Greater Washington
- 1991 Certificate of Recognition, Commonwealth of Massachusetts
- 1991 Certificate of Recognition, Fairfax County (Virginia) Board of Supervisors, in recognition of tireless, selfless, uncompromising and visionary devotion to the quality of life as exemplified in Fairfax County by her unparalleled gift to this nation of Wolf Trap where all people can enjoy and be enriched by the performing arts
- 1992 Women's International Center Living Legacy Award
- 1992 Daughters of American Revolution, Centennial Medal
- 1993 Honorary Citizen of Hungary
- 1993 Honorary Member Alpha Delta Kappa, national education sorority

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- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Catherine Filene Shouse
Page 7

[002]

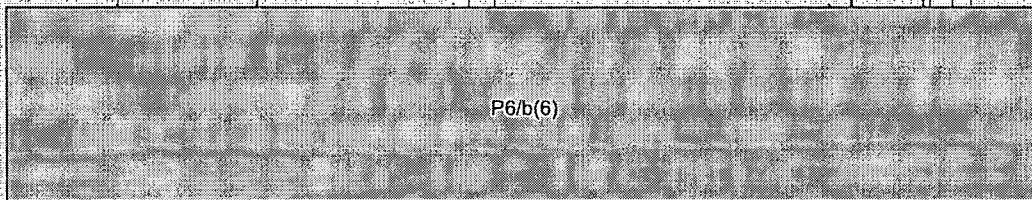
Fraternities

Sigma Alpha Iota (Honorary)

Clubs

1925 F Street Club
American Newspaper Woman's Club
Kollegewidgwock Yacht Club

Homes



P6/b(6)

Married

Alvin E. Dodd, 1921 (divorced 1930)
Jouett Shouse, 1932-1968

Children

Mrs. Benton C. Tolley (Joan Dodd)

Grandchildren

David A. Robertson
John J. Robertson
Jill Robertson Alex
Jonifer Robertson Austin

Ten great-grandchildren

Three great-great-grandchildren

4/93

BIOGRAPHY OF DAVE BRUBECK

JAZZ

Pianist, composer, Dave Brubeck has become a jazz legend. The public's first awareness associated him with the intricate, lightly swinging sound known as "West Coast Cool". His distinctive harmonic approach and daring improvisations generated excitement with both critics and fans. His group won both the Critic's poll and the Readers poll the same year in Down Beat Magazine. The Dave Brubeck Quartet became the sound that identified an era. It was they who started the wave of popularity of jazz on college campuses in the fifties. Concurrently, they were playing the leading jazz clubs, and touring with Charlie Parker, Dizzy Gillespie, Stan Getz and other musicians of the bop era. The Dave Brubeck Quartet won the first jazz poll conducted by a black newspaper, The Pittsburgh Courier. By 1954 his picture had appeared on the cover of Time Magazine along with a feature story heralding the rebirth of jazz. In 1960 the Dave Brubeck Quartet, with Paul Desmond, Eugene Wright and Joe Morello, released their first experiment in odd-metered rhythms. The album, TIME OUT, and its singles, Take Five and Blue Rondo a la Turk became the first in modern jazz to "go gold".

The newest Brubeck releases are TRIO BRUBECK, with his sons, Chris and Dan, ONCE WHEN I WAS VERY YOUNG and QUIET AS THE MOON on MusicMasters, and TIME SIGNATURES, a four CD box set on Columbia/Legacy. TIME SIGNATURES is a career retrospective spanning the years 1946 to 1991.

A milestone in Brubeck's career was his appearance in 1959 with the New York Philharmonic conducted by Leonard Bernstein. After three performances, they recorded DIALOGUES FOR JAZZ COMBO AND ORCHESTRA, a piece composed by Dave's brother, Howard. A pioneer in combining jazz with symphony orchestras, Brubeck continued to appear as composer-performer in concerts of his choral compositions and as soloist with orchestras. NEW WINE, a concert with the Montreal Jazz Festival Orchestra was recorded and released by MusicMasters. The London Symphony Orchestra honored his fifty plus years as a jazz performer with an all Brubeck program performed by Stephane Grappelli, four Brubeck sons, and the Dave Brubeck Quartet.

When Pope John Paul II visited the United States in 1987, Brubeck composed special music and participated in its performance at the Papal Mass in Candlestick Park, San Francisco. In his long career Dave Brubeck has performed for British royalty, a Pope, kings, Presidents, and heads of state. The Dave Brubeck Quartet toured the U.S., Europe, Canada and Japan with the Murray Louis Dance Co., a unique collaboration of America's indigenous art forms--jazz and modern dance. World tours, including several for the State Department in the Middle East and Eastern Europe, have made jazzman Dave Brubeck one of America's foremost good will ambassadors. The Quartet's repertoire has been influenced by the ethnic music they have heard on their travels.

Dave Brubeck was born in Concord, California, on December 6, 1920. He was the third son of Elizabeth Ivey Brubeck, a music teacher and pianist, and Howard "Pete" Brubeck, a cattle rancher. Dave went to the College of the Pacific, in Stockton California, as a pre-med student with the aim of becoming a veterinarian, but soon changed his major to music. Upon graduation in 1942, he entered the armed services where he served under Patton in the European Theater of Operations. Upon his discharge in 1946, Dave returned from Europe to study composition with the famous French composer Darius Milhaud. With encouragement from Milhaud, Brubeck began composing and performing with an Octet, which included Paul Desmond, Cal Tjader and Bill Smith. The Dave Brubeck Trio, with Cal Tjader and Ron Crotty, won both the Downbeat and Metronome awards for Best New Instrumental group. Following a near fatal swimming accident which incapacitated him for several months, Brubeck organized a quartet with his old friend, alto saxophonist Paul Desmond. They were an inseparable team from 1951 to 1968, selling millions of records and winning dozens of jazz polls. After the original Quartet disbanded, Dave Brubeck toured and recorded with Gerry Mulligan, Alan Dawson, and Jack Six; and for two years led an all Brubeck Quartet with his sons, Darius, Dan, and Chris. The current version of the Dave Brubeck Quartet includes Randy Jones, drums, Jack Six, string bass and Bill Smith, an original member of the 1947 Dave Brubeck Octet, on clarinet.

Over his long career Dave Brubeck has received many honors. He was inducted into the first Playboy Jazz Hall of Fame, along with Louis Armstrong and Frank Sinatra. He was one of the first musicians to have a star placed on the Hollywood Walk of Fame. He is a Duke Ellington Fellow at Yale University and holds six honorary doctorate degrees. In 1987 he received the Connecticut Arts Award, and was honored in 1988 with the American Eagle Award presented by the National Music Council. In 1989 he was inducted into the Pantheon of the Arts at University of the Pacific, and was cited by the French Government for his contribution to the arts. In April of 1990, Fairfield University honored him with the Gerard Manley Hopkins Award. In 1992, he was honored by the Connecticut Bar Association and Simon's Rock College for distinguished service. He has also received the BMI Jazz Pioneer Award and was commended by that organization for his "long and outstanding contributions to the world of jazz".

January 1993

BIOGRAPHY OF DAVE BRUBECK

COMPOSER-PERFORMER

DAVE BRUBECK, whose name is synonymous with jazz, is also being recognized as a composer. His most recent composition, FANTASIE CHROMATIQUE: (HOMAGE A BACH) was premiered in Bonn, Germany in January 1993 by the chamber music group, An Die Musik. A large work for orchestra and chorus, JOY IN THE MORNING, was premiered by the Hartford Symphony in June 1991. EARTH IS OUR MOTHER, his most recent choral piece, was commissioned and performed by the Marquette Choral Society in 1992.

His first major work for chorus and orchestra was THE LIGHT IN THE WILDERNESS, premiered and recorded by the Cincinnati Symphony under Erich Kunzel's direction in 1968. This oratorio will soon be reissued by Musical Heritage Society. It was followed by THE GATES OF JUSTICE, using texts from Dr. Martin Luther King Jr. and the Old Testament. LA FIESTA DE LA POSADA, a Christmas choral pageant based on the Latin American folk tradition of "las posadas", is the most popular of Brubeck's choral pieces, and will also be reissued on CD by Musical Heritage Society. It was originally recorded by Dennis Russell Davies with the St. Paul Chamber Orchestra and the Dale Warland Singers on Columbia Masterworks

Brubeck's mass, TO HOPE! A CELEBRATION has been critically acclaimed by church musicians and enthusiastically received by concert audiences. When Pope John Paul II visited the U.S. in 1987, Brubeck was commissioned to write and perform special music, UPON THIS ROCK, for the Papal mass at Candlestick Park, San Francisco.

Other works include an Easter oratorio, BELOVED SON; variations on the ancient hymn, PANGE LINGUA; VOICE OF THE HOLY SPIRIT (TONGUES OF FIRE); a cantata for chorus and rock band, TRUTH IS FALLEN; a choral suite LENTEN TRIPTYCH and various other choral pieces based on sacred texts.

Dave Brubeck has also composed many secular pieces for chorus and orchestra, two ballet suites, music for two pianos and solo piano, ELEMENTALS for jazz band and symphony orchestra, and THEY ALL SANG YANKEE DOODLE, a symphonic poem which depicts the varied ethnic origins of a typical American town much like his native Concord, California.

Born in Concord in 1920, the youngest of three musical sons, Dave Brubeck intended to follow his father's career as a rancher and cowboy; but his mother, a piano teacher, insisted on a musical education. Several of Brubeck's piano suites, such as REMINISCENCES OF THE CATTLE COUNTRY and CENTENNIAL SUITE reflect that Western rural background. He entered the University of the Pacific, Stockton, California with the idea of becoming a veterinarian, but soon changed his major to music. Following his graduation in 1942, he served almost four years in the Army, returning after World War II to Mills College, Oakland, California to study composition with the great French composer, Darius Milhaud. It was Milhaud who persuaded the young Brubeck to seek a dual career in both jazz and composition. Early in his career Brubeck wrote primarily for his Quartet. Some of those pieces, such as THE DUKE, IN YOUR OWN SWEET WAY and BLUE RONDO A LA TURK, became jazz standards, recorded by many artists.

Dave Brubeck has received honorary degrees from the University of the Pacific, Fairfield University, Mills College, University of Bridgeport, Niagara University and Kalamazoo College. Although increasingly active as a composer, he remains a leading figure in the jazz mainstream, touring internationally with today's version of the Dave Brubeck Quartet, which includes Jack Six on acoustic bass, Bill Smith, also a composer and former Milhaud student on clarinet, and Randy Jones on drums.

Revised January 1993

LIST OF JAZZ AWARDS

- 1953 DOWNBEAT Dave Brubeck Combo 1st. place Jazz Critics poll
- 1953-55, 59, 62, 63 DOWNBEAT award Dave Brubeck 1st. Combo
- 1954, 55 DOWNBEAT Jazz Personality of the Year
Hollywood Walk of Fame
- 1962 BILLBOARD Favorite Instrumental group, voted by American disc jockeys
- 1963 MELODY MAKER-Jazz magazine from England. Top Combo
- 1963 "Time Out" first jazz record to sell a million copies
- 1965, 66 BILLBOARD 1st. Jazz group on College Campus, Record Artists popularity poll
- 1965 DOWNBEAT Dave Brubeck combo 1st. in Readers poll
- 1966 PLAYBOY All Time Jazz Hall of Fame
- 1966 PLAYBOY All Star Jazz Band
- 1966 PLAYBOY Dave Brubeck 1st. combo
- 1966, 67 PLAYBOY 1st. piano
- 1967 PLAYBOY Dave Brubeck Quartet, 1st. All stars and readers poll
- 1967 PLAYBOY Jazz Hall of Fame
- 1988 "Dave Brubeck's Greatest Hits" first jazz album to have a gold record in Austria

OTHER AWARDS

- 1964 Outstanding Alumnus Award from University of Pacific
- 1985 BMI Jazz Pioneer Award
- 1985 Place in Walk of Honor at the Concord Pavilion, Concord, CA
- 1985 Citation from National Federation of Music Clubs
- 1985 Connecticut Music Educators Award
- 1986 International Society of Performing Arts Administrators-Tiffany Award
- 1986 Compostela Humanitarian Award
- 1987 Connecticut Commission on the Arts Award
- 1988 American Eagle Award from the National Music Council
- 1989 First Pantheon Award from University of Pacific
- 1989 Officier de L'Order des Arts et Lettres, from France
- 1990 Gerard Manley Hopkins Award (Fairfield University)
- 1991 Distinguished Achievement Award from Simon's Rock
- 1992 Distinguished Citizen Award from Connecticut Bar Association

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Biographical Note, Dorothy DeLay

Dorothy DeLay began her distinguished career as a teacher at The Juilliard School in 1948. She has been described as the world's foremost teacher of the violin by publications as disparate as the New York Times, France's Le Monde de la Musique, and South Africa's Die Volksblad. Among her students are many celebrated performers such as Itzhak Perlman, Cho-Liang Lin, Anne Akiko Meyers, Nadia Salerno-Sonnenberg, Shlomo Mintz, Nigel Kennedy, Robert McDuffie, Sarah Chang, Mark Peskanov, Midori, Gil Shaham, and Kyoko Takezawa. Violinists of the Juilliard, Tokyo, Cleveland, American, Takacs, Mendelssohn, Blair, Fine Arts and Vermeer String Quartets have studied with her. She has taught the concertmasters of the Berlin Philharmonic, the Amsterdam Concertgebouw and many other major orchestras the world over. Her former students teach at a score of the outstanding conservatories in the United States and abroad.

Ms. DeLay has held master classes in Europe, Korea, Israel, Japan, the People's Republic of China and South Africa. At The Juilliard School she occupies the Starling Chair, and her summers are spent in teaching at the Aspen Music School. Among her many honors are the Artist Teacher Award of the American String Teachers Association, the King Solomon Award of the America-Israel Foundation, and honorary doctorates from Oberlin College, Columbia University, Michigan State University and the University of Colorado. She is a Fellow of the Royal College of Music in Great Britain.

Five of the seven violin soloists slated to appear with the New York Philharmonic during its 1994-95 season will be former or current students of Miss DeLay. That is a first in the history of any major orchestra, American or European. 4/94

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George Rupp
President

19 May 1994



Dorothy DeLay with Midori. (Charles Abbott. Courtesy of Aspen Music Festival.)

4

The Best Violin Teacher in the World

It was raining in New York City, and the thirteen-year-old Israeli boy who had spent the morning drinking ginger ale in the bar and the afternoon watching *Million Dollar Movie* in his dingy hotel room was in no mood to play the violin. He and his mother had just come from Tel Aviv to New York so that he could appear on something called *The Ed Sullivan Show*. She spoke no English. He had jet lag. He missed his friends, the sun, and his violin teacher. So when the blond lady in the black lamb coat walked in and said she was from the Juilliard School, he greeted her with a glare.

Dorothy DeLay had received a message to please audition the boy at his hotel, and when she saw him sitting at the foot of one of the twin beds, she saw why. Back in Kansas, where Miss DeLay was from, she had seen many children who had survived polio. His mother had said something in Hebrew, Miss DeLay had said something in English, the two women had bowed to one another, and the boy had taken out his violin. Then, paying no attention to what he was doing, he had ripped through the Mendelssohn Violin Concerto faster than Miss DeLay had ever heard it played before. He was in a terrible mood. He was also, Miss DeLay saw, an extraordinary violinist.

When he had finished, Miss DeLay smiled. Then she stood up and gestured and repeated, "I will do... I will do," a few times to convey to Itzhak Perlman's mother that she would do all she could to bring her son

to study at the Juilliard School. It was a pantomime that the violin teacher born in a small town called Medicine Lodge would be performing with increasing frequency over the following quarter of a century with Japanese mothers, Korean mothers, Italian, French, and Russian mothers, as her "class" of students grew to include the most promising violinists anywhere, all those hundreds of children and teenagers with the telltale crescent of discolored skin under the jaw whom millions of people would eventually hear. Itzhak Perlman was only the most famous name on the list of former DeLay students, which included nearly every successful young soloist on the concert circuit, the violinists of ten major string quartets (including the Juilliard, Tokyo, and Cleveland), young conductors such as Christian Badea and Michael Stern, concertmasters such as Jaap Van Zweden of the Amsterdam Concertgebouw, faculty members at Juilliard, Peabody, Eastman, Yale, and the New England Conservatory, and orchestra violinists and private violin teachers almost everywhere.

