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Folk Legend Pete Seeger Still Active at 75

Forty-five years after composer/lyricist/musical historian/vocalist/banjo player, social activist Pete Seeger got together with Ronnie Gilbert, Fred Hellerman and the late Lee Hays to form the Weavers, Seeger and his old quartet are in the news again.

The Weavers, who were blacklisted during the McCarthy era, were the recipients this summer of the Florina Lasker Civil Liberties Award from the New York Civil Liberties Union. The organization's executive director, Norman Siegel, said the group was cited for a lifetime of combating racism and intolerance and promoting peace through their music.

At the same time, Seeger, who celebrated his 75th birthday in May, is out with a new book, a musical autobiography called *Where Have All the Flowers Gone* and with a full slate of reissues and a new cassette package on the way.

During an interview at his rustic home near Beacon, 60 miles north of New York City, the soft-spoken and articulate Seeger told Bob Allen of the change in his image that the passage of years have brought.

"At one time, I was called a commie traitor. Then I was a guru and the high priest of folk music. Now everywhere I go I'm called legendary," said Seeger with a chuckle.

As he looked at the sweeping view of the Hudson River from his back porch, Seeger said he and, Toshi, his wife of 51 years, have been very lucky.

"When we moved up here forty-five

years ago, we were dead broke, but we were young and strong, and I chopped down trees and built a cabin and little by little we've added to it."

Shortly thereafter, Seeger's luck got even better as the Weavers met orchestra leader Gordon Jenkins.

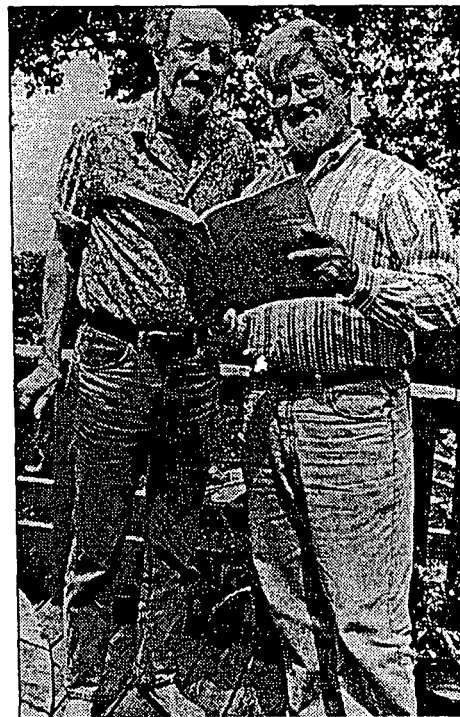
"This is the kind of thing that can happen in the music business, lightning strikes. You just happen to be standing in a certain place and all of a sudden boom. Within a few minutes your whole future is changed."

Jenkins, then a very important man at Decca Records, was wandering through Greenwich Village when he heard the Weavers at the Village Vanguard and fell in love with their work.

"He brought us in for an audition," said Seeger, "but Decca President Dave Kapp took one look at me and said, 'I know them. They're not very commercial and walked out of the room.'"

Jenkins, nevertheless, persisted and used the Weavers on his next recording session. The result, *Tzena, Tzena* and *Good Night Irene*, a two-sided hit that sold more than 2,000,000 copies. *Goodnight Irene* was number one for thirteen weeks, *Tzena, Tzena* was number two for seventeen weeks and the record was a best-seller for twenty-five weeks, an unprecedented feat in 1950.

As a composer, Seeger has written the Kingston Trio hit, *Where Have All the Flowers Gone*, the Peter, Paul and Mary smash, *If I Had a Hammer*, the Jimmie Rodger's million-seller, *Kisses Sweeter*



Pete Seeger, left, and Bob Allen look over Seeger's new book, *"Where Have All the Flowers Gone,"* on the porch of Seeger's Beacon, NY home above the Hudson River.

Than Wine, and the Byrds' big record *Turn! Turn! Turn!*

The most notable among the recent Seeger-related reissues is Vanguard's *Wasn't That a Time*, a four-disc compilation of Weavers' songs. This year, Sony's Legacy reissued *Waist Deep in the Big Muddy and Other Love Songs*. Next year, the label plans additional reissues from Seeger's Columbia catalog. His book is available from Sing Out, Box 5253, Bethlehem, PA 18015-0253.



Photo for the Tribune by Ari Mintz

These days, audiences sing to him, says Pete Seeger, who still helps activist groups that request his presence at fundraisers.

The troubadour of lost causes

The voice is worn,
but Pete Seeger
continues to rally
rebels to the fray
with his banjo

By Ron Grossman
TRIBUNE STAFF WRITER

BEACON, N.Y.—Pete Seeger's lifestyle is still a page out of the songbook with which he gave banjo-picking lessons in populist history.

That's probably reassuring news to many now-graying rebel children of the 1950s, for whom he was the Pied Piper of musical dissent when juke boxes were filled with the puppy-love clichés of Patti Page and the Four Aces. But his name also will ring a bell with a broader swath of middle-age Americans. For a brief season during the Eisenhower years, the Weavers, Seeger's quartet, invaded the Hit Parade with folk songs such as "On Top of Old Smoky" and "Goodnight, Irene."

At 75, Seeger seldom makes concert-hall appearances. But he hums an incessant melody while doing household chores, accompanying himself with the tap of a foot and interrupting a tune when he hears it echoing a bit of personal philosophy.

On the eve of spring, he was whistling "Somewhere Over the Rainbow" while boiling down maple sap drawn from the thick stands of trees that line the road to his mountaintop home, which overlooks the Hudson River Valley, about 60 miles north of New York City. Great clouds of steam from the outdoor cooking vat swirled around Seeger, enveloping him in a sugary mist.

"Either we're all going to make it over the rainbow, or none of us will," he said, dipping into the brew with a

ladle. "You know this stuff's ready when it's syrupy sweet."

Seeger drops political aphorisms with metronome-like regularity, generally variations on a we're-all-God's-children-theme. Morally uncontroversial, but seldom realized in human affairs, they'd likely sound shopworn or self-serving on another's lips. But as a troubadour of lost causes, Seeger has been breathing new life into bromides for half a century.

Just that magic has fused Seeger and his fans into a unique bond that reverses the usual relationship of artist and audience. The range of Seeger's voice has plummeted octaves in recent years. He has hearing problems. So he doesn't really sing during his rare concert engagements, such as an appearance this Saturday with the Washington Civic Symphony at Constitution Hall in a musical tribute to the labor movement.

"I just tap out a beat, pick a few chords and say, 'Come on, you folks know this old tune,'" Seeger explained. "Pretty soon the audience'll be singing the song to me."

Seeger must be 6-feet tall, and he has a rail-thin frame, so standing still he looks a little like a Giacometti sculpture decked out in blue jeans. On the move, he bounces lightly on the balls of his feet with the cadence of the prep school boy he once was. Though he would make his musical mark celebrating the common man, Seeger's own roots are impeccably Establishment.

They trace to a particular branch of the old WASP aristocracy that was

SEE SEEGER, PAGE 5

Injustice still fires folksinger Pete Seeger

At 75, the left-wing icon
makes a rare Portland
show, his ideals intact

By JOHN FOYSTON *Oregonian*
of The Oregonian staff 4/28/94

Pete Seeger says his voice is mostly gone and these days disparagingly calls himself a good bandleader.

But if he's the bandleader, then for the last half-century, America's been the band.

"My voice is 75 percent gone," he says. "I haven't sung 'If I Had a Hammer' in 20 years. I just sing the first line and shout out the words for the audience to sing."

But the audiences always do sing, responding to Seeger's tremendous warmth and generosity of spirit.

This is the man, after all, who led a million Americans singing "Give Peace a Chance" at a Washington, D.C., anti-war rally in 1969.

"I'd shout out 'Are you listening, Nixon?' between each verse. He said he wasn't, but I *know* he heard us," Seeger says, his eyes still flashing with the excitement of that moment.

"He's pretty amazing," says Edward Taub, an organizer for the Oregon Public Employees Union. "This is an artist who's grown as a person and is still totally accessible. In fact, that approachability might have hurt his career — he's got no mystique like Dylan or Phil Ochs. He's like your uncle — your Red uncle."

America's favorite uncle: that's as good a way to put it as any.

Seeger, now 75, started his singing career in 1940, sharing a stage with Woody Guthrie, Burl Ives and Leadbelly.