When our conversations began in 1986, Miss DeLay, sixty-nine years old and facing the prospect of hip surgery, was teaching five days a week at Juilliard, alternate Tuesdays at the New England Conservatory of Music in Boston and the University of Cincinnati (where she was Starling Professor of Violin, occupying a chair that had been endowed for a teacher "of the stature of Leopold Auer"), Sundays at Sarah Lawrence College, and all summer at the Aspen School and Music Festival in Colorado.

Most mornings, she began her day with a cup of coffee and the telephone. There were calls from students who had given concerts the previous night in Paris or Tel Aviv or Seoul ("Miss DeLay, last night I play in large hall, thirty-five hundred people. Two years ago, I receive eleven curtain calls. Last night, only nine. What I do wrong?") or from students who had arrived at Kennedy Airport for the first time and did not know how to get to the place they were supposed to go ("Miss DeLay, is here speaking winner Tokyo National Competition Japan. How I go Aspen?"). There were calls from the parents of her students ("We just wanted you to hear what they wrote about him in Germany. It went wonderfully!"). There were calls from managers who wanted to know whether it was all right to book a certain concerto or recital program for one of her students, from instrument dealers who had just the violin, from former students or their boyfriends or girlfriends who were passing through. After the telephone calls came the mail: Piled up on the kitchen table were letters, cables, newly printed records and audiocassettes—most

of those audition tapes from around the world that, some months, came in at the rate of two or three a day.

By noon, Miss DeLay was driving herself across the George Washington Bridge—it was about an hour's drive between her home in Rockland County and her studio at the Juilliard School in Manhattan—where she would spend the next eleven hours. She often taught from noon to midnight without a break, flying or driving herself back and forth from her various studios, and drawing not only students but their parents, friends, managers, publicists, teachers, and other musical artists into a web of relationships that involved far more than learning how to play the violin.

"What's the most significant thing about her? When you get right down to the nitty-gritty, it's that she believed in me," said Itzhak Perlman nearly thirty years after first meeting his teacher. "There was a time when my parents and Miss DeLay were the only people in the world who believed I could have a career. The fact that I was disabled—a lot of people looked at me with distorted vision. And she never did. She was able to see."

Teachers are not represented by managers and publicists like the students they turn out. Nor do they get reviewed. Their worth is measured by the way their students develop, how well they succeed, and, more subtly, how well they live their lives. It was fear of exactly that kind of responsibility that had led Dorothy DeLay to swear, as a teenager, that she herself would never teach and that kept her honest in a world dominated by authoritarian teachers, geriatric as well as adolescent prima donnas, and insistent stage parents. She moved in that world with a gentleness that her students recalled years after they stopped visiting her studio. Miss DeLay's father, who was a school superintendent, once told her, "Before you say anything censorious about anyone, ask yourself three questions: *Is it true? Is it kind? Is it necessary?* If the answer to any one of these is even a qualified no, you'd best be quiet." And she remembered it.

Miss DeLay, as her students call her, was born on March 31, 1917, into a family where teachers and clergymen dated back to before the American Revolution. Her maternal grandfather, William Osborn, had come to the small farming community of Medicine Lodge in southern Kansas when the only houses were log cabins and he was the richest man in town by virtue of owning a few more cows and acres than other people. His daughter, Cecile, grew up wanting to be a concert violinist, a "wild and

gorgeous dream," the genesis of which Miss DeLay would later lament never having discovered. That dream, however, was what Cecile DeLay instilled into the first of her three daughters. Dottie DeLay could read by the time she was three and play the violin at the age of four because her mother taught her. She played her first public concert—in a local church—at the age of five. Her mother said the world was hers for the taking, and Dottie, sailing through school in an environment where most families were not academically oriented, was easily the best in the class no matter the subject, even though she was always the youngest by three or four years.

"Insufferable" is the word Miss DeLay punctuated with a laugh to describe the child she was. "Comparing myself to others from the age of four. I always wanted to be the best. I think I got that from my mother, who always respected first-class achievement. I don't think babies are born with that. Babies are born wanting to conquer the universe, with a tremendous curiosity and desire to know, and great confidence that one can know anything one wants to—because they're not afraid. You only become afraid as you start to fail. I think the competitiveness comes later, when the parent says, 'Oh, you got a ninety-two. Did anyone do better?' I don't think there's such a thing as anyone growing up in this country without feeling competitive. You play hopscotch or jacks and you try to rack up a score. It's unrealistic for a child not to be competitive, but it's a matter of degree. The trouble comes when the competitiveness is so strong that it's crippling. If a person is self-confident enough to compare and then to learn from what someone else is doing, then he can produce the results he wants."

Miss DeLay began her senior year of high school at age fourteen, stayed home for one year at her parents' insistence, and then entered Oberlin College in 1933. Although the Depression had not devastated her family, she had to support herself and worked three jobs during her freshman year. She then transferred to Michigan State, in part because her parents urged her toward a broader education than a conservatory offered, in part to study with violinist Michael Press. In 1937, she was accepted as a graduate student at Juilliard and, with thirty dollars in her pocket, no family or friends in New York, and a determination that she would not be coming back to the middle west, she headed east.

Unlike many of the students she would later teach and for whom she would help to arrange luxurious living quarters and chore-free lives, Miss DeLay began life as a Juilliard student working as a live-in baby-sitter.

She had come to New York against her parents' wishes and later said that she would have done almost any kind of work to be able to stay there, that she sometimes thought if worse came to worst she would get a job as a chauffeur since she had been driving since she was eleven. Juilliard was, for her, the first place she had ever been where it was not a snap to establish herself as best. "I'll never forget my shock," she sometimes told her students, "when I walked into Juilliard the first time and realized there were other kids who played the violin." There were even people, she had to concede, who played as well as she did.

In the late 1930s, the Juilliard School was situated on Claremont Avenue just north of Columbia University, and its student body was far less international in character than it would become after the Second World War. There were few Europeans or Asians, and DeLay's impression was that most of the students were Jewish. Certainly most of the violinists were. Louis Persinger was the reigning violin teacher at the time, and his students Isaac Stern and Yehudi Menuhin, as well as virtuosi Jascha Heifetz, Joseph Szigeti, Nathan Milstein, Efrem Zimbalist, Mischa Elman, and Fritz Kreisler, were all Jewish. One woman, Erica Morini, was highly visible on the American concert scene; she, too, was Jewish, and Miss DeLay was often told that you had to be Jewish in order to really play the violin.

This information surprised but did not dissuade Miss DeLay. "She's closer to the nineteenth century than to the twentieth and she has that midwestern sense of the possible," her husband of forty-five years would explain to people struck by her attitude. "Everyone knows that if you sit down and do things properly in a reasonable amount of time, you'd be painting as well as Leonardo da Vinci! We had this conversation when we met and we're still having it. She has a tendency to ignore real obstacles. And if you ignore them, they sometimes cease to exist."

Ed Newhouse met Miss DeLay in 1940 aboard a Missouri-Pacific railroad train bound for New York. Miss DeLay was twenty-three, still at Juilliard, and had just completed a tour of South America with Leopold Stokowski's All-American Youth Orchestra. She had worked on a recording in Los Angeles, stopped off to visit her parents in Kansas, and was on her way back home. Newhouse, who was born in Hungary, was twenty-eight years old, a writer who had just published his first book of short stories. He boarded the train in St. Louis and, in a story he liked to tell, saw the back of her head. He strolled up to the water cooler to get a look at her face and stared so intently that she took her purse, which

had been sitting on the aisle side of her seat, and, very gently, moved it to the window side. Newhouse proposed in Harrisburg, Pennsylvania, and his wife-to-be, he liked to say, did not agree until Trenton, New Jersey. They were married six months later.

During her last year at Juilliard, Miss DeLay continued following up on Violinist Wanted ads of every description and signed up with a small management which began to arrange concert dates. A soloist's career had been her (and her mother's) goal since the time Dottie had given her first church concert, but, at graduation from Juilliard, it did not look as though she would have one. In her husband's view, the conditions that Miss DeLay expects and sometimes helps create for her students were unavailable to her. There was no way she could practice six hours a day and support herself, she did not have anyone to manage the daily concerns of food and laundry and bills for her, and she did not have a teacher who both believed in her and had the interest in planning her career in the way Miss DeLay does for each of her students.

Miss DeLay, on the other hand, said that the problems she faced were more psychological than material, and of her own making rather than outside in the world. "I was basically—how should I say?—not very skilled socially," she said, and former students recalled that she had often remarked on the same thing to them. "I found the process of dealing with people very difficult. I wanted to go onstage and wanted everyone to think that what I'd done was perfectly wonderful. And I wanted to feel that it was wonderful... and that never happened. I'd play a concert and everyone would come to the party afterward, and I'd sit there worrying about all the things I had done wrong. Everyone would be happy except me. Soon I started not answering my letters and sabotaging my dates. I'm sure I was not ready for the role of a concert artist. I did not like what I was doing. It wasn't fun. I was horribly self-critical. I think it was my competitive thing that was overly strong... maybe... I'm not sure what happened to me."

Together with her sister Nellis, a cellist who later played in the New York City Ballet Orchestra, Miss DeLay founded the Stuyvesant Trio (family myth had it that they were related to Peter Stuyvesant), and she also free-lanced around New York. But the bombing of Pearl Harbor soon changed that. Ed Newhouse volunteered for the military (he started out as a drill and gunnery instructor in the air force and wound up on the staff of General Henry H. "Hap" Arnold), and Miss DeLay became a camp follower, moving from New York to North Carolina to Virginia, during

which time she played a season with the National Symphony in Washington and had her first child, a son named Jeffrey. When Newhouse was demobilized and the family had settled in Rockland County, New York, Miss DeLay was pregnant once again and thinking about maybe applying to medical school. She was twenty-eight and home with her infant daughter when a friend called in the fall of 1946 and asked her if she would like to teach once a week for a few hours at the Henry Street Settlement School in Manhattan. From the first day, she later said, she was hooked.

"They played abominably," she recalled later: "Three eleven- and twelve-year-old little girls. Screech! But I had a lovely time. I got up at five o'clock in the morning to take the bus to New York. It took me almost three hours to get there, but I had never felt that way about work before. To watch someone become able to do something he couldn't do before—well, that is such a fabulous thing. People come in with ideas about themselves—I'm this kind of person, I can do this, I can never do that—and they're unhappy with their self-concept. If you find a way to bypass that kind of thinking, they find they're better than they thought they were. I've always felt we only use a small part of ourselves."

A few weeks later, another friend, Robert Hufstadter, then director of the precollege division at Juilliard, asked her to teach there. In 1947, another friend asked her to come out to Sarah Lawrence, and without quite knowing it, Miss DeLay had undergone a career change. The assumption one might make was that she had taken up a traditional woman's profession to accommodate her growing family, but that assumption would be wrong. Since the birth of their first child in 1943, the Newhouses had employed a full-time housekeeper, and, within a few months of embarking on her teaching career, Miss DeLay was working six days a week.

In 1946, the Juilliard School had engaged another violin teacher, Ivan Galamian, who soon became Miss DeLay's mentor. Galamian was fourteen years her elder. He had been born in Persia of Armenian parents, had studied violin in Moscow, and then had emigrated first to Paris, where he studied with Lucien Capet, and then, in his mid-forties, to New York, where he opened a private studio. In 1944, he had established a summer camp for string players called Meadowmount, in the Adirondack Mountains of upstate New York, where his students from Juilliard, the Curtis Institute, and elsewhere could continue their work under his supervision as well as that of cellist Leonard Rose, violinist Josef Gingold, and a staff

of assistants. In 1948, he asked Miss DeLay to join him there and to assist him at Juilliard.

Miss DeLay accepted with pleasure. Galamian had succeeded Louis Persinger at the Juilliard School as the preeminent teacher in the United States, and students from the world over were already beginning to make the conservatory the thoroughly international place it would become. Galamian was known as a severe taskmaster, a man who could say proudly of his summer school, "This is a concentration camp—this is where you learn to concentrate on the violin!" or, to Miss DeLay, "You are a *week woman*. You would *cry* if this happened!" But Miss DeLay would maintain until the end that she really liked him.

"One summer, I was watching Galamian work," she recalled, "and wondering why he was up in Meadowmount in an old house with the roof falling in, beating his brains out, when he could be in New York teaching and making a lot of money without moving from his apartment. So I asked him. He thought for a while—this was one of the things about him I liked—and he said, very simply, 'Because I would be proud of it.' And I thought: *Wow!* Just, *wow!*"

"He was very direct, able to speak directly about his own feelings and, you see, I don't think many people can do that. Most people have a big wall up. Galamian and his wife invited me for dinner every Monday night. I'd teach all day and then go to their apartment, where Galamian would talk and I would listen. He would talk about the kids and what kind of people they were and how their minds worked. What I saw—and many people would disagree with me, I'm sure—was a very shy man who respected good craftsmanship and respected solid work and was passing on this respect to the younger generation. I kept learning things from him. I took a few lessons from him and I didn't feel criticized. He had the capacity to make me feel comfortable, to bypass my self-critical thing."

"I learned all about how organizations work, because he was building an organization at Meadowmount, but I learned most of all how to take care of other people, how to figure out what it is they need. That's why teaching has been so wonderful for me. You see, if it's your own baby, you're so frightened, so afraid of not doing it right. If it's a child you see once a week, you think, 'Well, the responsibility rests on the parents' shoulders, but maybe I can help some.'"

The area in which Miss DeLay learned the most from Galamian, in her account, was not technique, for which the older teacher was famous, but psychology. They would discuss the progress, or lack of it, of students

they taught in common, what repertoire would be appropriate to assign, whether the student could do the work. Miss DeLay would teach the students up to a certain point and, when she felt they were ready, would send them on to Galamian, but very soon after this arrangement had begun both the students and Miss DeLay began to have problems with it.

"For Galamian, I would in some ways be better prepared because I was frightened of him, plain and simple," said Itzhak Perlman. "I'd be frightened of playing out of tune, frightened of forgetting something. It was all technical. Miss DeLay made you think about the music. It wasn't like following orders. You'd think about where the phrase was going: Where was the top? Where was the bottom? She would never come out and tell me I was playing out of tune. And we could have a good fight."

"They used to say about Galamian that he could teach an armchair how to play the fiddle," said violinist Isaac Stern, who knew both teachers for decades. "What Miss DeLay does is to give an enormously solid physical base to her students but also allows them to keep a measure of their individuality instead of stamping them. She has a sense of responsibility to young psyches and an ability to arouse in them a devotion which she returns tenfold. The result is that she's the most effective violin teacher in the world."

Miss DeLay, who had minored in psychology at Michigan State, was convinced that environment had more influence on a student's potential than heredity and wanted to prove it because, as she said, "You can't *do* anything about heredity." Galamian would more than likely say, "You can't do anything about this student." All his former students recalled his insistence on one system; one set of fingerings, one set of bowings regardless of their wishes or their physiques, or the size of their hands; her students recalled Miss DeLay's intelligence in analyzing problems and finding new, individualized ways of solving them. (Martha Potter, who studied with both teachers for years, claimed that Miss DeLay had committed Gray's *Anatomy* to memory so that when a physical problem arose for a student, she could identify the specific nerve or muscle responsible and remedy it.) Galamian believed that building a career necessitated winning competitions; Miss DeLay disliked competitions and encouraged her students to avoid them. Galamian insisted on maintaining formality and distance as a teacher, sometimes saying no more than three or four words during an hourlong lesson; Miss DeLay called all her students "sugarplum" and sometimes gave an hourlong lesson

without their once touching the violin, so that some of them recalled that what they had really received was psychotherapy. One of the unwitting students around whom these conflicts were played out as he grew into a mature artist was Itzhak Perlman.