He's sung all over the country and the world since then, and written songs such as "Where Have All the Flowers Gone," "The Bells of Rhymney" and "Turn! Turn! Turn!"

In Portland for a rare appearance, Seeger was scheduled to perform Wednesday night in the Benson High School Auditorium.

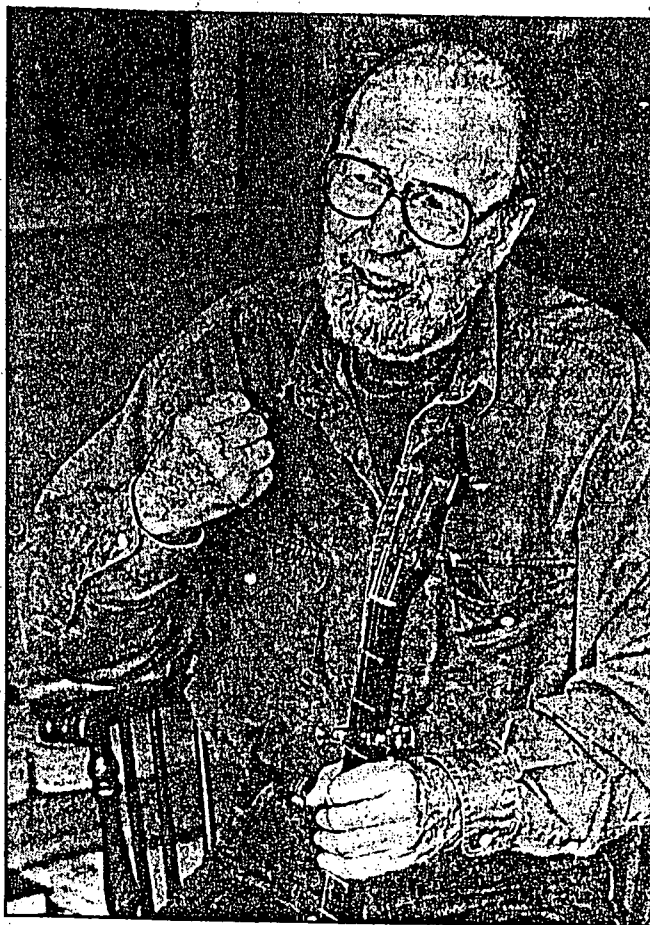
The show was a benefit for Pinos y Campesinos Unidos del Noroeste — the Northwest tree-planters and farmworkers union.

On Thursday, Seeger will help dedicate the union's newly renovated Risberg Hall in Woodburn, the culmination of years of effort to provide a permanent home for the union.

"I've never been much satisfied with the way things are," Seeger says.

He sits in a wooden chair in the living room of the old friend's house where he's staying. Seeger is tall and a little bit rumped from a late afternoon nap following his flight into town.

His banjo — with the resonator head still bearing the inscription "This Machine Surrounds Hate and



DANA E. OLSEN/The Oregonian

Folksinger Pete Seeger's eyes gleam as remembers leading almost a million people in singing "Give Peace a Chance" within earshot of then-President Nixon in 1969. He also clutches his banjo, the neck of which he made 40 years ago.

Forces it to Surrender" — leans against a nearby wall.

"When I was 16, I had a big argument with my family, because I told them the world was hypocritical and I was going to be a hermit. Well, they came down on me like a ton of bricks. Is that your idea of morality, they asked, to run away and let the rest of the world go to hell?"

To his credit, Seeger never ran away, even through dark years of persecution and blacklisting as a communist.

"I left the party in the 1950s because it had become a sort of secret, quasi-military organization. The epitaph of socialism is found in that old joke: They pretend to pay us and we pretend to work."

But time hasn't turned Seeger into a raging capitalist, either.

He views unrestricted competition as steroids for the body politic: "I don't think there *will* be a human race unless we inhibit competition. It's that T.S. Eliot line: 'This is the way the world ends; not with a bang but a whimper.' It'll be some poison or some bacteria that someone made for a profit and didn't think beyond the immediate effects."

"I'm pessimistic about the human race, but I'm not as pessimistic as Kurt Vonnegut. And I'm optimistic that we never did have a hot war — I'm proud as hell to have been a grain of sand on the scale that prevented that."

And he seems determined to remain involved.

He told of a student protest at Duke University in 1968. When he showed up to play, he found hun-

dreds of students and no television crews.

The networks couldn't spare a camera crew, students told Seeger, but asked for a phone call if violence broke out.

"I picked up a stone and put it in my banjo case. I told them I'd never throw it at a person, but the next time television was too busy, there might be a broken window or two at the TV station. I still carry a stone in my banjo case."

FOLK



HERO

At 74, the very political

Pete Seeger continues to make very moving music that knows no social boundaries.

I

By ROB HUBBARD

STAFF WRITER

It's not often that one of the legends of American folk music serenades you by phone, but here I was the other night, speaking to Pete Seeger, when he burst into a delightful bouncing melody with lyrics entirely in Spanish. But this seemed typical for Seeger, who — although age has slowed his pace a bit — still bursts with enthusiasm when the subject is music. When he finishes the verse, he lets out a little laugh of delight as an exclamation point.

The 74-year-old Seeger — who will perform a benefit concert for the Resource Center of the Americas at O'Shaughnessy Auditorium tonight — seems to give off a glow that's palpable across the phone line from his New York home, especially when the topic is music. Unlike some artists, who would much rather talk about politics than art, the very political Seeger seems happiest when he's trying out a new tune or humming an old favorite that's popped into his head. His enthusiasm is infectious in concert.

"I haven't sung 'If I Had a Hammer' for about 20 years," he said in his slow, measured, Yankee dialect. "I just sing

the first line, and, from there, I get the crowd to sing it."

Seeger is bringing along his grandson and frequent accompanist, Tao Rodriguez Seeger, to help with the harmonies. But, if our conversation and private performance is any indication, the man who wrote "Guantanamera" and "Where Have All the Flowers Gone?" (also the title of his recent collection of memoirs) should be able to deliver the songs with spirit to spare. And, if the audience takes over on a song or two, he couldn't be happier.

"Participation is very important to me," he said. "My father [the groundbreaking musicologist Charles Seeger] said, 'Judge the musicality of a people not by the presence of virtuosos, but by the percentage of people who can make music themselves.'"

It was his father's influence that drew Seeger into his chosen field. For it was the elder Seeger and folklorist Alan Lomax who traveled the backroads of the American South and recorded the songs of rural people for the Library of Congress in the '30s and '40s.

"And I was just the first of many Yankee college students who fell in love with Southern music through those recordings," said Seeger. "That's when I first heard the banjo, and I realized I had to go off and pick up the music first-hand, so I spent a summer or so hitchhiking around the South. Every time I found a banjo picker, I'd try to learn something. But what they didn't foresee is where the first successes of people like Burl Ives and Josh White — and, to

"I haven't sung 'If I Had a Hammer' for about 20 years," says Pete Seeger. "I just sing the first line, and, from there, I get the crowd to sing it."

a certain extent, me — would lead."

Folk music reached a level of popularity in the '40s and '50s that few anticipated. After honing his skills with the Almanac Singers in the vibrant Greenwich Village folk scene, Seeger helped form the Weavers, one of the most beloved American folk groups. They blazed the trail for such chart-toppers as Peter, Paul & Mary, Bob Dylan and Simon and Garfunkel. But the flame that ignited within Seeger upon hearing the Library of Congress recordings was fanned by the characters he met in those New York coffeehouses. People like Woody Guthrie.

■ **WHO:** Pete Seeger with Tao Rodriguez Seeger, and Leo and Kathy Lara

■ **WHEN:** 8 tonight

■ **WHERE:** O'Shaughnessy Auditorium, College of St. Catherine, 2004 Randolph Ave., St. Paul

■ **TICKETS:** \$18-\$14

■ **CALL:** 989-5151

"I must have seemed a strange cat to Woody, for I didn't drink, or smoke or chase girls. But I had a good ear and, without dropping a beat, my banjo and I could accompany him on a song. I tagged along with him out West, and we ended up singing for oil workers in Oklahoma City and helping with the union movement. We were trying to figure out how we could help the working folks take

over the world and end all the foolishness of the private-enterprise system."

That proved to be the first of many causes to which Seeger lent his voice, banjo and guitar: the peace movement, the civil-rights movement and environmentalism, among them. Seeger never entertained doubts about mixing his politics and his music.