Miss DeLay liked to end one lesson with a bridge to the next one, and as Perlman was leaving, she would often say, "Itzhak, I'd like you to think about this."

"I won't, Miss DeLay," he would often reply.

"No? Why not?"

"Because I don't want to."

It took a while for Miss DeLay to discover that her student understood "think about it" to mean "worry about it." She suspected that such misunderstanding between a teacher and a student was not confined to cases where the student's English was poor. "I realized a long time ago," she told interviewer Ellen Freilich in 1980, "that most of my confusions as a student came from a lack of communication between me and my teachers. They might just as well have been speaking in a language I didn't know at all. One teacher used to object, 'Oh, that doesn't sound right! Make it sound like heaven.' So I'd say to myself, 'He doesn't like what I did. I wonder what he wants me to do?' When I'd try something else, at random, he would say, 'No, that's even worse! Heavenly music! You don't understand. Make it sound heavenly!' So I'd make another attempt, but that didn't please him either. I'd go home very upset, sure that my teacher thought me stupid. It took me years to understand that he wasn't describing the music. He was describing his emotional reaction to it."

The extent to which she communicated with her students was one thing that irritated Galamian; another was the way she became involved in their personal affairs. During summers when she taught at Meadowmount, for example, both the Newhouses and the Perlman family lived in Westport, New York, a few miles away. Since Mrs. Perlman kept a kosher kitchen, she would run out of acceptable meat after a few days in the Adirondacks. Miss DeLay tried driving her across Lake Champlain by ferry to a kosher butcher in Burlington, Vermont, but the meat there was not very good. As a result, every two weeks, Miss DeLay, Mrs. Perlman, and Itzhak would make the approximately 500-mile round-trip to New York City. The three would talk and sing, and Perlman remembers the DeSoto as the car on which he learned to drive.

During the school year, Perlman saw few people during the week

besides his tutor and his mother. His father was still working in Israel at first and, at the time, most handicapped children were schooled at home. Perlman would arrive at Juilliard on Saturday mornings with his mother, who carried his books and violin. She waited for him to finish his lesson, then took him to theory class, to orchestra practice, and then home. When Miss DeLay was later asked what Perlman had most clearly needed as a young violinist, she would reply without hesitating: "Friends." She first arranged for a scholarship student at Juilliard to meet Perlman's taxi every Saturday so that he could come and go without his mother, and then helped him find a way of carrying his violin while grasping his crutches so that he could manage alone. Then, too, there was the story of the picnic that had become one of the standards DeLay students told others.

One of her students had told Miss DeLay that there was a group planning a picnic and asked whether she thought they should invite Perlman. She said yes, and the next time Perlman arrived for his lesson, his face was grim.

"Miss DeLay! Guess what horrible thing has happened!"

"What?"

"I have been invited to a picnic!"

"Really?"

"Miss DeLay, what is a picnic?"

Miss DeLay explained that a picnic was a kind of outdoor party during which participants ate and had a good time.

"Well," Perlman considered. "I said no."

"Why?" asked Miss DeLay.

"Tell me one reason why they want me."

Miss DeLay thought about it for a moment, as she almost always did when asked a serious question. Then she said, "Well, I'll tell you why I like to spend time with you. When I'm with you I'm happy. And it's because you tell such funny stories and it's fun, and I suppose that if the kids ask you to go to a picnic, that's why."

Perlman was silent. Then he said, "You think I should go."

Miss DeLay said, "Well, you might like it."

She was later told that Perlman had bought a stack of joke books, memorized them, and spent the picnic holding forth, keeping his audience in stitches and establishing an enduring reputation as a raconteur.

A second story that is part of the folklore is Perlman's marriage to another DeLay student, Toby Friedlander. She was twenty and Perlman

sixteen when things began to get serious: She would come to class and say, "I think I'm in love with him, don't you think so Miss DeLay?" And Miss DeLay would listen and say, "Well, maybe. Maybe."

"What do I do if I'm in love with him, Miss DeLay?"

"Well," Miss DeLay would say, and then pause to think. "If you're really in love with somebody, you have to try to give them the things they need."

"What do you think he needs, Miss DeLay?"

Miss DeLay and Toby Friedlander would spend much of her lesson time discussing what kinds of things Itzhak Perlman might need and, three years later, Miss DeLay was a guest at their wedding: "It's in my book a real love story," she would say after the couple had had their fifth child. "I adore traveling with them—to England, Scotland, Israel, France. I just love to watch them working as a family and remember back to when Itzhak was a little guy. The relationship I have with Itzhak has shifted: It's a friendship now. I will never forget the day when Eddie strained his back—I thought he was having a heart attack and I insisted on taking him to the hospital right away. The nearest one was Columbia-Presbyterian, where one of Toby's uncles had once worked, and I called her to ask who to ask for. She told me and we set out. Five minutes after we got there, Itzhak arrived and sat with me in the waiting room for three hours."

The intensity of Miss DeLay's involvement with her students was reciprocated, and many of the ones who studied with both her and Galamian began displaying a clear preference for Miss DeLay. Martha Potter, who regarded both teachers as surrogate parents, believed that Galamian simply could not comprehend that a woman as charming and feminine as Miss DeLay could also be smart and independent of him. Unlike the rest of his assistants, students would say, Miss DeLay always had her own ideas and her own style, and, after a while, it became clear that she should "assist" no one. Miss DeLay herself always told people that Galamian was a man "who listened with courtesy—so few musicians are able to do that!" but as the years passed, the two had less and less to discuss. She had been thirty when Galamian had asked her to become his assistant; at fifty-three, Miss DeLay finally decided to make the break and to spend the summer of 1971 teaching at the Aspen Music School instead of at Meadowmount.

When she called Galamian, who was then sixty-seven, to tell him of her

decision, he listened in silence for a while and then hung up the telephone. He had not said another word to her at the time of his death in 1981. Their rupture, former students said, was traumatic for everyone concerned and much talked about at Juilliard. Galamian went to see the president of the conservatory, Peter Mennin, demanded that Miss DeLay be dismissed, and threatened to see to it that she would have no students if she were not dismissed. Mennin saw no reason to dismiss Miss DeLay, and the two teachers continued to serve together on committees and juries for over ten years without speaking to one another. The break was so bitter that even sixteen years after the fact, Gordon Hardy, the director of the Aspen School and Festival who hired Miss DeLay and who was concurrently dean of students at Juilliard, was loath to explain in public what had happened. What was clear, as Isaac Stern later said irreverently, was that "the branch office had taken over," that Miss DeLay had come into her own and would soon become the first American-born-and-trained as well as the first preeminent woman violin teacher in the history of western music.

Thirteen-year-old Cho-Liang Lin was sitting in a master class in Sydney, Australia, when he first heard the name DeLay. Someone in the audience had asked master teacher Itzhak Perlman to describe *his* teachers and Perlman had imitated both.

"Galamian!" Perlman had announced. "Galamian distinguishes between three kinds of vibrato. Fast (Perlman demonstrated a fast *vibrato*), slow (Perlman demonstrated an identical *vibrato*), slower (Perlman again played the same *vibrato*).

"DeLay!" Perlman put down his violin, smiled at the assembled students, and said in a high, cheery voice, "Hi, sugarplum!"

The entire class of Australian students had burst out laughing, and the boy from Taiwan, who happened to be exactly the same age as Perlman had been when he had first met Miss DeLay and whose English was not much more advanced, was not sure if he understood. He had never before heard the word "sugarplum" and he had never heard of a great American teacher. Jascha Heifetz had studied with Leopold Auer in St. Petersburg. Fritz Kreisler had begun in Vienna and continued in Paris with Massart, the teacher of Wieniawski. Even Yehudi Menuhin, who was American, had studied with Louis Persinger, who had studied in Brussels with the Belgian virtuoso Eugene Ysaÿe. Lin had been sent from Taiwan to live in Sydney, alone at age eleven, for the sake of a virtuoso career. Locating



Cho-Liang Lin. (Bill King. Courtesy of CBS Records.)

a fine and influential teacher was no casual matter, and he was careful to make inquiries. His own teacher, Robert Pikler (a Hungarian who had studied with Bartók and Kodály), urged him to go to Juilliard and to study with Miss DeLay, but it was not until another Hungarian, Gyorgy Pauk, came through Sydney on a concert tour and recommended her that Lin made up his mind.

It took him two years to get to New York. There were financial problems, visa problems, the question of where the fifteen-year-old would live once he was at Juilliard. He had to play an audition before a committee—as all Juilliard students did—before he could be accepted, and he did not know which member of the committee was Miss DeLay. Finally, he had his first lesson, during which he waited—in vain—to be called that peculiar word he had heard in Australia.

"It wasn't until two or three lessons later when I showed up with an étude that she called me that," Cho-Liang Lin would recall eleven years later. "She was very businesslike actually. Being the cautious, long-range

planner that she is, Miss DeLay tried to solidify my technique first. She gave me exercises, studies, and hardly any repertoire—one Paganini caprice, one Mozart concerto. I thought I was going to get to the meaty stuff right away—Tchaikovsky, Sibelius. No. She wouldn't let me touch that stuff. Bow exercises. Scales. Basics. Every Saturday the same thing. I didn't do very well that first year."

Miss DeLay gave Lin an A—, which she had shrewdly figured would jolt her student into working harder. He had been living and attending school in Connecticut after being the equivalent of adopted by the Porter McKeevers, who were patrons of young students from Asia. He only came into New York on Saturdays, as did many Juilliard Prep students, and it was not until the following year, when he moved into the city and began spending time with other Juilliard violinists, that he began working in earnest.

Lin characterized himself as a highly observant listener who, according to Chinese custom, would, at the beginning of his studies with Miss DeLay, never disobey his teacher or dare to raise a question, and he was able to describe six years of study with her in a strikingly organized way. Miss DeLay, he said, had analyzed his playing during their first lesson and had placed strong emphasis on developing his bow arm—an emphasis that he thought came from the Galamian method. She told him he needed to enlarge his sound from the delicate English-influenced style that Australian violinists favored to one that could easily be heard "in the fiftieth and not the fifth row. More bow, more bow speed, more bow pressure." When his bow arm had become stronger, Miss DeLay began work on the left hand: "She developed the whole concept of intonation for me, emphasizing that I analyze each note in its context. That took much longer than learning the bowing. Many people, she thinks, have the ability to perceive an idea years before they're able to do it. It took me *months* to work on a certain note in a certain chord. It's not even so much what she teaches you—it's what she tells you to teach yourself. I had never had that kind of teaching before and some students have trouble accepting it. They can get away with just playing faster and faster—they say, 'Why study?' But I really trusted her and I went her way."

Cho-Liang Lin found it difficult in the extreme to follow her way on repertoire. Miss DeLay urged Paganini caprices and Bach on her student, who was wild to begin work on the big concerti. "I'd see Shlomo Mintz in the hall or Mark Kaplan. I'd ask what they were doing and they'd say, 'Oh, I just played Tchaikovsky with the Cleveland Orchestra last week,'

and I'd think: *The Paganini Caprice is not going to get me anywhere with those big orchestras*. But I wouldn't dare to complain to her. She would have to ask me before I'd give her a different opinion. She wanted a give-and-take, and I was only taking then."

Miss DeLay started Lin on a Mozart concerto ("There's a basic sequence to the repertoire you start kids on," said Miss DeLay. "It's like kids learning to read in school. You're not going to give a college textbook to someone in the fourth grade—they don't have the vocabulary. But you can adjust it"), although her usual sequence of concerti began with one or two of the many Vivaldi concerti and continued through the Bach Double Concerto, the two standard Haydn, the three standard Mozart, the Mendelssohn, the Bruch, the Lalo, two Vieuxtemps and Wieniawski, one Paganini, and one Saint-Saëns before a student could sink his or her teeth into the great romantic and modern works. But right after the Mozart, she asked Lin to choose his next piece himself.

"Everyone was playing Wieniawski or Glazounov or Bruch," Lin remembered. "I picked Saint-Saëns. She said it could be a very good audition piece and it was. It became my debut piece with Pittsburgh, won a Juilliard competition for me, got me my first engagements with St. Louis and Seattle. Conductors don't want Wieniawski because, musically, it's not really substantial. And they don't want to hear a fifteen-year-old kid play Brahms. So we did Saint-Saëns and then the Tchaikovsky."

Miss DeLay believes that the first study of a concerto can bring the student to a level good enough to play in a master class. A second study is required to bring it up to performing standards, and she encouraged allowing for some time between the two so that the student could become familiar with the composer's symphonic, chamber, and recital works as well. "I did a second study of the Tchaikovsky with her," said Lin. "That's when I first realized what a great musician she was. She analyzed the structure with me, broke it down into little bits, and then taught me how to bring it out, strictly by technical means. You often hear violinists say, 'It's got to be stronger here,' but they don't know how to make it stronger. Even some great violinists don't know *how* they're making a phrase vivid; they just do it. Miss DeLay's analysis translates the music into technical terms. We'd discuss an eight-bar phrase of the Tchaikovsky so minutely that I'd know how much bow to use on each note. Some violinists think that's too unmusical an approach. I don't."

Lin spent one month working on the Tchaikovsky Concerto, then learned the Vieuxtemps Fifth, and did a second study of the Mendelssohn.

He never worked with Miss DeLay on either the Brahms or Beethoven concerti while he was a student, but by the time he had graduated, they had managed to create a menu of offerings—enough concerti in the classical, romantic, and modern periods—that was extremely attractive to managers.

Miss DeLay did not encourage Lin to enter competitions. Although DeLay students in the 1970s began winning many of the major competitions for violin and she herself occasionally served on a judging panel, they had all heard her arguments against competitions: Almost all were political in one way or another; they would damage a violinist's morale if he or she lost; they might lead to a violinist's getting stuck on the competition circuit if he or she won; they might serve as a springboard to more concerts and more attention than the violinist was ready for. Instead, she urged Lin to study the history of art, to engage a private tutor in political science, and to develop his relationships with friends at Juilliard as well as with people he met as a result of his growing concert career. She had arranged for Sheldon Gold, the late head of International Creative Management's music division, to hear Lin, and by the time he was nineteen, she was coaching him on how to work well with a major management.

"I played in Louisville recently," Lin would later recall, "where the local orchestra manager had worked with ICM. He had a letter from Shelly Gold about me, framed, in his office. I was twenty at the time of the letter, a junior at Juilliard. Shelly had written him that I had my studies to pursue, my repertoire to develop, that he shouldn't book too many concerts for me. I think Miss DeLay had a lot to do with that letter. Then, right after I signed with my English manager, he called to ask her how she'd feel if I played Tchaikovsky with the Berlin Philharmonic under Muti. She said one day later, 'I just wanted you to know, sweetie, I turned down a date with the Berlin Philharmonic on your behalf.' I started laughing. First I couldn't believe that they wanted me; then I couldn't believe she had turned it down. Then I realized it would have been premature. It would only have been my third performance of it ever."

"She believes that you should never play your first performance of a concerto with a major symphony orchestra. *Never*. It's suicidal. I needed twenty or thirty more performances before playing with Berlin. On the same principle I later turned down a Brahms Double Concerto in the Hollywood Bowl with Erich Leinsdorf and Lynn Harrell. I had to have at least five warm-up dates and it was too short notice. It broke my heart."

but I don't regret it now. I learned never to take a concert for granted. We gambled once. When I was twenty, the L.A. Philharmonic came in with an offer of Beethoven in the Hollywood Bowl six months before the concert date. I'd never played the Beethoven in my life, but we managed three warm-up dates, the L.A. *Times* gave me a rave review, and I've since played thirteen concerts with the L.A. Philharmonic. But she said, "Don't do that too often."