"You always have to answer the question, 'What do you do?,' unless you're just going to sit back and say: 'What happens to the world doesn't concern me; I'm just studying it, like a scholar will.' And that's a cop-out."

"But there were times when it became very difficult. Like the late '60s, when the civil-rights movement was falling apart, King had been assassinated, and the Soviet tanks were rolling into Prague. But right now is, in many ways, just as difficult a time. You're trying to figure: 'What do you do when the world faces such huge problems?' A lot of people say, 'Is there any hope for the world?,' and I must admit that I'm not as optimistic as I used to be."

"If there's a human race here 100 years from now, they'll have a name for this period of history, like we have a name for the Renaissance. The period right now, I think, will be called 'The Age of the Glut,' when we had so much of everything but hadn't learned how to say no. Not just to drugs, but to information, to power."

Again, participation is important to Seeger, which he emphasizes with a phrase reminiscent of his adaptation of the biblical Beatitudes, "Turn, Turn, Turn."

"If the human race survives, it will be not because there were censors, but, in a sense, because 6 billion people learned to strike a balance between when to speak and when not to, when to act and when not to. It's a very tricky period we're entering into. If we survive at all, it will be because people realize that we are literally on the edge of a precipice. We're all in this together, and either we're all going to survive, or none of us are going to survive."

St Paul Pioneer press 1-22-94

Pete Seeger: An American Hero



by Elinor Markgraf

It was 1963 when my family moved to Southern California so my father could attend graduate school. The alien environment of the harsh desert made my 9-year-old heart ache for the slick rain-washed streets of Portland and the cool green of Oregon's forests.

A folk singer named Pete Seeger came to the university to give a children's concert. I

shocked that such a thing could happen in America.

So I went to the show and found that folk songs aren't all "I've Been Working on the Railroad." Pete opened with a song written by his pal Woody Guthrie, "Roll On, Columbia." I sat up. How could I have lived so long in Oregon and never heard this anthem to my home in the Pacific Northwest? The man with the banjo smiled and sang and looked right in my eyes. I was sure he knew how homesick I'd been and picked that song just for me. He became my hero.

A lot happened in 1963 to change my child's view of the world. The president was shot. We started hearing more and more about a place called Vietnam. Our car had a sticker saying "Boycott Grapes." Our lawn had a sign proclaiming our support of equal housing legislation.

My mother received anonymous phone calls saying her children would be hurt if she didn't change her politics. She watched us more closely, but she didn't change. She had this weird thing for human rights.

The next time I saw Pete Seeger it was the late '60s, and he was on network television for the first time after his long period of exile. An exile which he gently referred to as a "sabbatical that turned into a Mondical and a Tuesdical." My mother watched with tears in her eyes.

Pete's 74 now. He's still working to support the causes that have become, in his lifetime, politically correct. On April 28, in Woodburn, he'll join Richard Chavez, brother of the late Cesar Chavez, to dedicate Risberg Hall as a permanent home for the Oregon

moaned when my mother announced we were going. I didn't want to go hear kiddie songs. Mom tried to pique my interest in the performer. She told me he was an American hero. I heard for the first time about Senator Joe McCarthy and something called "Un-American activities." A new word — blacklisting — was added to my vocabulary. I was

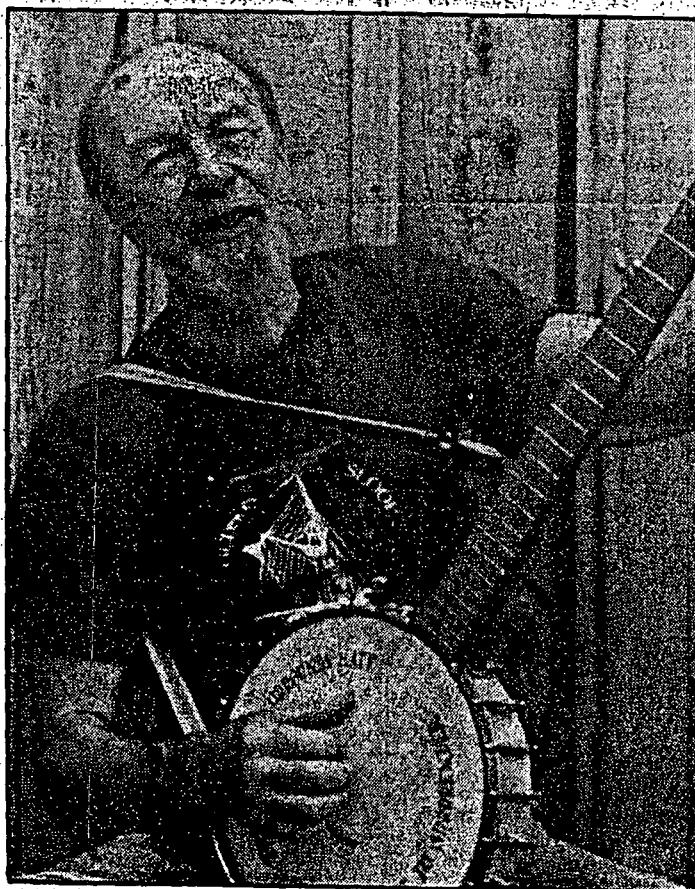


PHOTO BY HAPPY TRAUM

PETE SEEGER'S 74 NOW. HE'S STILL WORKING TO SUPPORT CAUSES THAT HAVE BECOME, IN HIS LIFETIME, POLITICALLY CORRECT

THE DEDICATION CEREMONY

opening Risberg Hall for
Pineros y Campesinos
Unidos del Noroeste will
be on Thursday, April 28,
from 6 to 8 p.m.

TO GET THERE take I-5

south to the Woodburn exit
and follow the signs to 300
Young Street

farm workers' union, Pineros y Campesinos Unidos del Noroeste (PCUN). The dedication will celebrate the culmination of a nine-year struggle to organize farm workers in Oregon. Statements of support from President Clinton and Governor Roberts will be read. There'll probably be balloons. Admission is free.

You hear a lot these days that our children haven't any heroes. Nonsense. America is crawling with heroes — you just have to keep an eye out for them.

I told my kids we were going to Woodburn on Thursday to see Pete Seeger and help dedicate the opening of the hall. I told them they were going to see a hero.

"Oh, Mom, I don't want to," my eldest groaned. "He sings baby songs."

Uh-huh. Baby songs. Like "Amazing Grace" and "Union Mate" and "We Shall Overcome."

Baby songs for my babies. I imagine there will be tears in my eyes.

Seeger

CONTINUED FROM PAGE 1

as fiercely proud of its social conscience as of its birthright. Seeger's great-grandfather was a 19th Century abolitionist. One uncle was the celebrated poet Alan Seeger, who wrote "I Have a Rendezvous With Death," one of the most memorable protest verses of World War I.

Pete Seeger's father, a classically trained musician, made speeches urging resistance to that war. In those days before academic tenure, that cost him his professorship at the University of California, and it was years before he found a new post at Juilliard conservatory in New York.

"My father was radicalized by the experience, but he was also an aesthetic snob," Seeger said. "I was sent off to private school, then to Harvard."

Even as a teenager, Seeger says, he was a "closet leftist" who neglected his prep-school textbooks to read radical and Marxist writers. At Harvard, with the Great Depression putting one out of every four American workers out

of work, he joined a communist student group, thinking capitalism a dead letter.

Campus radicalism, though, seemed too intellectual, too remote from the great mass of people in whose name student orators presumed to speak. So Seeger dropped out of Harvard to bicycle around New England one summer, making his way as an itinerant artist.

He'd already started to play the banjo, but didn't yet think of himself as a musician.

"I'd done some watercolors and would knock on doors to say: 'I've made a picture of your house. Would you mind if I slept in your barn tonight?'" he said.

For a while, Seeger had ambitions of becoming a professional artist and enrolled in the American Art School in New York. But increasingly, his musical interests and political commitments came together.

The 1930s were a time of intense union activity, as the then-new Congress of Industrial Organizations, or CIO, began organizing tens of thousands of factory workers who'd never had union representation before. It was a time when political radicals and the artistic avant garde marched in common cause, and Seeger was recruited to play at communist rallies and union meetings.

"Then in 1940, Woody Guthrie hitchhiked to New York from California," Seeger said. "We met and my life was never the same again."

Like Seeger, Guthrie was a musician and singer with a special feeling for the average Joe. But in their personal styles, light-years separated the reserved, WASPish Seeger and the irrepressible, hard-drinking, blue-collar Guthrie.

On a trip to the Southwest, Guthrie taught Seeger how to survive on the open road. Needing gas money, Guthrie would stop off at a tavern and wait for patrons to notice his guitar. Then when they'd ask him to sing, he'd say he'd give it a try. He'd be showered with money, Seeger recalled.

From that and similar expeditions to the American heartland Seeger brought back a repertoire of ballads and work songs that barroom and greasy-spoon audiences taught him. He learned others from Alan Lomax Jr., a musicologist who was building a collection of indigenous American music at the Library of Congress. Seeger's father introduced the two.

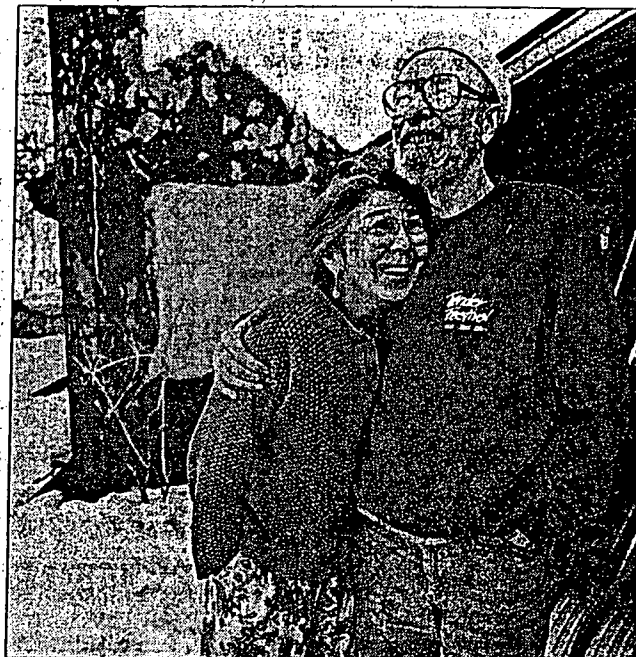


Photo for the Tribune by Ari Mintz

Pete Seeger hugs his wife, Toshi, at their mountaintop home in New York, which overlooks the Hudson River Valley.

By the time his career was interrupted for service in World War II, Seeger was known around New York as a folk singer, a term just coming into use. He's never been comfortable with it.

"People call a folk singer someone who gets paid to stand up at a microphone and perform a tune he's heard another fellow sing, and for which he never thought to ask a dime," Seeger said. "Something's wrong with that."

Seeger, Guthrie and several other leftist musicians christened themselves the Almanac Singers and cut an album, "Talking Union," whose underground popularity suggested folk singing might be financially viable. After Guthrie's health forced him to drop out, Seeger reorganized the group as the Weavers.

The quartet's distinctive sound resulted from arrangements pitting the soaring soprano voice of Ronnie Gilbert against Lee Hays' deep bass. A populist in his music as well as his politics, Seeger generally kept in the background, filling in a bridge here and there with a banjo chord and echoing the lead singer's lyrics.

The Weavers began to tour in the late 1940s, just as America was moving to the Right, musically as well as politically, in a kind of cultural course correction to the

radicalism of the New Deal years. Yet there must have been a certain nostalgia for the values and sentiments of that earlier era, for the Weavers' records sold in Hit Parade numbers.

Still, Seeger was never quite comfortable following blue-material comics to the stage at glittery nightclubs, like the Thunderbird Hotel in Las Vegas and Ciro's in Hollywood, far removed from the Greenwich Village coffeehouses where the group started out.

"HUAC saved me from that life," Seeger said, a touch of irony in his voice.

He was referring to the House Un-American Activities Committee, a spearhead of the anti-communist witch hunts of the 1950s. Actually, Seeger had by then just about dropped out of the Communist Party. He hated meetings, and hadn't been a very good party member, he said.

"I'd been more of a fellow traveler," he said. "I still am. To me, communism means a quest for equality that goes all the way back to the radical religious groups that arose during the Reformation."

That kind of argument didn't carry much weight during the McCarthy era, when congressional committees demanded that suspected communists name their

comrades as the price of being cleared themselves. When he refused to cooperate in 1955, Seeger was held in contempt of Congress and sentenced to a year in prison. Although that verdict was thrown out by a federal court of appeals, Seeger and the Weavers were blacklisted over the affair, and their bookings dried up.

"I started teaching, one day a week in an alternative school in New York," Seeger said. "Fortunately, my wife, Toshi, and I had bought this place a few years earlier, when land around here was still cheap."

To restart his performing career, Seeger looked to college students for an audience. He was, in fact, one of the first pop musicians to tour the campuses. For years his progress was slow.

But by the 1960s, cultural winds were again shifting. In part due to Seeger's tours, young people started strumming guitars to music like his in what came to be known as the folk revival. Seeger's bookings increased, reaching upwards of 200 in some years.

He became musical cheerleader to the civil rights movement and sang at rallies to protest the war in Vietnam.

His anti-war song "Where Have All the Flowers Gone" was sung by demonstrators on American campuses and by GIs slugging through the rice paddies of Southeast Asia.

In recent years he has cut back his schedule, partially because of problems with his voice, partially because musical tastes are different. But Seeger has remained an activist, organizing local environmentalists in an effort to restore the shoreline of the Hudson River. He still answers calls for help from community organizations and social-activist groups that request his presence at fundraisers.

"Don't forget your ears," said Toshi, reminding her husband it was time to set out on one more such trip. "I'll ride you down to the railroad station."

Seeger checked to make sure that a hearing aid was in place in each ear. He picked up a battered banjo case and an equally worn overnight bag. Then he climbed into the car, a rebel who never runs out of causes.

"There's a funny thing about a tune like 'Somewhere Over the Rainbow,'" Seeger said. "Sometimes I won't be able to get it out of my head, a whole day."

He started to sing, humming where he couldn't make the high notes: "There's a land that I heard of—da, da, da, da—once in a lullaby."

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE
NATIONAL MEDAL OF THE ARTS AND CHARLES FRANKEL PRIZE CEREMONY
THE WHITE HOUSE
OCTOBER 14, 1994**

I'm delighted once again to have all of you here at the White House to celebrate the extraordinary contributions of our nation's finest artists and humanists.

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

If we believe that the arts and humanities are integral parts of our society, then we have to do everything possible to make them accessible to as many people as possible.

Many, many people are working tirelessly to do just that, and I'm pleased to say that we have leaders in the Administration whose commitment to the arts and humanities never wavers: Jane Alexander, the chairman of the National Endowment for the Arts; Sheldon Hackney, chairman of the National Endowment for the Humanities; the Institute of Museum Services; the Congressional Arts Caucus, some of whose members are here with us today; and the members of the NEA and NEH councils. I'd like to ask all of you to please stand.

[Introduce the President]

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CHOREOGRAPHER ERICK HAWKINS

ERICK HAWKINS, in his 53rd year in dance, has been hailed as a true dance radical, and in 1995 will celebrate the 45th Anniversary of his company.

P6/b(6) he received a scholarship to Harvard University, and earned a degree in Greek culture. Inspired to become a dancer by seeing Harold Kreutzberg and Yvonne Georgi dance, he became the first American student in George Balanchine's School of American Ballet. After choreographing "Showpiece" for Ballet Caravan (later to become New York City Ballet), Balanchine called Hawkins his most promising young choreographer. Mr. Hawkins became Martha Graham's first male dancer in a solo in "American Document", then created celebrated roles in "Appalachian Spring", "El Penitente", "Dark Meadow", "Death and Entrances", and "Night Journey".

In 1951, Mr. Hawkins opened his own school, developing his "free flow technique" with the first positive use of fluidity in dance training, described at the 1988 Samuel H. Scripps American Dance Festival Awards by Charles Reinhart as "virtuosity without effort". In 1975, his school was honored by a substantial Mellon Foundation Award, and is now the fourth oldest existing school of dance, ballet or modern, in the United States.

Erick Hawkins also founded his dance company in 1951, and continues to lead it, with enormous spirit and vitality. An unprecedented collaborator with contemporary composers, artists, sculptors and designers, including such luminaries as Helen Frankenthaler, Isamu Noguchi, Stanley Boxer, Ralph Lee, and Ralph Dorazio, among others.