Like most of her students, Lin continued playing for DeLay long after he had graduated from Juilliard, and, again like many of her students, he found that there were things he had learned that he only began to understand after his weekly classes were over. By 1986, at the age of twenty-six, Cho-Liang Lin was a major international artist. He had a recording contract with Columbia Records, had been interviewed by both the *New York Times* and *People* magazine, and was himself giving master classes at conservatories abroad.

"You know, it's very hard to teach!" he exclaimed one night after playing a Prelude concert at Tanglewood. "I teach a master class for two hours, I listen to four kids play—I'm exhausted! I've used up my brain power, my concentration. And she does this ten and twelve hours a day. It takes tremendous endurance. And she always has new ideas—she's always evolving. I don't really know how she does it."

If any DeLay student could be described as the polar opposite of Cho-Liang Lin, it would easily be Nadja Salerno-Sonnenberg. Born in Rome into a working-class family with an absentee father, eight-year-old Nadja was the reason that her maternal grandparents, her mother, and her brother moved to Cherry Hill, New Jersey, in 1969. Her mother supported the family by working in the Philadelphia public schools and Nadja was enrolled at the Curtis Institute—one of the youngest students that the school, which does not have a preparatory division, had ever accepted.

"I played for Galamian at his apartment," she said years later. "All I remember is how his cigarette ash grew as long as the cigarette itself. He would lift his arm and carefully move it over to the ashtray, over a beautiful Oriental rug—maybe to show off the strength of his bow arm. There's the Galamian Method: My little Oriental teacher said I had to hold the bow a certain way and that I had to learn things in a certain order. And for some violinists that worked perfectly. Not for me. I'd ask why. I got no answer. Then I started developing bad habits."

Salerno-Sonnenberg was fourteen and spending the summer playing the violin in France when conductor Philippe Entremont's manager, the late Eleanor Morrison, heard her and decided to take her to Miss DeLay. She accompanied the violinist and her mother to the Juilliard School, where Nadja sat clutching a violin case that was plastered with stickers of the Partridge Family, waiting for Miss DeLay to show up—one- or two-hour delays, she would discover while at Juilliard, were par for the course with her new teacher. She played part of the Bruch Violin Concerto, then Miss DeLay said, "Beautiful, sugarplum," and asked her to wait outside. Miss DeLay told her mother that she did not understand how Nadja had managed to get through the piece using the bowings she had and holding the violin in such a strange position, but she accepted the Italian girl as her student. Soon Nadja was moving in three worlds: Cherry Hill, where she lived and frequented the malls; Philadelphia, where she was one of two white girls in an inner-city school ("not the kind of school where you told anyone you had just won a violin competition"); and Juilliard, where she soon established herself as one of the more difficult students.

"I wasn't disciplined," she said, looking back at herself from a distance of twelve years. "I practiced what my mother made me practice. She knew when I was out of tune or rushing. When my grandmother wanted to know why she wasn't hearing me, I'd say, 'I'm practicing the rests.' I think discipline only comes when you want something badly. I came to Juilliard and I was stubborn. Basically, it's like I've been walking my whole life with the right shoe on my left foot and vice versa and Miss DeLay is telling me I've got to switch shoes and I don't want to because it's comfortable and, I mean, it's *hard* to switch positions. You can't just do it. It *hurts*. And I didn't do it. *I didn't do it.* 'Cause I figured: *Look, I got into Juilliard. I played my piece.* See—that's what I was like, like Rock Balboa. I'm doin' fine. Just, you know, teach me. That's all."

"And *she*—she looked at me and sized me up and said, *Okay, now we're going to have to show a lot of patience with this one*, I imagine, because for three years I went into the studio once a week and she'd say, 'Why don't you use this fingering?' and I'd say, 'Cause this one feels a lot better.' Never mind that I couldn't get the passage and it was horribly out of tune. *It felt better.* She could've said, 'If you don't come into this studio next week with the position I want, you're out—you're outta my class.' And I would've done it. Because I was threatened. And I was a kid. But I wouldn't have done it because I thought it was the best thing, and she knew this. So at the end of each lesson she'd go, 'You know, sugarplum, you'



Nadja Salerno-Sonnenberg: (M. J. Quay)

gotta change that position,' and I'd go, 'Uh-huh,' and next week I'd do the same thing. She'd teach me something else and then, at the end of the lesson, 'You know, sugarplum, you've gotta change that position....'

"Well. This went on for three years. Meanwhile I got to know the kids. I started listening to the other kids play. Every week there was a recital. I'd say: Jesus what a great bow arm that guy's got. Things they did that

I couldn't do. And it started slowly seeping in: *This is because they have the right position.* So. Gradually I was going into my lessons and changing. From then on our lessons were really good.

"I said to her when I was fourteen, 'I'm no ass-kisser—I never will be!' You see the kids going into her studio—especially the foreign ones—they're so polite. Outside, they're smoking cigarettes and talking about sex, and when they get in there, they're angelic. Well, I never changed. From the beginning, I was in trouble. I never passed a theory course at Juilliard. In college, I was having problems. I'd come in and say to Miss DeLay, 'I'm failing theory; I'm failing theory.' And she'd say, 'You've got to sit down and tell him you don't understand the concept as quickly as the other kids do.' And I'd say, 'Miss DeLay, that means I'm dumber than the other kids,' and she'd say, 'Well, you want to pass, don't you?' So I'd go in there and I'd talk to him and he'd say to me, 'You're not slow, you're very smart. You're just lazy, you don't want to learn.' And I'd get mad and I'd say to him, 'You know, your course is boring. Instead of just coming out and saying, *a* and *b* equals *c*, you've gotta go this roundabout way and confuse the shit out of me.' So he failed me. Of course he failed me. If I had done what Miss DeLay wanted, I would have gotten a tutor and passed the course. Two or three years later, after I dropped out, it sank in."

Five years into her work with Miss DeLay, Salerno-Sonnenberg began appearing for lessons without her violin. For seven months, she remembered waiting outside the studio and then going in just to talk. "It was a very hard time for me," she remembered. "Finally one day she said, 'If you don't come in next week with your violin and a piece prepared, you're out of my class and I'm kicking you out of Juilliard.' I laughed. She said, 'I'm not kidding.' And then she lifted herself up out of the couch with that little sound she makes and she walked away. That scared me. The next week I came in with the entire Prokofiev Violin Concerto. I started practicing. Thirteen hours a day. It was two months before the 1981 Naumburg Competition. My goal was to reach the finals, and I won."

Since then, Salerno-Sonnenberg has appeared as a soloist with the Philadelphia and Cleveland orchestras, with the Chicago Symphony, with a string of other major orchestras, and at all the major summer festivals. Instead of striding onto the concert stage like her hero Dave Winfield, she has learned how to walk like a concert artist, and she has also learned diplomacy. "I knew I had mastered it when I was working with a conductor who used to be a violinist. He was abominable to me," she recalled. "He didn't give me an

As to tone, he didn't introduce me to the orchestra. I was livid. I was contemplating hitting him, kicking him, or just walking off the stage, but somehow I got myself through the rehearsal.

"I had already decided in the first two minutes that I would never work with this man again, but I had to figure out a way of getting through the concert. So I thought of Miss DeLay. 'You want a career? Here's your goal. Here's what you have to do to get it. Step one, two, three.' The goal here was a successful concert. How was that going to happen? 'Be logical.' I called the conductor up—we were staying at the same hotel—and I invited him out to dinner. He talked about himself and his accomplishments for three and a half hours. I told him that since he was a violinist, I'd appreciate any comments he might have about my playing. I paid the bill. By the end of three days I was his favorite violinist; he's been calling me every season to get me to play with him again.

"She always said, 'Don't get into any trouble on the road.' Well, I was playing with a very important conductor, a wonderful conductor, with whom I wanted to play again. He came to my dressing room, I played through the piece, and immediately it was 'What are you doing after rehearsal?' I knew what was going on, but his wife was around. Luckily. Then the concert came. He invited me out to dinner afterward and his wife was not at the concert and I was in the first half. We spoke at intermission and I was very warm—because I knew there was nothing he could do at intermission. This guy's gotta go out and conduct a symphony! I called the airport. I changed my flight. And I was out of there before the symphony was over. Turns out I'm working with him again, that he liked my playing more than he liked my body—which is nice. I went back and I told it all to Miss DeLay. She said, 'You're so smart, sugarplum. Lucky there was a flight, huh?'"

Both Cho-Liang Lin and Nadja Salerno-Sonnenberg, like almost all DeLay students, had begun discussing their private lives with their teacher initially because an emotional problem had intruded upon their playing that could not be solved by technique. Any teacher, with several years' worth of weekly one-to-one meetings with a student behind him or her, might be expected to develop an interest in the student's extramusical life, but—as many DeLay students could testify—this was not true. Such a relationship required interest and time on the part of the teacher and trust on the part of the student, and it was central to the experience of Miss

DeLay's violinists. For Lin, whose mother had lived in Australia during his student years, the teacher had served as a surrogate mother. For Salerno-Sonnenberg, whose mother and grandmother were nearby, Miss DeLay was an alternate role model, a woman who like all great teachers had, over the years, amassed a body of knowledge about human behavior on which she could draw.

Miss DeLay had been fortunate: Her students had had few of the problems—burnout, nervous breakdown, drug problems, pregnancy—that occur in a population of highly driven children and adolescents. On the other hand, almost every student would eventually present her with some form of problem involving his or her parents, and all of them would fall in love.

The parents of the violinists Miss DeLay taught ranged from the "extraordinary" and "wonderful" to the "devastatingly destructive." Some were married, some divorced, but in every case, one of the parents (usually the mother) had made it her business (and sometimes her life) to supervise the development of a concert violinist. This decision could be appropriate and healthy, Miss DeLay would emphasize; but on the other end of the spectrum, there were parents who were "foolish" or worse, parents who misled themselves about their child's talent or disregarded their child entirely, focusing instead on their own failed ambitions. She recalled one small boy who arrived in her studio for an audition and, once he was alone with her, announced that despite everybody's expectations, he did not want to be there and that the audition was not "going to work." It did not, and Miss DeLay did not accept him. Less funny are the stories Juilliard students tell of the occasional DeLay student who was idolized by the younger violinists for a time and then "disappeared"—an ostensible casualty of one or one too many competitions, of too much parental pressure, of what Miss DeLay sometimes called "mismanagement" of his or her life.

"How does a parent make a child want to work hard?" she said recently. "Well, I think it's enthusiasm for the goal. I think it's sharing happiness with the parent over it. You know, little kids want to do everything to please you. Because they love you. And they want you to love them. Now, if you become a concert artist, people will *admire* you, sometimes emulate or envy you, but *love* you for it they don't. You don't get love that way and a lot of young performers don't understand that. They go onstage hoping for something they got from their mothers—or didn't get enough of from their mothers—and, very often, they're disappointed."

Romantic problems, on the whole, were much easier for Miss DeLay to handle. Her younger students seemed to be well informed of the marital status of the older ones, and of Miss DeLay's theories about what constituted an optimal spouse for a concert artist—judging from the remarks of one teenager who said he thought that a dual-high-powered-career-marriage was not a good bet and then cited violinist Pinchas Zukerman's divorce from flautist Eugenia Zukerman as an example.

Miss DeLay suggested to her male students that they look for a woman who could tolerate the strains that a concert career put on a relationship, a woman who was able to help them have the kind of life they envisaged for themselves. Her advice to her female students was, necessarily, more complicated, both because even in 1986 it was difficult to successfully market women violinists and because Miss DeLay herself had not resolved the conflicting demands on her time.

"I have the greatest respect for my daughter Alison, and Toby Perlman, and Vera Stern, who create happy families," she said one morning before embarking on another ten-hour workday. "And it makes me furious that it's not fashionable today to respect that. Women who stay at home say, 'I'm only a housewife.' Well, that's ridiculous! The really important things happen at home. If you're *really* gifted, you can be a good mother. That's at the center. Everything else is peripheral, and poor men don't even know how outside they are! In my next life I'm going to do what my daughter and Toby Perlman are doing!"

In this life, she would tell students like twenty-six-year-old Nadja Salerno-Sonnenberg that she had to have the right timing. "For me to get married and have a child right now would be stupid," her former student said in the living room of the new condominium she had just bought herself. "Though I might be ready for that kind of responsibility, I have to wait. Miss DeLay says you have to wait until you're more established so that you can take the time off to have kids and not have your career suffer for it. She says to me, 'Never mind falling in love, huge phone bills 'cause you're on the road, okay *that's* the one you marry! No. You marry someone older. Because if he's older he'll be more established in whatever he does.' *Very important.* Because anyone my own age I've gone out with has been completely intimidated by what I do. Mutual respect. Whatever he does for a living—she urges that he shouldn't be a musician—you should respect. He should be a good father. You have to take into consideration your life-style—you can't marry someone who wants to keep you at home all the time! Try not to

fall in love with a bully. Think. Be logical. And then you think how she married Eddie! She met him on a train!"

Miss DeLay, of course, believed that it was difficult but possible for a woman to have a virtuoso career and a husband and children. "What you need," she would say, "is time with the baby, time with your husband, time to plan for both, time to do your work, and money to pay for all the things you can't get done. Look at actresses who have had children—that's a good model. It's a question of how much energy you want to invest in your work and how much you want to invest in your kids. Most of the girls I teach want to play concerts but they also want a home and a family. For a woman to have to live a man's life is dreadful. It's *dreadful*. It's lonely.... So. It's got to be another style."

Miss DeLay's studio is a plain, carpeted room on fifth floor Juilliard's, whose large windows overlook Lincoln Center's plaza and the facades of Avery Fisher Hall, the Metropolitan Opera House, and the New York State Theater. It is decorated with a few prints of legendary violinists, a color photograph of a wheat field near Medicine Lodge, Kansas, and two souvenirs of Itzhak Perlman—an enlarged contact sheet of photographs, and a woodcut, dated 1962, that he had given Miss DeLay after starting art lessons at her suggestion.

"What makes this manager not good?" a student was asking Miss DeLay at five one afternoon during the first week of September 1986, as he leaned back on her couch.

"He's a crook," said Miss DeLay, who was sitting at the other end, without her usual pause for reflection.

"But beggars cannot be choosers. What can I do?"

"Nothing," said Miss DeLay. "Even a crook is better than nothing."

"Can you look over the bio I'm giving him? *You* wrote it; you can fix it."

Miss DeLay looked at his bio, despite the fact that an instrument dealer, about fifteen students with registration forms, and another three students with prepared lessons and their accompanists were waiting. Miss DeLay was slated to fly to Indianapolis the following day to judge a violin competition, she would be gone for two weeks, and a traffic jam was building up outside her door.

"What do you call five hundred Indian women without breasts?" interrupted her student, and she looked up from his bio. "The Indianapolis five hundred! Haha!"

Miss DeLay giggled. Although she would be having major hip surgery within the next few months and was using a cane, her face showed neither pain nor anxiety as the door to her studio opened and reopened, and yet another face peered around its edge to find out how late she was running. Instead she told a joke about a man who called home, talked to a strange man, ordered him to shoot his wife, and then realized he had the wrong number.

"I think a lot of people don't realize the moments when they are truly happy," she had said a few days before, "because they're so anxious about whether they're doing well, whether they're getting anywhere. They don't recognize and value the wonderful moments they have because the anxiety cuts across them." It was clear that Miss DeLay was having a wonderful time.

The student left and the instrument dealer came in. He and Miss DeLay had, earlier that afternoon, examined a violin that was thought to be a Stradivarius for Nadja Salerno-Sonnenberg; then Miss DeLay had seen a few students; now they were looking at another violin. Most of Miss DeLay's students did not own the violins they performed on. Some had friends of friends who bought an instrument for them; some had borrowed instruments; a few were lucky enough to have, in performing, so captivated a listener that she or he volunteered to pay for an instrument. Miss DeLay tried, she said, to teach her students about instruments in the same way she taught them about music. She asked them to read, to do research on the instrument in question, to try the instrument out in various halls and rooms, to call up instrument dealers themselves.