He has probably commissioned more American, and foreign, composers to create music for him than any other choreographer (to date over 30), including Virgil Thomson, Alan Hovhaness, Wallingford Riegger, Ross Lee Finney, Dorrance Stalvey, Lou Harrison, Michio Mamiya, Ge Gan-ru, David Diamond, Maurice Ohana and Lucia Dlugoszewski. Mr. Hawkins profoundly believes in the beauty and power of live music in the theater, and has never once performed to recorded music.

In 1978, Mr. Hawkins was awarded a Guggenheim Fellowship; in March 1979, the Dance Magazine Award; in 1983, an Honorary Doctorate of Fine Arts from Western Michigan University, and in June 1988, the Samuel H. Scripps American Dance Festival Award for his lifetime contribution to modern dance. In October 1989, South Carolina Educational TV produced an hour-long PBS special, ERICK HAWKINS' AMERICA, which was funded by Volvo North America and the NEA.

In May, 1991, Toyota Corp. of Japan commissioned INTENSITIES OF SPACE, AND WIND and sponsored performances in Tokyo in a tour which also included performances in Shanghai and Hong Kong. In April, 1992, Kentucky Educational Television produced another hour-long PBS special, featuring Mr. Hawkins' KILLER OF ENEMIES, premiered in 1991 and commissioned by the Kennedy Center, the Kentucky Center for the Arts, and the Orange County Performing Arts Center. Erick Hawkins' collection of essays with a foreword by Alan Kriegsman of the Washington Post, THE BODY IS A CLEAR PLACE, was published in January, 1992 by Princeton Books.

Indomitable, Erick Hawkins stands in the tradition of the American outsider. His background--as Harvard student of Greek classics, a student of George Balanchine in the very first year of Balanchine's school in the United States, first male dancer in Martha Graham's company, and eventually as an artist with his own unique development aesthetic and form of training--is formidable.

Erick Hawkins' contribution to dance places dance in a broad philosophical and cultural context. His life's work has been influenced by the majesty of the American landscape, American Indian cosmology and Eastern philosophy, but it is deeply American in its celebration of the human spirit.

Over four decades (his company celebrated its 40th anniversary in 1991), Mr. Hawkins has sustained a pure and vital creative path. His work has not gained mass audiences; it may never. But he has remained irrevocably faithful to principles in his teachings of dance and philosophy, in his employment of artistic collaborators of the first rank (visual artists such as Robert Motherwell, Helen Frankenthaler, Isamu Noguchi and mask maker Ralph Lee; composers such as Virgil Thomson, David Diamond, Lucia Dlugoszewski, and Lou Harrison). He is unique in still insisting, at great expense and difficulty, on live music and on commissioning American composers.

At the age of 84, he continues to tour with his company and to make new work, including work for children. (A recent dance, Divine Hero: Killer of Enemies, based on Navajo myth, with an original score by Alan Hovhaness, was commissioned by the Kennedy Center in April 1991 for the Imagination Celebration for young people.)

The Samuel H. Scripps American Dance Festival Award to Erick Hawkins in 1988 honoring great choreographers who have dedicated their lives and talent to the creation of our American modern dance heritage, hailed Erick Hawkins as:

"choreographer, teacher, and dancer, master of eloquent gesture, and diviner of nature's spirit. His genius shines in choreography bold, vulnerable, and sensual--dances haunted by the delicate mystery of haiku poetry. The elegant simplicity of his works reveals a profound appreciation of the complex and paradoxical nature of the universe. His blazing originality and enduring respect for the creative spirit are seen in his collaborations with American composers and visual artists and in his creation of a technique that encourages harmony of mind and spirit. Erick Hawkins: visionary and poet of the dance."

Dorothy DeLay

began career as a teacher at The Juilliard School in 1948 among her students are Itzhak Perlman, Sarah Chang, Nadja Salerno-Sonnenberg taught violinists from all over the world; and concertmaster of renowned philharmonics achievement is that students share not a particular technique or tone but great joy in their work biggest tribute to you is the success of your students and their respect for you respects individuality of each student and custom design her teaching

"She seeks more than the simple production of world class musicians, but world class people as well...Miss Delay chose to teach violin, but as with every great pedagogue she could teach any subject with equal brilliance...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." Itzhak Perlman

Celia Cruz

"Queen of Salsa"

Earnest Leroy Boyer

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Young Audiences *A bright idea in education*

- Founded in 1952, Young Audiences now includes thirty-two chapters located in 22 states and the District of Columbia.
- The purpose of Young Audiences is to help make the arts an essential part of young people's education.
- Each year, more than 2,800 YA artists present nearly 50,000 programs to more than six million youngsters.
- Young Audiences is the nation's leading arts-in-education organization, sponsoring programs in over 7,500 schools each year and reaching one in every seven elementary students in the nation.
- Young Audiences' programs often represent a child's first encounter and active participation with the performing arts. 85% of YA programs occur in elementary schools.
- Young Audiences works with leading symphony orchestras, museums, dance and theater companies in collaborative projects designed to strengthen the arts in schools, to involve families in arts activities, and to enrich the cultural life of YA communities.
- Young Audiences is supported by school systems and PTA's (5.3 million), major corporations and foundations (\$2.5 million), state and local arts councils (\$1 million), individuals (\$2 million), and the Recording Industry (\$300,000). More than 1,500 volunteers and 150 professional staff provide leadership and services to the Young Audiences network.

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Richard Stoltzman

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Young Audiences, Inc. An Overview

Young Audiences is a national arts-in-education organization whose primary purpose is to help establish the arts as an essential part of the education of all young people.

Founded in 1952, Young Audiences was the first non-profit educational institution in the country to bring professional performing artists into schools. Young Audiences' performance, workshop and residency programs are designed to engage a child's active participation. Each program combines educational and artistic techniques to enhance young people's understanding and experience of the performing arts. The YA program includes classical and contemporary music, mime, drama and storytelling, ballet and modern dance. Young Audiences selects artists both for their artistic skills and for their ability to communicate effectively with children.

Young Audiences has been increasingly successful in reaching children and developing community support through its 32 member chapter network. In 1993, more than 2,800 Young Audiences musicians, dancers, and theatre professionals presented over 49,000 programs in schools. Young Audiences is a grass-roots organization which also includes thousands of volunteers from all walks of life. More than 6.1 million public school children participated in Young Audiences' programs last year, 1 in every 7 elementary school students in the nation.

In recent years, Young Audiences' impact on the lives of children and their parents has been dramatically enhanced by involving leading arts institutions – including symphonies, museums, dance and theatre companies – in more substantive education programs, and by integrating YA performance-demonstrations, workshops and residencies into school curricula.

As Young Audiences begins its fourth decade in service to America's children and the arts, the organization is integrating its programs into the regular school curriculum, joining with other organizations in community-wide partnerships on behalf of arts education, and helping to coordinate city and state-wide programs in schools. In addition to maintaining YA's tradition of excellence in program design and artist training, the organization welcomes opportunities to work with other arts and education organizations.

Partnership programs are currently being initiated in communities across the country. These projects provide important new avenues for achieving community-wide support for arts education:

- *The Young Audiences ARTS PARTNERS program combines the resources of leading arts organizations and school systems in order to undertake arts education projects that are beyond the capacity of any one organization working alone.*
- *The Young Audiences ARTS CARD encourages parents to participate in their children's education through direct involvement with their community's finest cultural institutions.*
- *The Young Audiences MASTER ARTIST SERIES involves artists of national and international reputation in school programs and special events that support arts education at the local level.*

Young Audiences Partnership Projects

The Young Audiences Partnership Projects are a collaboration among Young Audiences, leading arts organizations and public school systems. They are currently being carried out in 21 communities reaching over 400,000 young people, with nearly \$1 million raised by the National Young Audiences organization and more than \$3 million raised in matching funds by local funding sources.

The YA Partnership Projects have been hailed as models of productive collaboration because they benefit young people and strengthen arts education in ways that could not be accomplished by the individual organizations working alone.

ARTS PARTNERS is a comprehensive arts-in-education program for grades K-12 that integrates a sequential series of arts programs into the curriculum. Representatives from school districts, community arts organizations, funders and Young Audiences work together to create a kindergarten through twelfth grade curriculum which combines classroom study, field trips, performances and workshops in the visual and performing arts. The project is currently being implemented in Kansas City (5 school districts), and Houston (1 school district). Pilot sites include Atlanta (1 school district), Portland (2 school districts), Rochester (4 school districts), San Francisco (3 school districts), and St. Louis (4 school districts).

ARTS CARD adds another dimension of arts services to YA communities. Presentation of a colorful and durable wallet-sized Arts Card at participating cultural organizations allows students and their families to purchase discounted tickets. By linking in-school programs, families and arts organizations, the Arts Card enhances the quality of life of cultural institutions and the overall community. Arts Card sites include: Cleveland (5,500 card holders), Indianapolis (10,000 card holders), Kansas City (24,000 card holders), New Jersey (5,300 card holders), Portland (8,000 card holders), San Francisco (4,100 card holders), and New Orleans (scheduled to begin in March 1994).

RUN FOR THE ARTS is a jog-a-thon with a unique twist. Students solicit pledges for running laps at their school on Run For The Arts Day. The Run provides a new income stream to these schools in order to help defray the cost of programs by community arts-in-education providers. There are currently six YA chapters participating in the program: Portland, Oregon (13,000 students, \$250,000 raised); Washington, DC (4,000 students, \$41,000); Denver (3,700 students, \$22,000); New Orleans (4,000 students, \$10,000); Cleveland (70 students, \$1,000); and Tucson (421 students, \$8,000).

The FAMILY FESTIVAL OF THE ARTS features specially designed performances for family audiences. Festival programs designed by YA roster artists build greater awareness of each community's cultural life. Programs are given in a variety of community locations, including city plazas, parks and gardens. This year, Family Festivals will be taking place in 16 communities throughout the YA network.

SHARE THE WORLD provides arts resources that help students experience cultural diversity from a positive perspective. Participating schools choose from a roster of performances and workshops representing many world cultures. Teachers also receive a workbook that helps them create their own multi-cultural curriculum. At the conclusion of each project, schools produce a Share the World Festival that incorporates artist performances and workshops with work by students in a one-day event for young people and their families. Share the World began in New Jersey in 1991 and has been replicated in Norfolk, Virginia and Los Angeles.

The MASTER ARTIST SERIES involves internationally acclaimed performing artists in special events that heighten public awareness of the arts and education. Through YA's network of National Advisory Board members and friends, Young Audiences identifies prominent artists to perform, conduct master classes, and make public appearances in communities across the country. Since 1990, Isaac Stern, Colleen Dewhurst, Wynton Marsalis, Yo-Yo Ma, Bobby McFerrin, Billy Taylor, Midori and Richard Stoltzman have participated in the Master Artist Series in Boston, Kansas City, Newark, Houston, Denver, St. Louis, Cleveland, Rochester, and New York City.

The ARTS-IN-EDUCATION INSTITUTE provides opportunities for artists, educators and program staff to share techniques and develop new strategies for creating more effective programs for young people. Institutes have been established in Dallas, Denver, Kansas City and Portland, and new Institutes are being planned in Atlanta, Norfolk, VA and San Jose. While there are numerous opportunities for teachers to learn how to use the arts in their classroom, the Young Audiences Arts-in-Education Institute is the only national training forum for artists who work with students.

Wayne Thiebaud

Wayne Thiebaud, professor at the University of California at Davis, is an internationally renowned artist whose paintings are on display at the Metropolitan Museum of Art, the Museum of Modern Art and the Whitney Museum of Art in New York; the Chicago Art Institute; Harvard's Fogg Art Museum and the San Francisco Museum of Art. For a brief while he worked as a cartoonist in the animation department of Walt Disney Studios before turning to more serious work in 1949. He was an instructor of art at Sacramento City College and became assistant professor at UC Davis in 1960. Three years later he was named full professor.

His many awards include honorary doctorates from the California College of Arts and Crafts and the San Francisco Arts Institute, the National Art Schools Award of Distinction and a Distinguished Service Award from California State University, Sacramento. Thiebaud and his wife live in Sacramento.

In 1993, Wayne Thiebaud donated the design of an Arts License Plate to the California Arts Council. This plate will allow the Arts Council to generate revenue to support arts education and local arts programming.

Wayne Thiebaud Chronology
Page 2

- 1960 Appointed assistant professor, Department of Art, University of California, Davis. Subsequently appointed associate professor, 1963-67, and professor, 1967 to the present.
- Begins painting still lifes of pies, cakes, and other objects.
- 1961 July. Has first one-person museum exhibition in San Francisco, "An Exhibition of paintings by Wayne Thiebaud," M.H. de Young Memorial Museum.
- 1964 - 65 Receives creative research grant, University of California, Davis. Concentrates on painting the figure. Resulting work shown in 1965 exhibition "Figures: Thiebaud," Stanford Art Museum, Stanford University, California (travels nationally).
- 1972 Has one-person exhibition, "Wayne Thiebaud: Survey of Painting 1950-72," The Art Museum and Galleries, California State University, Long Beach.
- Receives Golden Apple award for distinguished teaching, University of California, Davis.
- Receives honorary doctorate, California College of Arts and Crafts, Oakland.
- Establishes second home in San Francisco. Begins painting cityscapes.
- Cover, "Mendelowitz's Guide to Drawing," fourth edition, "Pastel Scatter," pastel on paper.
- 1975 Receives commission from United States Department of the Interior for Bicentennial exhibition, "America 1976" (travels nationally). Paints images based on visits to Yosemite National Park, California.
- 1976 Has one-person exhibition, "Wayne Thiebaud: Survey 1947-76," Phoenix Art Museum (travels nationally).
- 1984 Receives Award of Distinction from National Art Schools Association.
- Receives special citation award from National Association of Schools of Art and Design.

Wayne Thiebaud Chronology
Page 3

1985 Elected to the American Academy and Institute of Arts and Letters, New York City.

1986 Elected as Associate of the National Academy of Design, New York City.

1985 - 86 Exhibition "Wayne Thiebaud" organized by San Francisco Museum of Modern Art to celebrate its 50th Anniversary.

Exhibition Travel Schedule:

San Francisco Museum of Modern Art
12 September - 10 November, 1985

Newport Harbor Art Museum, Newport Beach, California
19 December 1985 - 16 February, 1986

Milwaukee Art Museum
11 April - 1 June, 1986

Columbus Museum of Art, Ohio
19 July - 31 August, 1986

The Nelson-Atkins Museum of Art, Kansas City, MO
27 September - 9 November, 1986

1987

Receives the Cyril Magnin Award for Outstanding Individual Achievement in The Arts on behalf of The San Francisco Chamber of Commerce. March, 1987.

Cover of "Het Moment" no. 4, Dutch Magazine, Meulenhoff, Nederland: Amsterdam.

Receives the Award of Honor for distinguished service to the arts, San Francisco Arts Commission, San Francisco.

Honoree, American Academy of Achievement, June.

Commissioned to design poster for the San Francisco Symphony 75th Anniversary.

Wayne Thiebaud Chronology
Page 4

1988

Receives the University of California, Davis Prize for Teaching and Scholarly Achievement, \$25,000, June.

Receives Honorary Doctorate Award from San Francisco Art Institute and delivers the commencement address.

Accepts invitation from Time, Inc. to develop a cover for a special edition celebrating Mickey Mouse's 60th Birthday. "Toy Mickey - 1988," is used.

Elected as A Fellow to the American Academy of the Arts & Sciences, Boston, Massachusetts, May.

1990

Receives Sacramento Magazine Regional Pride Award, \$500. Award donated to Allan Short Center for Retarded Children, February.

"Distinguished Service Award," California State University, Sacramento.

Designs 1990 Native Species Stamp for the Department of Fish and Game, State of California.

Panel Member, "The Artist's Career: How it Happens, Introductions '90 Seminar Series," San Francisco Art Dealers Association. Southern Exposure Gallery, San Francisco, July 24.

1991

Recipient of the Governor's Award for the Arts Lifetime Achievement in Visual Arts.

FROM WHO'S WHO IN AMERICAN THEATRE

HARRIS, JULIE. Actress. b. Julia Ann Harris, Dec. 2, 1925, Grosse Pointe Park, Mich., to William Pickett and Elsie (Smith) Harris. Father, investment banker; mother, trained nurse. Grad. Grosse Pointe Country Day Sch., 1941; attended Miss Mary C. Wheeler's Sch., Providence, R.I., 1942; studied acting at Miss Hewitt's Classes, N.Y.C.; at the Perry-Mansfield Sch. of the Dance and Theatre, Steamboat Springs, Colo., Summers 1941-43; attended Yale Univ. Sch. of Drama, 1944-45. Married Aug. 16, 1946 to Jay I. Julien (marr. dis. July 1954); married Oct. 21, 1954, to Manning Gurian; one son. Member of AEA; AGVA; SAG; Actor's Studio. Address: c/o Actor's Equity Assn..