One of the major extramusical points Miss DeLay repeatedly made to her students was the importance of interpersonal relationships, starting in school with their classmates and continuing outside, in the world. She urged the teenagers who had started giving concerts with major orchestras not to flaunt their success in the halls of Juilliard, to keep low profiles, to avoid making enemies. She urged her graduates to keep index cards for each city in which they concertized, writing down the names of all the people whom they had met and noting those who had been particularly helpful to them—those people, she said, should receive thank-you notes and, if the artist had a recording contract, a copy of a new record.

The instrument dealer left and fourteen-year-old Midori and her mother Setsu Goto came in. Midori was, after Perlman, probably the best known of Miss DeLay's students just then because on July 28, 1986, a

front-page story about her had appeared in the *New York Times*. Two E strings in a row had broken on her violin two days earlier while she was performing at Tanglewood under the baton of Leonard Bernstein, triggering a rash of press coverage nationwide. Richard Dyer, music critic of the *Boston Globe*, wrote that she might be the "largest instrumental talent to emerge since the youthful Yo-Yo Ma," and even *Time* magazine gave her a column of space.

Miss DeLay found all this fuss about two broken E strings a bit "foolish." "Great, sweetie," Cho-Liang Lin recalled her saying after he had brought in a batch of excellent reviews. "Now let's get back to work." "She tried to get me to understand that critics are not the final word," he said, "and that I was the only judge of my own playing, and that I should never be satisfied with good reviews—I should look for new things. When I got *bad* reviews, she took them seriously in the sense that she always tried to figure out the critic's perspective. I would get very cross when I got bad reviews. She'd say, 'Before you get so mad, let's see if he had a point.' Maybe the review said it was bland, boring. She'd ask me, 'What were you doing? Was your bow stroke producing enough energy? Were you projecting enough to the hall? Maybe that's why he thought you were bland.' She would turn a bad review into something I could use."

Fourteen-year-old Midori bowed to Miss DeLay, then smiled as she turned to the pianist for an A. The phrase "slip of a girl" seemed invented to describe her, in the pink dress that hung on her eighty-pound frame and the shiny black patent leather shoes. Like so many DeLay students in their teens, she seemed less an adolescent than a child. Her mother, a violin teacher herself, leaned forward in her chair; Miss DeLay settled back on her couch with a smile; and Midori closed her eyes and began the Brahms Violin Sonata in G.

When Midori finished the Brahms, she opened her eyes. Miss DeLay and Midori's mother were silent; the last phrase still hung in the studio. Then Midori, shrugging a little, said, "I don't really like this. It doesn't have a very brilliant ending."

Her mother, who was used to her daughter's unorthodox and highly un-Oriental remarks, laughed. In Japan, she had taken Midori to the most highly respected teacher in the country and her daughter had said out loud, right there in front of him, "No, thank you." What Midori really liked about Miss DeLay, she would say later, was that "unless it's really strange, Miss DeLay lets me do what I want."

"That's true, it doesn't have a very brilliant ending," Miss DeLay said. Midori was slated to perform in Japan and needed to put together a recital program.

"How 'bout Franck?" said Midori.

Miss DeLay considered. "Something, Franck, intermission, something, *Carmen* Fantasy," she said. "We need something German in there to make it kosher. How about Mozart, Franck, intermission, something, *Carmen*?"

"I wanted to open with Bach," said Midori. "The one Pinky played with me."

At Aspen Miss DeLay had arranged for Midori to play for a master class given by Pinchas Zukerman; the violinist-conductor had wept and, subsequently, had invited Midori to record with him.

"You could do Bach," Miss DeLay agreed. "Bach, Franck, coffee and cigarettes, Mozart C major Rondo, Paganini, *Carmen*."

"She needs one more program," said Midori's mother.

"Well, do you think people will buy tickets twice?"

"Management said so," said Midori's mother.

"They said so?" asked Miss DeLay.

"I wanted to do Prokofiev or Bartók, but I don't know," volunteered Midori, and the sequence of possible combinations of pieces was examined all over again, with Miss DeLay keeping track of the keys in which the pieces were written, the period, the style, and the country, with maximal contrast in mind.

"I'll write it all down and management will choose," said Midori's mother.

Miss DeLay shook her head for the first time. "Don't let them choose. *You* choose."

It was nearly eight in the evening by then. Midori and her mother left the studio and another student came in. Some of the waiting students had gone off to get something to eat. A few were still clustered outside Miss DeLay's door. There were about 150 young violinists studying with Miss DeLay and her seven associates in 1986; she expected all of them to go on to professional careers, and I asked her if she ever worried about glutting the market.

"Of course I worry about the market," she replied, "but it seems to me that something needs to be done about the market—not the violinists. People *need* music, live music, and they need the events in their lives that concerts are. Going to a concert is quite a different thing from the

isolation of sitting at home watching TV. To get yourself out with your friends and have a really festive and wonderful evening! There are communities all over the United States like the place I came from where all people know about music is what they get on TV, and that's too bad...

"I'll tell you what I've been thinking: Concert managements are going to sell to communities where their artists get good fees. They have to—to support their artist and themselves. In Kansas, they'd sell to Kansas City, Wichita, and Topeka and that's it. Well, there are hundreds of towns across the state and many of them have small orchestras, college orchestras, high school orchestras like the one at the high school I went to, and if a person wanted to, he could make his way across the state playing with them. You wouldn't make a lot of money, but you could do it.

"There's got to be a way to organize that using the institutions that are already in place. You could use the YMCAs and YMHAs, for example—they're certainly found everywhere you go. I have an old friend who retired from teaching at the University of Kansas. He's in his eighties now and he started a concert series in Lawrence, in a community that didn't have a concert series before. I have some ideas of my own on that. If I had the time, if I could get going on it, I'd be really pleased."

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003a. letter	Address (Partial) (1 page)	01/14/1994	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
OA/Box Number: 8170

FOLDER TITLE:

BC [Bill Clinton]/Arts & Humanities 10/14/94 [2]

2012-1004-S
ms530

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
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- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
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PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
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[003a]

Supreme Court of the United States
Washington, D. C. 20543

CHAMBERS OF
JUSTICE HARRY A. BLACKMUN

January 14, 1994

The President
The White House
Washington, D.C. 20500-2000

Dear Mr. President:

It is my understanding that the Aspen Music Festival has nominated Dorothy DeLay to receive the National Medal of Arts. I write to advise you that I ardently support this nomination. Ms. DeLay, of course, is a teacher, not a performer. She, however, is probably the foremost teacher of violin in this country today. Among her students who has reached violin stardom is Robert McDuffie of Macon, Georgia, and New York. Mr. McDuffie's name has been submitted to you as a possible soloist at the White House for some State Dinner. He owes much, as many others do, to Ms. DeLay's teaching and artistry.

Sincerely,



bcc: ✓ Mr. Ara Guzelimian
c/o Aspen Music Festival
Box AA
Aspen, Colorado 81612

Mr. Robert McDuffie

P6/b(6)

Dear President Clinton,

My name is Sarah Chang. I am a thirteen year old violinist. I live in Philadelphia and attend Germantown Friends School. I also go to the Julliard School of Music where I study with Dorothy DeLay.

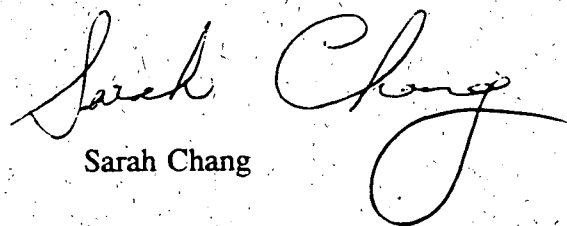
I just recently came back from performing with the Berlin Philharmonic. Miss DeLay came with me and the amount of support, advice, and confidence she gave me is immeasurable. To have her with me was like having a good luck charm, a solid figure I can always count on to be there for me. Without her, I don't know where I'd be.

I have been studying with Miss DeLay since I was six years old. You can imagine how excited I was to play for the famed Dorothy DeLay. I guess I was expecting a strict, in demand figure but Miss DeLay was so caring and nice I warmed up to her immediately. Miss DeLay is not only my teacher, but also my friend. It's no wonder why all of her students adore her so much. It's incredible how she cares for each and every one of them.

One thing Miss DeLay told me before a concert is, "Forget all the little things I told you. When you are on stage, just play your heart out."

I hope Miss DeLay receives this award. I mean, how many teachers are there in the world like her?

Cordially yours,


Sarah Chang

OREGON SYMPHONY

James DePreist, Music Director and Conductor

Norman Leyden, Associate Conductor

Don Roth, President

December 30, 1993

President William Clinton
The White House
Washington, D.C.

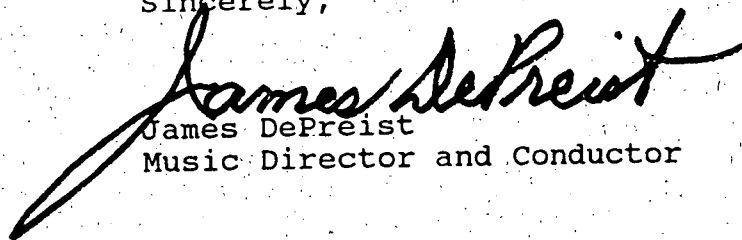
Dear President Clinton:

I would like to add my voice to the many, who have already written in support of the extraordinary teacher and force in American music, Dorothy DeLay.

I have had the pleasure during my career of working with many of Dorothy DeLay's "children." The great violinists Itzhak Perlman, Pinchas Zukerman, Nadja Salerno-Sonnenberg and Sarah Chang give an indication of the level of excellence achieved by this great teacher.

I hope you will give serious consideration to adding Dorothy DeLay to the list of Nation Medal of Arts recipients, who include my aunt Marian Anderson.

Sincerely,



James DePreist
Music Director and Conductor

THE UNIVERSITY OF MICHIGAN

SCHOOL OF MUSIC

ANN ARBOR, MICHIGAN 48109-2085

January 9, 1994

President Bill Clinton
The White House
Washington, D.C.

Dear President Clinton:

It is a privilege to have this opportunity to support the nomination of Dorothy DeLay for the 1994 National Medal of Arts.

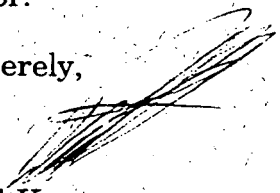
I was a student of Ms. DeLay's for nine years both at the Aspen Music School and the Juilliard School. Subsequently, I became Ms. DeLay's teaching assistant at the New England Conservatory and the Juilliard School. In these capacities I was able to observe the remarkable impact Ms. DeLay has had on generations of students.

Over the course of her long career, Ms. DeLay has worked with literally thousands of the most gifted and successful violinists in the world. Yet to consider her simply a great violin pedagogue is to diminish the fact that she is first and foremost a great teacher in the broadest sense of the word. An interviewer once suggested to Ms. DeLay that she had dedicated her life to teaching. "Not quite", she responded, "It is *learning* that fascinates me". This subtle distinction is perhaps how Ms. DeLay is able to respect the individuality of her students and custom design her teaching to the intellectual, psychological and emotional needs of each student.

Another of her gifts is the intuitive understanding and exploitation of what has been described as the "teachable moment", that wonderful instant when cognition is likely to occur. More than just recognizing that moment when it occurs, Ms. DeLay seems able to create it. With infinite patience she gently directs the groundwork for success. Yet when that success comes to pass, the method of direction is such that the victory always belongs to the student!

Certainly there are many artists on the American cultural scene deserving of recognition. Few, however, will influence the direction of their art form for generations, even centuries. I believe Dorothy DeLay as a teaching artist has and will have that kind of impact. I can think of no one more deserving of such a great honor.

Sincerely,



Paul Kantor
Associate Professor of Violin
Chair, Department of String Instruments

LEE LAMONT, PRESIDENT
DIRECT DIAL: (212) 556-6814

CABLE: ICMARTISTS
TELEX: 6790618
FAX: (212) 556-5677
ADDITIONAL TELEX: 125422
ADDITIONAL CABLE: INCREATIVE

January 4, 1994

President William J. Clinton
The White House
Washington, D.C.

Dear President Clinton:

I would like to add my voice to the many others in support of Ms. Dorothy Delay to receive the National Medal of Arts.

Ms. Delay's impact on musical life in the United States is without parallel. There are not many orchestras in America which do not contain a number of former Delay students in their string sections. Her former pupils additionally include such renowned solo artists as Itzhak Perlman, Pinchas Zukerman, Nadja Salerno-Sonnenberg, Shlomo Mintz, Cho-Liang Lin and Sarah Chang, to name but a few.

Her contribution to the arts in this country extends not only to the violinists she has taught, but to the music they play, and many American composers are equally benefited in that such renowned performers have played and championed their music.

Ms. Delay's educational impact is not only felt at the Juilliard School of Music in New York but in Cincinnati, Aspen and other schools in America as well as in Europe and the Far East.

In my thirty-six years in artists' management I have experienced the loving care she has extended in her work with her students and the close relationships she has established with the great conductors and orchestras of the world, and I can think of no other pedagogue in the arts more deserving of this great honor.

Sincerely,

Lee Lamont
President

LL/pt
0420K

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003b. letter	Address (Partial) (1 page)	01/05/1994	P6/b(6)

COLLECTION:

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First Lady's Office
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FOLDER TITLE:

BC [Bill Clinton]/Arts & Humanities 10/14/94 [2]

2012-1004-S
ms530

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

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[0036]

5 January 1994

President Bill Clinton
The White House
Washington DC

Dear President Clinton:

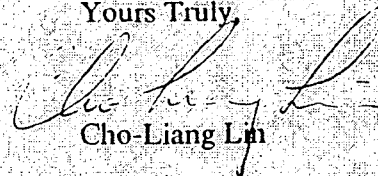
I want to tell you about the great violin teacher Dorothy DeLay.

In the realm of music there are forces which emerge once in a lifetime to reshape and to enhance the way music is performed. In the first twenty years of this century there was the great Russian violin school of Leopold Auer, who taught numerous great young talents who became legends. Many of them eventually settled in the United States, dazzled the audiences here and helped raise the musical quality in this country to an unprecedented high level. Today we are witness to the greatest evolution in violin playing since the heydays of Auer pupils such as Jascha Heifetz and Misha Elman.

Dorothy DeLay, the first truly great American violin pedagogue, is pushing the technical standard of violin playing to an even higher level. Miss DeLay can count her star pupils with more fingers than Leopold Auer could dream of. Her students, past and present, who attest to her accomplishments, perform on concert stages across the globe. They are not only super star soloists, but many are highly respected musicians in chamber ensembles and orchestras. Many are also passing on her doctrines to other students. There has never been such a flourish of outstanding violinists in America. It would be appropriate to say that Miss DeLay's pedagogical skill, her energy and devotion to her art and her students have been the major force in this flourish. I believe her success has had a direct impact on the cultural enrichment of this country.

It is my sincere hope that the accomplishments of this great lady of music will be recognized. The National Medal of Arts could not go to a more deserving person.

Yours Truly,



Cho-Liang Lin

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003c. letter	Address (Partial) (1 page)	01/06/1994	P6/b(6)

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BC [Bill Clinton]/Arts & Humanities 10/14/94 [2]

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ITZHAK PERLMAN

[003c]

January 6 1994

P6/b(6)

President Clinton
The White House
Washington, D.C.

Dear President Clinton,

It is with great pleasure that I write this letter of recommendation in support of Dorothy Delay's nomination for the National Medal of Arts. I can think of no other noted teacher of the arts more deserving of this award chartered to recognize "outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

Miss Delay's stature as a teacher and her contributions to violin playing in the United States and around the world are unparalleled. The results of her work are heard on the major concert stages, radio stations, in orchestras and in class rooms throughout this country. Quite simply, she is the dean of violin teachers - in a class by herself.