Theatre. Miss Harris made her stage debut at age 14 in a Grosse Pointe Country Day Sch. production of *The Hunchback of Notre Dame*. She first appeared on Bway as Atlanta in *It's a Gift* (Playhouse, Mar. 12, 1945); subsequently appeared as a walk-on in the Old Vic company's productions of *Henry IV, Part 2* (Century, May 13, 1946) and *Oedipus* (Century, May 20, 1946); played Nelly in *The Playboy of the Western World* (Booth, Oct. 26, 1946); the White Rabbit in *Alice in Wonderland* (Int'l., Apr. 5, 1947); and Arianne in a pre-Bway tryout of *We Love a Lassie* (opened Shubert, Boston, Mass., Aug. 25, 1947; closed National, Washington, D.C., Sept. 6, 1947).

She played one of the Weird Sisters in Michael Redgrave's production of *Macbeth* (National, N.Y.C., Mar. 31, 1948); Ida Mae in the Actor's Studio production of *Sundown Beach* (Belasco, Sept. 8, 1948); Nancy Gear in *The Young and Fair* (Fulton, Nov. 22, 1948); Angel Tuttle in *Magnolia Alley* (Mansfield, Apr. 18, 1949); Felisa in *Montserrat* (Fulton, Oct. 29, 1949); Frankie Addams in *The Member of the Wedding* (Empire, Jan. 5, 1950); Sally Bowles in *I Am a Camera* (Empire, Nov. 28, 1951), and on tour (opened Cass, Detroit, Mich., Sept. 1, 1952; closed Her Majesty's, Montreal, Canada, May 2, 1953); the title role in *Mademoiselle Colombe* (Longacre, N.Y.C., Jan. 6, 1954); Joan in *The Lark* (Longacre, Nov. 17, 1955), and on tour (opened Central City Opera House, Colo., Aug. 4, 1956; closed National, Washington, D.C., Dec. 22, 1956); and Mrs. Margery Pinchwife in *The Country Wife* (Adelphi, N.Y.C., Nov. 27, 1957).

Miss Harris appeared as Ruth Arnold in *The Warm Peninsula* (Helen Hayes Th., Oct. 20, 1959); Brigid Mary Mangan in *Little Moon of Alban* (Longacre, Dec. 1, 1960); at the Stratford Shakespeare Festival of Canada (Summer 1960), played Juliet in *Romeo and Juliet* and Blanche of Spain in *King John*; subsequently played Josefa Lantenay in *A Shot in the Dark* (Booth, N.Y.C., Oct. 18, 1961); and June in *Marathon '33* (ANTA, Dec. 22, 1963).

Miss Harris played Ophelia in *Hamlet* (Delacorte Th., June 16, 1964; Playhouse in the Park, Philadelphia, Pa., July 13, 1964); Annic in *Ready When You Are, C.B.!* (Brooks Atkinson Th., N.Y.C., Dec. 7, 1964); Teresa in *The Hostage* (Bucks County Playhouse, New Hope, Pa., May 1, 1965); Georgina in *Skyscraper* (Lunt-Fontanne Th., N.Y.C., Nov. 13, 1965); Blanche Dubois in *A Streetcar Named Desire* (Falmouth Playhouse, Falmouth, Mass., June 22, 1967); Ann Stanley in *Forty Carats* (Morosco, N.Y.C., Dec. 26, 1968); and was in the cast of a revival of *The Women* (Rep. Th. of New Orleans, La., May 15, 1970). She was Anna Reardon in *And Miss Reardon Drinks a Little* (Morosco, N.Y.C., Feb.

25, 1971) and on tour (1971-72); Claire in *Voices* (Ethel Barrymore Th., Apr. 3, 1972); Mrs. Lincoln in *The Last of Mrs. Lincoln* (ANTA Th., Dec. 12, 1972); Mrs. Rogers in *The Au Pair Man* (Vivian Beaumont Th., Dec. 27, 1973); and Lydia Crutwell in *In Praise of Love* (Morosco, Dec. 10, 1974).

Films. Miss Harris recreated her stage roles in the film versions of *The Member of the Wedding* (Col., 1952) and *I Am a Camera* (Distributors Corp., 1955); and appeared as Abra in *East of Eden* (WB, 1955); *The Truth About Women* (Continental, 1958); *The Poacher's Daughter* (Showcorporation, 1960); *Requiem for a Heavyweight* (Col., 1962); and *The Haunting* (MGM, 1963); *The Moving Target* (WB, 1966); *Harper* (WB, 1966); *You're a Big Boy Now* (WB-7 Arts, 1967); *Reflections in a Golden Eye* (WB-7 Arts, 1967); *The Split* (MGM, 1968); *The People Next Door* (Avco Embassy, 1970); *The Hiding Place* (World Wide, 1974).

Television and Radio. Miss Harris appeared on the Hallmark Hall of Fame (NBC) in *Wind from the South* (1955), *The Good Fairy* (1955, 1956), *The Lark* (1956, 1957), in *Little Moon of Alban* (1958, 1964), *Johnny Belinda* (1958, 1959), *A Doll's House* (1959, 1960), *Victoria Regina* (1961, 1962), *Pygmalion* (1962, 1963), *Ethan Frome*, *The Heiress* as Florence Nightingale in *The Holy Terror* (Apr. 18, 1965), and in the title role of *Anastasia* (Mar. 17, 1967). She appeared also as Ophelia in *Hamlet* (CBS, June 17, 1964); in *The Robrioz Ring* (Kraft Suspense Th., NBC, Sept. 24, 1964); at various times on *Girl Talk* (ABC, 1964-65-66-67); on *Rawhide* (CBS, 1965); *Laredo* (NBC, 1965); *the Today Show* (NBC, 1965-66); *the Bell Telephone Hour* (NBC, 1966); *Bob Hope Presents* (NBC, 1966); *Tarzan* (NBC, Mar. 10 and 17, 1967); was in the telecast of the inaugural evening at the restored Ford's Th., Washington, D.C. (CBS, Jan. 30, 1968); *The Big Valley* (ABC, 1968); appeared on the *Dick Cavett Show* (ABC, 100 1969); and in *How Awful About Allan* (ABC, 1970). Miss Harris also played on the radio in *The Queen of Darkness* (WOR Mystery Th., June 11, 1975).

Published Works. Miss Harris wrote *Julie Harris Talks to Young Actors* (1972).

Discography. Miss Harris is on a recording of *The Hostage* (Columbia Records, 1965); on Asia Society Readings (1967); and *Heroes, Gods and Monsters of the Greek Myths* (Spoken Arts, 1968).

Awards. Miss Harris received the *Theatre World* Award (1949); the Donaldson Award for her performances as Frankie Addams in *The Member of the Wedding* (1950); the Donaldson Award and the *Variety* NY Drama Critics Poll for her performance as Sally Bowles in *I Am a Camera* (1952); the Sylvania (TV) Award for her performance in *Wind from the South* (1955); and NATAS (Emmy) awards for her performances as Brigid Mary Mangan in *Little Moon of Alban* (1959) and in the title role of *Victoria Regina* (1962).

She received an Antoinette Perry (Tony) Award nomination (1966) for best female musical star for her performance in *Skyscraper* and a Tony award (1969) for best actress for her performance in *Forty Carats*. For her performance in the title role of *The Last of Mrs. Lincoln* she received the Outer Circle Award, the Drama Desk Award, and a Tony award; all in 1973, and she was nominated (1974) for a Tony for her performance in *The Au Pair Man*.

FROM RECENT PROGRAM

Julie Harris (Fanny)



a five-time Tony Award winner, is one of the most versatile stars of the American stage. She has portrayed many roles ranging from contemporary drama to classical tragedy to musical comedy during the course of her distinguished career. Miss Harris was on the popular CBS-TV series *Knots Landing*. She appeared at the Long Wharf Theatre as Dora Carrington in Charles Nelson Reilly's production of *Under The Ilex* by Clyde Talmage. In 1976 she scored a smash hit on Broadway with her portrayal of Emily Dickinson in *The Belle of Amherst* by William Luce, also directed by Charles Nelson Reilly. This production broke box office records at the Kennedy Center for the Performing Arts in Washington, D.C. as well as Philadelphia and Boston. She has also appeared on Broadway with Rex Harrison in *In Praise of Love*, *A Shot in the Dark* with William Shatner and *The Lark* with Boris Karloff. With her appearance in *Sundown Beach* and *The Young and the Fair*, Miss Harris established herself as one of Broadway's most promising young actresses, but it was with her portrayal of the lonely twelve-

year old Frankie in *The Member of the Wedding* by Carson McCullers, that she first gained national attention, winning both the New York Drama Critics Circle Award and Donaldson Awards. Since then she has had a triumphant succession of diverse roles from *Mademoiselle Colombe* to *The Country Wife*, winning many top acting awards and receiving Tony Awards for memorable performances in *I Am A Camera*, *The Lark*, *Forty Carats*, *The Last of Mrs. Lincoln* and *The Belle of Amherst*. Miss Harris has recreated her successful stage roles for film. Some of her credits include *The Member of the Wedding*, *I Am A Camera*, *The Hiding Place*, *East of Eden* and *The Haunting*. She has also been nominated for outstanding performances in many television dramas including *A Doll's House*, *Johnny Belinda*, *The Lark* and *Pygmalion*, all directed by George Schaefer. Miss Harris will be touring this September in the Pulitzer Prize Play by Alfred Uhry, *Driving Miss Daisy*, co-starring Brock Peters.

Bu

RICHARD WILBUR

Richard Wilbur has been a poet, a translator, a teacher, a Broadway lyricist, a critic, an editor, and an author of children's books. In the four decades since the publication of his first volume, The Beautiful Changes (1947), Wilbur's poetry has won many honors, among them two Pulitzer Prizes, and the National Book Award. His other poetry titles include Ceremony, Things of This World, Advice to a Prophet, Walking to Sleep, The Mind Reader and New and Collected Poems.

As a translator, Wilbur's major work has been the rendition of the plays of Moliere and Racine into rhymed couplets. His most recent translation was Racine's Phaedra (1986), which Louis S. Auchincloss praised by saying, "Richard Wilbur has accomplished, almost magically, what no one else in three centuries has done: he has brought the greatest of French tragedies, in all its beauty, into our tongue." These plays— the most popular being Moliere's Misanthrope and Tartuffe— have won the Bolligen and PEN translation prizes, and have been widely produced in New York, London, and regional theatres. Wilbur has also published the widely acclaimed translations of Moliere's School for Wives and his School for Husbands.

In 1956, Wilbur collaborated with Lillian Hellman and Leonard Bernstein, writing the lyrics for the comic opera Candide. Wilbur has published a collection of essays called Responses and has pleased many children with his books Loudmouse, Opposites and More Opposites.

Mr. Wilbur was born in New York City on March 21, 1921. He grew up on a farm in New Jersey, attended Amherst College, and

served in the 36th Infantry during World War II. In 1942, he married Charlotte Ward and is the father of four children. He has taught English at Harvard, Wellesley, Wesleyan and Smith. A former president of the American Academy of Arts and Letters he was recently made a chevalier of the Ordre des Palmes Academiques in Paris. On September 1, 1987 Richard Wilbur became the United States' second Poet Laureate consultant in poetry. At present, he divides his time between Cummington, Massachusetts and Key West, Florida.

ALL NOMINATIONS

Major accomplishments, credits or contributions in support of the arts (cite, in chronological order, major works and accomplishments):

He has published nine books of poems, most recently New and Collected Poems, 1988.

His translations from Moliere and Racine are the most celebrated American translations from the French theater.

Awards, honors and recognition:

Wilbur became the United States Poet Laureate in 1987.

He has thirteen honorary degrees.

He has dozens of prizes, including the Harriet Monroe Prize, The Oscar Blumenthal Prize, The Edna St. Vincent Millay Award, The Prix de Rome, The Sarah Josepha Hale Award, The Bollingen Prize, The Brandeis University Creative Arts Award.

He has won the Pulitzer Prize twice, in 1957 and 1989. He won the National Book Award in 1957. He has had two Guggenheims, etc., etc.

Specific artistic projects supported by individual, organization, foundation, corporation, or group (level of funding or participation and project dates):

SEE OVER

(MORE)

WILBUR, RICHARD PURDY, educator, writer; b. N.Y.C.; Mar. 1, 1921;
 s. Lawrence L. and Helen (Purdy) W.; m. Mary Charlotte Hayes Ward, June
 20, 1942; children: Ellen Dickinson, Christopher Hayes, Nathan Lord,
 Aaron Hammond. AB, Amherst Coll., 1942, AM, 1952, DLitt (hon.), 1967;
 AM, Harvard U., 1947; LHD (hon.), Lawrence Coll., Washington U., Wil-
 liams Coll., U. Rochester, SUNY, Potsdam, 1986, Skidmore Coll., 1987, U.
 Lowell, 1990; DLitt (hon.), Clark U.; D.Litt., Am. Internat. Coll., Marquette
 U., Wesleyan U., Carnegie-Mellon U.; D.Litt. (hon.), Lake Forest Coll.,
 1982. Jr. fellow Harvard U., Cambridge, Mass., 1947-50; Asst. prof. English
 Harvard U., 1950-54; asso. prof. Wellesley Coll., 1955-57; prof. Wesleyan U.,
 1957-77; writer in residence Smith Coll., 1977-86. Author: *The Beautiful
 Changes*, 1947, *Ceremony*, 1950, *A Bestiary*, 1955, *Things of This World*,
 1956, *Poems 1943-56*, 1957, *Advice to a Prophet*, 1961, *Poems of Richard
 Wilbur*, 1963, *Walking to Sleep*, 1969, *The Mind-Reader*, 1976, *Seven
 Poems*, 1981, *The Whale*, 1982, *New and Collected Poems*, 1988 (Pulitzer
 prize for poetry), (children's books) *Loudmouse*, 1963, *Opposites*, 1973,
More Opposites, 1991, (criticism) *Responses*, 1976; co-author: (comic opera,
 with Lillian Hellman) *Candide*, 1957, (cantata, with William Schuman) *On
 Freedom's Ground*, 1986; translator: (Moliere) *The Misanthrope*, 1955, *Tar-
 tuffe*, 1963 (co-recipient Bollingen Translation prize 1963), *The School for
 Wives*, 1971, *The Learned Ladies*, 1978, *Four Comedies*, 1982, (Racine)
Andromache, 1982, *Phaedra*, 1986, Moliere's *The School for Husbands*,
 1992; editor: *Complete Poems of Poe*, 1959, *Poems of Shakespeare*, 1966,
Selected Poems of Witter Bynner, 1978. Decorated chevalier Ordre des
 Palmes Academiques; recipient Harriet Monroe prize Poetry mag., 1948;
 Oscar Blumenthal prize, 1950; Edna St. Vincent Millay Meml. award, 1957;
 Nat. Book award, 1957; Pulitzer prize, 1957; Prix de Rome Am. Acad. Arts
 and Letters, 1954; Sarah Josepha Hale award, 1968; Bollingen prize, 1971;
 Brandeis U. Creative Arts award, 1971; Prix Henri Desfontaines, 1971; Shelley
 Meml. award, 1973; Harriet Monroe Poetry award, 1978; St. Botolph's Club
 Found. award 1983; Drama Desk award, 1983; PEN transl. award, 1983;
 Aiken-Taylor award, 1988; Bunn award, 1988; Washington Coll. Lit. award,
 1988. St. Louis Lit. award, 1989, Grand Master Award Birmingham-Sou.
 Coll., 1989, Gold medal for Poetry Am. Acad. Inst. arts and Letters, 1991;
 Guggenheim fellow, 1952-53, 63, Edward MacDowell medal, 1992; Ford
 fellow, 1960-61, Camargo Found. fellow, 1985, named U.S. Poet Laureate,
 Libr. Congress, 1987. Fellow MLA (hon.); mem. Am. Acad. Arts and Scis.,
 Nat. Inst. Arts and Letters, Am. Acad. Arts and Letters (pres. 1974-76,
 chancellor 1976-78, 80-81), Acad. Am. Poets (chancellor), Dramatists Guild,
 ASCAP, PEN, Club: Century. Home: RR1 Box 82 Dodwells Rd Cum-
 mington, MA 01026 also: 715R Windsor Ln Key West FL 33040