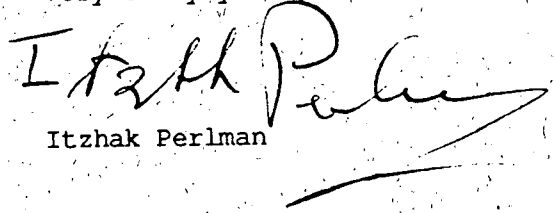
Miss Delay is more than a great professor, she is a truly superior person. Her abilities as a teacher are balanced by a genuine concern for her students. Far from being a ruthless pedagogue, she emanates sincerity and love as well as knowledge. She seeks more than the simple production of world class musicians, but world class people as well. For every Delay student who earns their living on the stage, there are 50 students who look back and treasure each minute of every lesson they were privileged to have with her. Miss Delay chose to teach violin, but as with every great pedagogue she could teach any subject with equal brilliance.

The National Medal of Arts has been awarded to some of the most notable figures in American Arts. However, the award has yet to be bestowed upon a noted teacher of the arts. 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. To award her the National

Medal of Arts would not only commend her wonderful achievements, but serve to recognize the importance of arts education throughout this country.

Miss Delay is an inspiration and truly deserving of this prestigious award.

Very truly yours,


Itzhak Perlman

GENE KELLY

BIOGRAPHY

It would be impossible to fully measure Gene Kelly's contribution to the world of entertainment, as it is continually growing through television, video and re-releases of his films, both here and abroad. It can arguably be said that every day, somewhere in the world, someone is seeing such MGM classics as "Singin' in the Rain" or "An American in Paris" for the first time and discovering the magic of Gene Kelly.

Renowned as a dancer, singer and actor, he has also enjoyed tremendous success behind the scenes as a director, choreographer and producer.

A native of Pittsburgh, Mr. Kelly began his long and illustrious career on the stage. Moving to New York, he established himself on Broadway in the role of the young hoofer in William Saroyan's "The Time of Your Life." In addition to roles in such Broadway musicals as "One For the Money," he also served as the dance director for "Best Foot Forward" and staged nightclub shows for showman Billy Rose.

Then, in 1940, Mr. Kelly starred in the Broadway musical "Pal Joey," and was spotted by the famed producer David O. Selznick who immediately signed him and brought him to Hollywood. However, it was not until 1942, on a loanout to MGM, that Mr. Kelly made his feature film debut opposite Judy Garland in "For Me and My Gal." Shortly thereafter, MGM bought out his contract.

In the decade-and-a-half that followed, Mr. Kelly came to embody the spirit of the American movie musical. His credits include starring roles in such musicals as "Thousands Cheer," "The Pirate" and "Summer Stock." In addition, he not only starred in, but choreographed such great MGM musicals as "Anchors Aweigh," for which he received an Academy Award nomination as Best Actor, "Take Me Out to the Ballgame," "On the Town," which he also co-directed, "Brigadoon" and "An American in Paris."

In 1951, "An American in Paris" went on to win eight Academy Awards, including Best Picture. That same year, Mr. Kelly was honored with 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."

A true vanguard, Mr. Kelly continually expanded the boundaries of his art. In 1945, he became the first to mix live action and animation in his famous dance number with Jerry of the "Tom and Jerry" cartoons in "Anchors Aweigh." He showcased his innovation to perfection, directing, choreographing and starring in the experimental film "Invitation to the Dance." Broken down into separate segments, the film told three stories entirely through dance, without any dialogue. The last, a modern ballet, featured a pas de deux with a live Gene Kelly partnered with an animated Arabian princess.

However, no other musical better captures the quintessential Gene Kelly than "Singin' in the Rain." Mr. Kelly co-directed, choreographed and starred in this classic 1952 film, which went on to become one of the most successful screen musicals of all time.

His extensive screen credits go on to include both musical and dramatic roles in such films as "The Black Hand," "Deep in My Heart," "Les Girls," "The Happy Road," which he also produced and directed, "Inherit the Wind" and "What a Way to Go."

Behind the scenes, Mr. Kelly directed Rogers and Hammerstein's "Flower Drum Song" on Broadway, and several feature films, including "Hello, Dolly!," "Gigot" and "A Guide for the Married Man." In 1960, he wrote and choreographed the ballet "Pas de Deux" to Gershwin's Piano Concerto in F. When it was presented by the Paris Opera Ballet, Mr. Kelly received 23 curtain calls.

Making his mark on the small screen, Mr. Kelly has made numerous television appearances, including his own highly-praised 1958 NBC special, "Dancing: A Man's

Game," which he directed, narrated and starred in; and CBS' 1967 presentation of "Jack and the Beanstalk," which he directed, choreographed, co-produced and starred in and for which he won an Emmy Award.

Throughout his career, Mr. Kelly has been recognized with myriad awards, citations and honorary degrees. In addition to those aforementioned, his many honors include: the Diploma of Merit from the Edinburgh Film Festival for "Invitation to the Dance"; the Hollywood Foreign Press Association Award for "The Happy Road"; the British Film Academy Award for "The Happy Road"; the Chevalier of the Legion of Honor from the French Government; a Doctor of Fine Arts Degree from the University of Pittsburgh; the Cecil B. DeMille Award from the Hollywood Foreign Press Association; and the Jean Renoir Humanities Award from the Los Angeles Film Teacher's Association. In 1982, Mr. Kelly was decorated at the Kennedy Center Honors ceremony for his outstanding lifelong contribution to the arts.

In 1994 MGM will release "That's Entertainment Part III" hosted by Gene Kelly.

Withdrawal/Redaction Marker

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[004]

STATISTICS

Real Name: Gene Kelly
 Birthplace: Pittsburgh, Pa.
 Birthday: August 23
 Height: 5'9"
 Weight: 165
 Hair: Black
 Eyes: Dark Brown

Education: Penn State University and
 University of Pittsburgh
 Married: Formerly—Betsy Blair, 1941
 Divorced - 1957
 Jeanne Coyne, 1960
 Deceased - 1973
 Children: Daughter, Kerry
 Son, Timothy
 Daughter, Bridget

P6/b(6)

AWARDS AND CITATIONS RECEIVED

- 1943 Citation from the Motion Picture Relief Fund for services contributed.
- 1945 Citation of appreciation from the Hollywood Canteen.
 Citation from the Philco Radio Hall of Fame on the occasion of being selected for it.
 Citation from the United States Treasury Department -
 "For distinguished services rendered in behalf of the War Finance Program."
 Received nomination for Best Actor Award for role in "Anchors Aweigh" by the Academy of Motion Picture Arts and Sciences.
- 1947 Citation from Harry S. Truman - "In recognition of patriotic and generous cooperation rendered to the President's Citizens Food Committee.
- 1950 Resolution of appreciation from the American Guild of Variety Artists for "efforts in behalf of their Welfare Fund."
- 1951 Received LOOK Magazine Film Achievement Award.
- 1952 Received an Honorary Award from the Academy of Motion Picture Arts and Sciences - "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."
- 1953 Received the PICTUREGOER Magazine Seal of Merit Award for "American in Paris."

continued.....

Gene Kelly

- 1956 Received a Diploma of Merit for "Invitation to the Dance" from the Tenth International Edinburgh Film Festival.
- 1957 Received the Hollywood Foreign Press Association Award for "The Happy Road" as "The picture contributing most to international understanding."
- Received Gold Medal from Parents' Magazine for "The Happy Road" as "The Movie of the Month for Family Audiences."
- Certificate of award from the Southern California Motion Picture Council, Inc., for "The Happy Road" as "A picture of outstanding merit."
- Received the British Film Academy Award for "The Happy Road" as "The Best Film illustrating one or more of the principles of the United Nations Charter."
- 1959 Received nomination for Best Choreography for Television by the National Academy of Television Arts and Sciences, for "Dancing: A Man's Game" (Omnibus-NBC-TV).
- Received DANCE magazine Award for "Dancing: A Man's Game."
- Juror at Cannes Film Festival.
- 1960 Presented a citation by the Paris Headquarters of the American Legion for "meritorious services and outstanding contribution toward Franco-American Relations."
- Named Chevalier of the Legion of Honor by the French Government for the sentiments that he has demonstrated and the attitude that he has taken toward France on so many occasions.
- Received the Silver Medal from the City of Paris on 29 April 1960 - Homage from the Municipal Council of Paris to Gene Kelly, "honoring him as a friend of the city."
- 1961 Received "Doctor of Fine Arts Degree" from the University of Pittsburgh.
- Appointed member of the Advisory Committee of the Arts by President John F. Kennedy.
- 1964 Locarno International Film Festival Award for Best Actor in "What A Way To Go."
- 1967 Emmy Award as producer, choreographer and actor in NBC-TV's "Jack and the Beanstalk" special.

continued....

Gene Kelly

- 1968 Hollywood Press Club Award for "Outstanding contribution to the American Movie Musical."
- 1969 Tribute in the Congressional Record to Gene Kelly by the Honorable Thomas M. Rees.
Film Daily Award to "Hello, Dolly!" - one of the ten best pictures.
- 1973 St. Genesian Award - St. Mary's College, Morago, California.
Penn State Thespians Award for "Distinguished Contributions to the Performing Arts."
- 1975 Fellow, University Libraries, Boston University
- 1976 La Salian Ambassadors Award, Christian Brothers
- 1977 Permanent Charities Committee
- 1978 Catholic Actor's Guild Tribute to Gene Kelly
- 1979 Cal-State University, Fullerton, California, subject of the first full credit class on an actor and his films ever to be held at a major university.
- 1980 "An Evening with Gene Kelly," the University of Southern California, Division of Cinema, and Delta Kappa Alpha Tribute spanning his career as dancer, choreographer, actor and director.
Honorary Associates of Art Degree in Dance, Santa Monica College, Dance/Physical Education Department.
British Film Institute Tribute, London, England
Diamond Circle of the City of Hope Tribute
- 1981 Hollywood Foreign Press Association Cecil B. DeMille Award for Outstanding Contribution to the Entertainment Field.
Los Angeles Film Teacher's Association - Jean Renoir Humanities Award
Pittsburgh Civic Light Opera Guild - Guest of Honor, "A Salute To American Musicals"
American Center for Students & Artists - Medaille de Vermeil Award of City of Paris
- 1982 The Center For The Partially Sighted - Vision Award
"Tribute to Judy Garland" - Academy of Motion Pictures Arts & Sciences - Special Guest.
The John F. Kennedy Center Life Achievement Award

Gene Kelly

- 1983 - San Francisco Ballet 50th Anniversary Gala - HOST
- 1985 - Life Achievement Award, American Film Institute
- 1987 - Named Commander of the Order of Arts and Letters by the French Government.
- 1988 - American Cinema Award for "Distinguished Achievement in Film."
 - Received the National Italian "Merit of Achievement Award," in Campione, Switzerland.
 - Presented with the "Presidential Award for Lifetime Achievement," at the annual Video Software Dealers Association convention in Las Vegas.
 - Screen Actors Guild 25th Annual SAG Achievement Award.
- 1989 - Society of the Friendly Sons of St. Patrick - Lifetime Achievement Award.
 - American Society of Composers and Publishers (ASCAP), Pied Piper Award, for "contributions as a consummate dancer, singer, choreographer, actor and director."
 - Member of Phi Kappa Fraternity since 1930.

LECTURES - ("An Evening with Gene Kelly"):

Has lectured on the dance at:

- The University of Southern California,
- University of California, Los Angeles
- The London Ballet Circle
- San Francisco Museum of Art
- Pepperdine College

- 1986 - Caesar's Palace, Atlantic City, New Jersey.
- 1987 - Sunrise Theatre, Fort Lauderdale, Florida.
 - Ruth Eckerd Theatre, Clearwater, Florida.
 - Van Wezel Theatre, Sarasota, Florida.
- 1989 - El Camino College, Torrance, California.
 - Barbara B. Mann Theatre, Fort Meyers, Florida.

Received Boxoffice Blue Ribbon Awards for:

- TAKE ME TO THE BALLGAME
- THE THREE MUSKETEERS
- AN AMERICAN IN PARIS
- BRIGADOON
- LES GIRLS

STAR TURNS

GOTTA DANCE!

Gene Kelly, who is now eighty-one, became all things to the movie musical in its last great era, but he's best remembered as the guy who danced alone.

BY JOHN UPDIKE

HE had plenty of ginger but no Ginger: although he danced affectingly with Leslie Caron, amusingly with Debbie Reynolds, snappily with Judy Garland, bouncily with Rita Hayworth, broodily with Vera-Allen, and respectfully with statuesque, stony-faced Cyd Charisse, we think of Gene Kelly as a guy in loafers and a tight T-shirt tap-dancing up a storm all by his lonesome. His torso and his profile were beautiful, and he had a touching little scar on the left side of his mouth, and the musical comedies in which he starred never failed to deliver his dream girl into his embrace; yet somehow his image left no space around it into which a moviegoing housewife could project herself. Even boneless, balding, big-eared Bing Crosby was more of a heartthrob. In the masculine romp of "On the Town"—for this viewer the very best of all Kelly's musicals—Frank Sinatra is cast as a sex-shy nerd; yet in this secondary and comic role he manifests that mysterious tug, that shadowy depth of contradictory possibilities, which Kelly rarely offers amid the outpouring of his glittering, genial gifts.

In contrast—in the inevitable contrast—millions of moviegoing housewives imagined themselves dancing with Fred Astaire. The two dancers, though similar in the intelligence and ardor of their dedication to their art, were differently conditioned. Astaire began his career on the vaudeville stage as his sister Adele's dance partner, and it is as a consummate ballroom dancer, weightlessly swirling his partner through a polished and heavenly space, that he lives in our pantheon. Kelly, thirteen years younger, came too late for the ballroom tradition. As related in "The Films of Gene Kelly," by Tony Thomas, Kelly's first stage partner was his brother Fred, and he trained his body on high-school athletics in his na-

tive Pittsburgh; in the 1958 television documentary "Dancing—A Man's Game," Kelly said, "I played ice hockey as a boy and some of my steps come right out of that game—wide open and close to the ground." His Canadian-born father flooded their back yard and gave him hockey lessons; his mother loved the theatre and saw to it that he and his two brothers attended dancing school. At fifteen, Eugene Curran Kelly was working out with a semi-pro ice-hockey team; while attending Penn State, he was a gymnastics instructor for the Y.M.C.A. After college, he founded a dancing school with his mother, and then went to Chicago to take ballet lessons from Berenice Holmes. He came to New York in 1937, at the age of twenty-four, and got his first break as the dancing character in William Saroyan's "The Time of Your Life," in 1939; his big break came as the star of "Pal Joey" (1940), a musical based upon his fellow-Irishman John O'Hara's epistolary sketches of a night-club singer, heel, and loner.

Hollywood welcomed him in 1942. His dancing was more athletic and balletic than Astaire's—one cannot imagine Astaire doing the dizzying number on a high building framework that Kelly performs in "Living in a Big Way" (1947), the aerial acrobatics of "The Pirate" (1948), the swooping roller-skate tap dance of "It's Always Fair Weather" (1955), or the crablike sidewise scuffle on hands and feet that Kelly agilely lowers himself to in several films—and his screen persona was less partnerable. Some of his most memorable numbers, such as the duet with his own reflection in "Cover Girl" (1944), come in the lonely trough between love at first sight and eventual reunion with the heroine. In another technical tour de force, "Anchors Aweigh" (1945) had him dancing with animated cartoons, as did the

"Sinbad the Sailor" episode of "Invitation to the Dance" (1956). In the latter sequence, as in many live numbers throughout his films, Kelly—the third of five children, and the middle son—is in the middle of three dancing men. Male partners seem to free him up to be his most cheerfully spectacular and inventive self, among them a creditably dancing Sinatra in their two sailor musicals; Donald O'Connor in "Singin' in the Rain" (1952), beginning with the marvellous throwaway vaudeville bits in the opening flashback; Michael Kidd and Dan Dailey in the celebrated trash-can-lid dance from "It's Always Fair Weather"; and Astaire himself in the introductory segments of "That's Entertainment Part II" (1976). Astaire was seventy-seven years old, yet noticeably the looser of the two—especially in his arm movements—as he and Kelly perform some charmingly low-key dance patter.

Of course, Kelly can glide through the steps with a woman, and can execute a tap routine in perfect synchronization beside her, but up close he lacks a certain ineffable touch. In his first Hollywood film, "For Me and My Gal" (1942), there is an incidental moment in which George Murphy, in the role of the ousted suitor, does a brief turn with Judy Garland; this is revelatory in its courtly ease of motion we see, through a chink of the main romantic plot, just how a woman should be danced with—with a feathery lightness and a feather-stiff spine.

Yet it is in "For Me and My Gal" that we are most fully persuaded that the Kelly character is loved by the heroine. Garland, only twenty in 1942 but a vaudeville trouser since the age of four and for six years a Hollywood presence, had wanted Kelly for the part, instead of Murphy, who had originally been cast as the guy who gets the gal. She tutored Kelly acting for the camera. "It was Judy who





"First, I'd like to thank the Academy."

pulled me through," Kelly later said. "She was very kind and helpful, and more helpful than she even realized because I watched her to find out what I had to do." An intensity of attention does burn through when they gaze each into the other's shining black eyes or crisply tap-dance side by side. Kelly, fresh from his brash Broadway role, is still swaggering, and his reedy intonation suggests a gentler younger brother of James Cagney's sassy, defiant George M. Cohan. Kelly and Garland both have a slightly troubled, orphaned air, which lends believability when the film—with the hero's decision to beat the First World War draft by mangling his own hand on a trunk lid—takes a film-noirish turn, and which sees them through the musical's timely metamorphosis into a rousing war movie, complete with dead Germans and smoky battlefields. It is Garland's nervous energy, clarion voice, and still girl-ish looks that carry the picture; confronted with so volatile and compelling an expressiveness, Kelly's relatively immobile face yields traces of a sulky city waif, with something of Bogart's or John Garfield's bruised appeal. He was subsequently cast, in the freewheeling manner of studio-run Hollywood, in a number of non-singing roles—in one film, "Christmas Holiday" (1944), as the would-be killer of Deanna Durbin. He dies in her arms, begging forgiveness.

The chemistry between him and Garland had faded when they were paired again, in 1948, in "The Pirate." This fanciful action farce, situated on a level of unreality that might be called arty, is Kelly's movie, though the rights to the stage play had been purchased by M-G-M's Arthur Freed as a vehicle for Garland, to be directed by her then husband, Vincente Minnelli. Garland has aged beyond her years, and the zany plot has her and Kelly mostly at odds; at one point, she unloads nearly all the breakable furniture of a colonial palace in his direction, in one of filmdom's great exhibitions of throwing by a left-handed female. Kelly's personality is so encased in his flamboyant parody of John Barrymore and Douglas Fairbanks as to be impenetrable, and the concluding number, "Be a Clown," appears to have jumped in from some other musical. Garland sings her best number supposedly in a hypnotic trance, and her whole performance seems a bit dazed—gamely she makes her moves and hits her marks without really getting what is going on. Kelly's most with-it partners are a pair of black dancers, the Nicholas Brothers, whom he insisted on including in spite of warnings that even such mild miscegenation would cost the film some Southern bookings.

Their third pairing, in "Summer Stock" (1950), revives the chemistry,

but with the current reversed. Kelly, as a dance-happy city slicker, is in top form; Garland, who would not work for M-G-M again, looks overweight and considerably older than Kelly. Her addictions and inner travail were on their way to cutting short her precocious career; it is his physical electricity, along with the droll byplay of Gloria De Haven and Eddie Bracken, that lifts this lame bucolic romance halfway off the ground.

NO one in the postwar era worked harder to expand the movie musical's boundaries than Kelly. Making his debut as a co-director with "On the Town" (1950), he persuaded the management of M-G-M, which in those days hated to leave its Culver City soundstages, to let him shoot on location in New York; in three hurried days, he and a crew captured all the various shots of New York scenery that, sprinkled among the soundstage footage, give the film an unprecedented spaciousness. Brought in on a forty-six-day schedule, on a budget of merely a million and a half dollars, and bearing little relation to the stage musical of the same name, "On the Town" has remained a proud favorite of Kelly's; he has said, "After 'On the Town,' musicals opened up." Viewing it on video, I found myself continually smiling; there is almost nothing stale about it, and nothing painful, such as the overblown ballet in "An American in Paris" (1951) or the grating voice that Jean Hagen was obliged to put on in "Singin' in the Rain." The opening shots of the surreal Manhattan skyline at dawn, the unprefaced arrival of song in the voice of the sleepy dockworker, and the perennial theatricality of sailor suits instantly transport the action to a realm of buoyant make-believe where singing and dancing are the norm. Besides the Statue of Liberty and Rockefeller Center, "On the Town" has the terrific tapping of Ann Miller and some postmodern dialogue: Betty Garrett, as the amorous taxi-driver Brunhilde Esterhazy, says to Sinatra, "I like your face. It's open, you know what I mean? Nothing in it. The kind of a face I could fall into. Kiss me." Alice Pearce, in the now unthinkable role of a laughably ugly girl, says after a brief date with Kelly, "At last I have something to write in my diary. I've been using it for laundry lists." Not quite Congreve or Shaw,

but flip, sharp, and sweet. "On the Town" is that happy occasion, an ambitious film not spoiled by any sign of ambitiousness. A year later, Kelly, as star and choreographer, presented an overtly ambitious display of what dance meant to him and could mean to the movies—"An American in Paris." His love of France gives warmth to a number of episodes, and rather paternally enfold the gamine heroine he chose for his leading lady, the eighteen-year-old ballet dancer Leslie Caron. But Oscar Levant is a dour presence, there isn't enough for the French performer Georges Guétary to do, and Kelly's artist hero's murky dubious affair with Nina Foch's rich patroness strikes an off-note that doesn't go away. The climactic ballet, to the music of Gershwin's "American in Paris," now appears, with its French-painter sets and eclectic busyness, pretty heavy kitsch, while the dancing episodes of the corny thirties farces of Rogers and Astaire feel ever more precious and pure.

THAT ineluctable invidious comparison dogs Kelly's renown. In the years when Hollywood musicals were a popular genre being churned out in abundance, Kelly's ebullient performing prowess and venturesome spirit put him at the head of the pack; now he tends to be remembered as the Astaire-not, a chesty hooper with a slant smile who danced the Hollywood musical into its coffin. Astaire's thirties movies played to a giant captive audience, an America struck in the Depression, with little else but the radio to amuse it. Kelly's postwar movies were competing with a rising television that was keeping more and more of the adult middle class at home. The furious energy of "Singin' in the Rain" has something desperate about it; it is, like Cinerama and the fifties Biblical epics, trying to shout out and outdazzle the little home screen. O'Connor's frantic gymnastics to "Make 'Em Laugh" and Kelly's delirious splashing in the famous title number have an attention-getting excessiveness; the most relaxed and old-fashioned number—the peppy furniture-hopping of O'Connor, Kelly, and Debbie Reynolds to "Good Mornin'"—is the most pleasing. (One wonders how much American furniture was broken by adolescents trying to emulate the smoothly controlled sofa-topple that the three dancers ride to-

ward the camera.) Even the film's nostalgic topic, the critical moment when sound came to the motion pictures, has a pleading undercurrent—*Love us, the movies are saving, like you used to!* But no brilliance of performance, no breadth of screen, no new suavity of color (the early-fifties movies all look blue, with everybody wearing powder-blue suits and even blue fedoras) could bring the crowds back. John Springer, in his 1966 history of the Hollywood musicals, "All Talking! All Singing! All Dancing!", names "Singin' in the Rain" "the best movie musical ever made" and yet writes:

By the mid-Fifties, the "Golden Era" of movie musicals indeed seemed over. Many of the brightest originals... were making disappointing showings at the box office. As the world market became an ever more important factor in final box office grosses, it became evident that in many foreign countries musicals were not being shown at all. Or occasionally they would be shown with song numbers neatly snipped out.

There was something artificial about the movie musical which audiences came to resist—even to the point of wanting the songs snipped out! It has almost always been a tense and potentially awkward moment when the background music swells and the hero or heroine takes a breath to project a melody into his or her significant other's face. But we put up with it for decades, pleasurably, as a rendering, on film, of stage magic. Song and dance go back to the very beginnings of theatrical performance. The Greek tragedies were partly chanted; Shakespeare thinks nothing of interjecting a song. By assembling in a theatre, we license the performers to do whatever they can to entertain us: sing, dance, juggle, cavort. The live presence of performers makes theatre a social event, in which the gala dress of the audience echoes the costumes onstage. But the cinema, once past the primitive phase when a stationary camera filmed a stage action, complete with proscenium arch and footlights, became more interior—a kind of seen novel, consumed in a private darkness and ever more skillfully imitating, with its camerawork, the shifts of consciousness. As the movie audiences forgot the live performances of vaudeville, travelling opera companies, and small-town theatricals, and the upright piano lost its pride of place in the American home, the conventions of musical comedy seemed ever more incongruous. These conventions

were always somewhat incongruous; the majority of musicals concerned show business, whose professionals would naturally demonstrate singing and dancing skills and might plausibly use them to enact their private lives. But actors and actresses make up a tiny fraction of humanity, and backstage is a narrow world. It wore thin. Real people don't sing and dance, and it is a rare musical—"On the Town," "Oklahoma!" "West Side Story"—that convinces us they do.

Also, noting the particular foreign resistance to Hollywood musicals, one might speculate that there was something specifically American about these films—a brassy optimism and a galvanizing work ethic. From the muscularity of the performers to the dizzily wheeling multitudes of choral dancers and swimmers, the atmosphere is cheerfully industrial. The style of the images may be insouciant—Look, Ma, I'm tap-dancing!—but their message is power, American power, the power released from Everyman by the emancipations of democracy. In this factory of American self-celebration, Kelly, who rose from the assembly line to the managerial level of choreographer and director, was ideally electric yet chaste. The musicals were about sex, but sex puritanically streamlined. They demonstrated to their public how to make love in the old sense of the phrase, as when William Dean Howells writes, in "Venetian Life," of an "idle maiden" who "balanced herself half over the balcony-rail in perusal of the people under her, and I suspect made love at that distance, and in that constrained position, to some one in the crowd." Making love is finding the way to the fadeout kiss, not what comes after it. To the question "How can I get a guy/girl?" the Hollywood musicals answered, "Dance with/sing to him/her." Again and again, after their spoken spats, they musically melt, Rogers and Astaire, Howard Keel and Kathryn Grayson, Kelly and whoever, into each other's arms. Around 1955, they begin to melt away. The profitable movie musicals to follow will tend to feature Elvis Presley. The tune changed—rock and roll (its very name gutsy and lewd) made the elaborate sublimations of the musical comedy seem arcane, if not silly. Another language had become academic. Few spoke the language when it was a live one with more fluency than Gene Kelly, and none more thrillingly embodied American élan. ♦

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*I sing
of the beauty of Athens
without its slaves.
Of a world free
of kings and queens
and other remnants
of an arbitrary past
Of earth
with no
sharp north
or deep south
without blind curtains
or iron walls
of the end
of warlords and armories
and prisons of hate and fear
I sing of a world, reshaped.*

Niyi Osundare
Nigeria

HARRY: "Day-O!"
ANSWER: "Day-O!"

Wherever Harry Belafonte goes it's the same: he sings two notes in that dusky voice of his and a world-wide congregation instantly responds by echoing him. The singer and the song are as known and beloved in the most remote regions and backroads as they are in the entertainment capitals of the world.

"Daylight come and me wan' go home."

Harry is at home everywhere: in the concert halls and the halls of the United Nations—on the cobblestones of Cuba and the boulevards of Paris—in the far-off deserts of Africa and the neon desert of Nevada.

It's a remarkable career. Born in Harlem in New York City, son of Harold George and Melvine Love Belafonte, he spent five early formative years in his mother's native Jamaica—five years that left an indelible mark on him as an artist. His first album, "Calypso," began this country's love affair with the distinctive sounds and rhythms of the Caribbean. The album was an international success, the first in history to sell over one million copies—the first of many distinguished recordings. Harry's growth as an artist has been continuous, perhaps never as evident as in his latest album, "Belafonte '89."

"Daylight come and me wan' go home."

He is as much at home on the stage (a Tony award-winning performance in "John Murray Anderson's Almanac," "Three for Tonight") as he is in front of the television camera (the Emmy award-winning "Tonight with Belafonte," "An Evening with Julie Andrews and Belafonte," "Harry and Lena") and the movie camera ("Island in the Sun," "Odds Against Tomorrow," "Buck and the Preacher").

The fabric of his life is woven with many different threads. The thread of the artist is knitted with that of the activist, the ambassador, the advocate. His penetrating conscience and deep commitment to freedom movements all over the world inform his

art, as his art illuminates and empowers, helping us to see what is most desperate, most unjust—but also what is cause for hope, even rejoicing. Through his art, Harry Belafonte has enabled the white world to understand the black experience (through his eyes and the black world to see how far they've come and how far they still need to go).

He walked at the side of Martin Luther King, Jr. throughout the struggles of the Civil Rights Movement and, as Chairman of the Martin Luther King, Jr. Memorial Fund, is continuing Dr. King's commitment to non-violence in a world growing more and more violent. It was Harry Belafonte, always responsibly integrating art and activism, who set the wheels in motion that led to "We Are The World" and the creation of USA for Africa. This was the model for a benefit for hungry Americans, Hands Across America, in which Harry was deeply involved.

His fame rests on so many things. He was the first member of the entertainment industry to be named by the late President John Kennedy as cultural advisor to the Peace Corps. He led a tour of The Children of War, bringing together children from war-torn nations to speak to audiences around the world of the realities of growing up in constant violence and oppression. His commitment to children resulted in his being appointed UNICEF's Good Will Ambassador, the second American ever to hold the title. At the request of Governor Mario Cuomo, he serves as Chairman of the New York State Martin Luther King, Jr. Commission, overseeing the continuation of Dr. King's work for non-violent social change.

He is passionately dedicated to hastening the end of apartheid, a free South Africa and a free Nelson Mandela. Again, the nexus of artist and activist resulted in the recent album: "Paradise in Guzakulu," which is filled with the haunting poetry and songs of South Africa.

The awards, the medals, the honorary degrees all testify to a consummate artist and a lifetime devoted to a continuing global fight for civil rights, human rights, justice and peace. No matter where it takes him, no matter what the controversy, his personal compass leads him where his conscience dictates. His wife, Julie, is always right there beside him, her compass pointing in the same direction.

Harry often quotes Paul Robeson—who perhaps is as close to an idol as he has and certainly was a role model—saying that each generation must sing its own song, define and engage in its own struggles, that the torch must be passed. There is no doubt that Harry will always be in the thick of it with them and hold the torch as long as there is darkness and the flame is still burning.

*Because the road was steep and long,
And through a dark and lonely land
God set upon my lips a song
And put a lantern in my hand.*

Joyce Kilmer

In honoring Harry Belafonte, the Kennedy Center honors the best in itself and the best in America.

Alan and Marilyn Bergman

BELAFONTE ENTERPRISES, INC.

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HARRY BELAFONTE

Biography

Harry Belafonte has been called "the consummate entertainer" - an artist in every field in which he has participated - a concert singer, a recording artist, a movie, Broadway and television star and a producer.

Belafonte's activity in the human rights struggle is globally respected. His awards and recognitions encompass both worlds, as artist and humanitarian. He believes that his work for human rights and his artistic pursuits give him the basis for a most productive and balanced life. Neither overshadows the other, and both are extremely important to him.

"My social and political interests are part of my career. I can't separate them," said Belafonte. "My songs reflect the human condition. The role of art isn't just to show life as it is," said Belafonte, "but to show life as it should be."

Belafonte was born in Harlem in New York City. Overwhelmed and intimidated by its ghetto streets and thinking the islands to be a safer place, his immigrant mother sent him back to the island of her birth, Jamaica to spend his formative years and early adolescence. His exposure to life on the island and all its variety became a cultural reservoir which he drew upon for his artistic expression.

At the outbreak of World War II, his mother retrieved him from the island and brought him back to Harlem. He tried to adapt to his new environment, a process which came with great difficulty and finally, unable to finish high school, he enlisted in the U.S. Navy. After his tour of duty was over and honorably

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discharged, he returned to New York where he worked both in the garment center and as a janitor's assistant.

It wasn't until Belafonte was given two free tickets to a production of "Home is the Hunter" at the American Negro Theatre's (A.N.T.) that the world of theater opened to him. As Belafonte describes it, "It was like walking into a sanctuary, it was a deeply moving spiritual experience."

Inspired by what he saw on stage and deeply touched by the sense of community displayed by the actors, Belafonte, for the first time, came face to face with what would be his destiny - a life in the performing arts.

Although he found the environment most seductive, his appreciation of all facets of the theater did not at first, help him settle on what he specifically wanted to do.

It wasn't until he was called upon to play the role of young Johnny Boyle in the A.N.T. production of Irish playwright Sean O'Casey's "Juno and the Paycock," that Belafonte found focus. Inspired by the power of O'Casey's writing, Belafonte knew unequivocally that acting would be his first choice.

He then joined the Dramatic Workshop of the School of Social Research under the tutelage of the great German director, Erwin Piscator, and with classmates like Marlon Brando, Walter Matthau, Bea Arthur, Rod Steiger and Tony Curtis - just to name a few - Belafonte became thoroughly grounded in the world of the performing arts.

Paralleling these years, at the end of each school day, just a few short blocks from the Workshop, Belafonte could be found in the late hours of the night at the Royal Roost, immersed in the world of the jazz musician. Night after night, for the price of admission, he would sit tirelessly listening to and watching the birth of a new music being created by his soon-to-be friends, Dizzy Gillespie, Lester Young, Max Roach, Miles Davis Theloneous Monk, never realizing that one day their world would be his.

As part of his curriculum at the Workshop, Belafonte and his

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classmates produced an original musical production called "Middleman, What Now?" for which he wrote a song called "Recognition," which he performed. Although the response of his classmates and audience was most enthusiastic, Belafonte had not seen singing as an important aspect of his interests.

In his pursuit of study at the school, Belafonte was subsidized by the U.S. government (The G.I. Bill of Rights). As many ex-servicemen were to experience, the subsidy ran out all too soon. In his quest to continue his student work in theater, his new-found friend, Monty Kaye, the revered and highly respected promoter for the Royal Roost, came to his rescue.

Having heard Belafonte sing at the Workshop in the student production, Kaye suggested that if Belafonte could learn three or four songs, he would hire him as the intermission singer at the famed jazz club. To help him learn the songs, Kaye made available a young jazz pianist named Al Hage who was joined on Belafonte's opening night at the Royal Roost by a host of friends who volunteered to be his backup band. Although the audience may have had some curiosity as to who Belafonte was, they were most familiar with his "back up band" - Charlie Parker, Mile Davis, Max Roach and Tommy Potter.

The warmth and camaraderie emanating from the "backup band," helped a frightened and unsure Belafonte launch what was to be the first steps to a career that has since been globally embraced.

The recognition of his gift was instant but Belafonte soon found himself overwhelmed by this new-found popularity which was pulling him surely but slowly away from the world of theater he had come to love. Feeling the intervention of this new career most distracting from his acting interests, Belafonte soon retired to devote himself full-time to the theater.

He soon found that America was as yet unwilling to embrace its black citizens fully in his chosen profession and with not enough parts to go around for the many talented actors, including

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his close friend, Sidney Poitier, Belafonte, in frustration, opened a small eatery in Greenwich Village as a means of livelihood.

He would have languished there had he not discovered a small night club called The Village Vanguard and the world of folk music. Watching artists like Lead Belly, Woody Guthrie, Josh White, Pete Seeger and others, Belafonte found an art form that would become his ultimate expression.

He diligently prepared himself by studying, writing and molding songs and with a young accompanist named Craig Work, opened at The Village Vanguard. Since that day, he has never looked back.

A succession of nightclubs including The Blue Angel, Copacabana, Cafe Society, led to Broadway and his first musical, "John Murray Anderson's Almanac." His reviews were astounding and the young singer, on his first go-round on Broadway, won the coveted Tony Award for his performance.

A few months later, Belafonte entered into a long and fruitful recording contract with RCA Victor. The head of the company, George Merck, became one of Belafonte's dearest friends and their business relationship proved to be quite fruitful. In 1955, with Merck's backing but against all norms, Belafonte recorded his third album, "Calypso," which became the first album to ever sell over one million copies. It's success set industry standards that laid the groundwork for the Grammys.

Night clubs, recording, Broadway and concert halls soon gave way to an overture from Hollywood. Belafonte's first film, BRIGHT ROAD, teamed him with the exquisitely beautiful Dorothy Dandridge as his leading lady. Their romantic and compelling screen chemistry led producer/director Otto Preminger to cast the two as the stars of Oscar Hammerstein's adaptation of Bizet's opera "Carmen," titled CARMEN JONES.

The overwhelming success of this film placed Belafonte alongside his life-long friend Sidney Poitier, as the most sought

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after African American actors in the history of the film industry. It would not be until some 20 years later, however, before the two would come together in the same film - their own production of BUCK AND THE PREACHER.

Among Belafonte's films were such notables as THE WORLD THE FLESH AND THE DEVIL; ODDS AGAINST TOMORROW; THE ANGEL LEVINE; UPTOWN SATURDAY NIGHT and ISLAND IN THE SUN for which he co-authored the title song.

Seizing his moment in history, there was only one medium left for Belafonte to conquer - television. Teaming up with a young and, at the time, little known, director from Canada named Norman Jewison, Belafonte's new company "HARBEL" produced a stunning musical epic called "Tonight with Belafonte." The critics gave the show astounding reviews and Belafonte won the coveted Emmy for his performance.

Being the first African American producer in television, Belafonte's company went on to produce one Emmy-nominated success after another for the three major networks - "The Strollin' Twenties" written by the famed author Langston Hughes for CBS, starring such great performers as Sidney Poitier, Diahann Carroll, Sammy Davis, Jr. and Duke Ellington; "A Time for Laughter," for ABC, starring such then nationally, little-known humorists as Richard Pryor, Redd Foxx, Moms Mabley and Pigmeat Markham. The format of this special set the groundwork for the popular TV comedy series, "Laugh-In."

His world-wide concert tours have repeatedly sold out since the first one in 1956. He has broken attendance records in most major cities where he has performed and has established a global relationship with audiences, lasting over 40 years.

Belafonte has dedicated his life to uniting people and doing battle for causes often considered "controversial." In 1960, he was named by President John F. Kennedy as cultural advisor to the Peace Corp. The first member of the entertainment industry to be so named, he served in that capacity for five years. This new

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responsibility took him to many of the world's developing countries, which soon led to a long and passionate bond to the continent of Africa.

But, it was the civil rights struggle in the United States that commanded his greatest involvement. His fervent pursuit for justice led him to a long and deep commitment to the movement.

He was the driving force that united the cultural elements behind the needs of the Civil Rights movement. The success of that mobilization could be seen in the overwhelming presence of the arts community in places like the marches from Selma to Montgomery and the protests in Birmingham, Alabama, as well as the Freedom March in Washington, DC in 1963.

In the early 50's, Belafonte met young Dr. Martin Luther King, Jr. on his historic visit to New York. From that day until the leader's assassination, Belafonte and King developed a deep and abiding friendship that for Belafonte, still stands as one of the most precious of his experiences.

Dr. King, fearing that American resistance to the goals of the civil rights movement would become economically stressful, conferred with Belafonte, who concluded that the movement should spread its wings into the heart of other countries outside the U.S. King agreed and in the early 60's, Belafonte began uniting the cultural forces of Europe when with the assistance of Yves Montand, Simone Signoret, Peter O'Toole and others, he gave major concerts in Paris. With the King of Sweden as patron, the Prime Minister of Sweden as chairperson and with a remarkable cast of artists from the world of pop music and classical culture, Belafonte produced and performed in a telecast throughout all of Scandinavia, opening up the opportunity for supporters in the region to give vitally needed funds. But perhaps, more importantly, European audiences saw and heard Dr. Martin Luther King, Jr. speak for the first time.

Dr. King was later to say that "Belafonte's global popularity and his commitment to our cause is a key ingredient to

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the global struggle for freedom and a powerful tactical weapon in the civil rights movement here in America."

Belafonte was named to the Board of Directors of the Southern Christian Leadership Conference and at Dr. King's death, he became one of three executors of the great leader's estate.

Later, Belafonte was appointed by Mario Cuomo, Governor of his home state, as chairperson for the unique and distinguished New York State Martin Luther King, Jr. Commission. He faithfully served the commission for seven years, during which time he and his staff created the New York State Martin Luther King, Jr. Institute for Non-Violence.

Harry Belafonte has been honored many times by such diversified groups as the American Jewish Congress, the NAACP, the City of Hope, Fight for Sight, The Urban League, The National Conference of Black Mayors, the Anti-Defamation League of B'Nai B'rith, the ACLU, the State Department, the Boy Scouts of America and the Peace Corps.

Belafonte has received awards such as The Albert Einstein Award from Yeshiva University, in 1981, the Martin Luther King Peace Prize and in 1989, he received the prestigious Kennedy Center Honors for excellence in the performing arts and the Acorn Award from The Bronx Community College for his work with children. He was the first recipient of the Nelson Mandela Courage Award.

Among the honorary degrees bestowed upon Belafonte are an Honorary Doctorate of Humane Letters from Park College in Missouri, a Doctorate in the Arts from The New School for Social Research (where he was once a student), in 1987, an Honorary Doctor of Music Degree from Morehouse College in Atlanta, an Honorary Doctor of Fine Arts Degree from SUNY Purchase. He has received honorary degrees from City University of New York, Spellman College in Atlanta, Tufts University, Brandeis University, Long Island University, Bard College and most recently Doctor of Humane Letters from Columbia University.

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His introduction to the Wiltwyck School for Boys in Yorktown, NY by his revered friend, Eleanor Roosevelt, led to a long association with the school. (Proceeds from his album made at Carnegie Hall went to Wiltwyck, helping to enhance the school's vital work among disturbed youth. The album held the record as the longest, best selling in the top 10 on the music charts until Michael Jackson's "Thriller" edged it out.) Several years ago, the school honored him by naming its new arts building "The Belafonte Theatre."

Belafonte has done much to open cultural exchanges with many emerging African nations and through the Belafonte Foundation has aided African students seeking an education in the United States.

Disturbed by cruel events unfolding in Africa because of war, famine and draught and influenced by the work done by Muhammad Amin and Bob Geldorf, Belafonte, on January 28, 1985, set in motion the wheels that led to "We Are the World." He contacted his friend, Ken Kragen, who responded favorably and together, along with others, undertook to guide and direct the project known as USA for Africa.

An outgrowth of this effort for the people of Africa was "Hands Across America," a benefit for hungry Americans, a cause with which Belafonte was also deeply involved.

In 1987, Belafonte accepted the appointment as UNICEF Goodwill Ambassador. Only the second American to hold this title, the first being Danny Kaye, he currently shares the task of tending to the needs of the children of the world not only with the dedicated men and women of UNICEF, but also with his colleagues, Liv Ullmann of Norway, Sir Peter Ustinov, Sir Richard Attenborough and Roger Moore of England, and until her untimely death, his close friend Audrey Hepburn.

In this service of UNICEF, Belafonte in 1987, created an historic symposium in Dakar, Senegal, for the immunization of African children. The positive response to this symposium led to a successful campaign for the eradication of curable diseases

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among African children. This resulted in a subsequent symposium called "Children of the Front Line." Taking place in Harare, Zimbabwe in 1988, the ultimate goal was to focus global attention on child survival and development in Southern African countries, especially those victimized by the Apartheid war. As part of this effort, with the largest concentration of African artists ever assembled, he performed a concert benefitting UNICEF. The result was a 60-minute video, filmed by Eastman Kodak, entitled "Paradise in Gazankulu."

In May 1989, the U.S. Committee for UNICEF presented Belafonte with the Danny Kaye Award, for his important contribution in the service of the children of the world.

In September 1990, along with his fellow Goodwill Ambassadors, Belafonte served as host for the World Summit for Children held at the United Nations. At that time, 71 heads of state hailing from all over the world assembled to discuss and sign a world declaration and plan of action on the survival, protection and development of children. "The World Declaration on the Survival, Protection and Development of Children" is considered to be one of the most significant documents of the 20th century.

For the past several years, Belafonte has continued to devote himself globally to civil and human rights issues, focusing in particular on the United States and South Africa. His close personal relationship with Nelson Mandela afforded him the opportunity to host the great leader throughout his triumphant visit to the United States. With Director John Avnet ("Fried Green Tomatoes"), Belafonte is producing a miniseries for ABC, dramatizing the Apartheid history of South Africa. It will star Sidney Poitier as Mandela; Danny Glover, Susan Sarandon, Jane Fonda, Marlon Brando and Belafonte will play other roles.

With his new band, called Djoliba, Belafonte gives audiences on his current tour a mix of new and old. The musicians come from diverse backgrounds and the resulting music has a heavy

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emphasis on African rhythms and Third World themes.

"We have traditional material such as 'Banana Boat,' and 'Island in the Sun,'" said Belafonte, "but even the traditional material has been redefined. 'Banana Boat' will be recognized instantly, but it is presented differently. With audience participation it's no longer just a song, it's a celebration."

Belafonte's immediate future is filled with commitments of significance to him. Current projects include a co-production of the Pulitzer Prize winning novel "Parting the Waters," with director Jonathan Demme and producer Ed Saxon. The film will be distributed theatrically by Tri-Star.

As a first time writer/director, he will produce "the Murder of Hound Dog Bates" with Paula Weinstein, for the Jones Entertainment Group. His second venture as writer/director will be "The Legend of Stagoles." With David Picker and Robert Halmi, Belafonte will produce for the screen "TSOTSI," a play based on a novel by famed South African playwright Athol Fugard. For Turner Network Television he will direct "Port Chicago Mutiny," also produced by Paula Weinstein. As an actor, Belafonte will be seen in Robert Altman's "Kansas City," which is slated to begin production during the summer of 1994. He is also collaborating with Altman on another film which is as of yet untitled.

With all of the above creating a very full life for Belafonte, He says "No matter what goes on, there will always be time for another song to be sung somewhere in this precious world."

Harry Belafonte lives in New York with his wife, Julie, a former dancer with the Katherine Dunham Company, who is very much involved in his life and work. A talented artist in her own right, she uses her influence and creative skills designing the costumes for Harry's shows. Her remarkably unique work is executed in it's design by the famous Werner Kulovits of Euro Co. When not artistically involved, she has committed herself to work for the peoples of the developing world. She has raised significant

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sume of money and currently, with the assistance of UNICEF, she is applying these funds to build schools in war torn Mozambique.

Julie and Harry have two children, Gina and David. Belafonte also has two children from a previous marriage - Shari and Adrienne. Gina is an actress working in television and film. David is Executive Director of Belafonte Enterprises, the family held company. Shari is an actress in television and film. She has recently embarked on her first business venture - the development of a unique cosmetic line. Adrienne is Executive Director of the Artists Fund Ltd, in Alderson, West Virginia but for Harry, her greatest achievement will always be the two grandchildren she gave him - Rachel and Brian.

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(312) 943-0247 Fax

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Gene Kelly wife accepting

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✓ Wayne Thiebaud

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Erick Hawkins Dance Foundation, Inc.
David Guion (Manager)
375 West Broadway, 5th Floor
New York, NY 10010
(212) 226-5363

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✓ Celia Cruz

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contact: Johnny Falcones, manager

✓ Dorothy DeLav

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note: husband's name is Edward Newhouse.

✓ Julie Harris

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note: expected to attend Friday events only.