

MARCH / APRIL 2005

NATIONAL
ENDOWMENT
FOR THE ARTS

NEARTS

A GREAT NATION DESERVES GREAT ART



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7 JAZZ GREATS ARE NAMED NEA JAZZ MASTERS



Dee Dee Bridgewater hits a high note. Photo: Vance Jacobs

Our partner, Verizon, recognizes the value of connecting audiences across the country with music that is part of our nation's history.

—NEA Chairman Dana Gioia

The 2005 NEA Jazz Masters were celebrated in style on January 7th. Master of Ceremonies Ramsey Lewis and co-host Nancy Wilson took to the stage of the Terrace Theater in Long Beach, California, to present the awards, NEA Jazz Master Gerald Wilson cut loose with his orchestra, the Geri Allen Trio jammed with NEA Jazz Masters James Moody and Chico Hamilton, and Dee Dee Bridgewater stopped the show with her magnificent presence and powerful voice. The award ceremony was presented as part of the annual conference of the International Association for Jazz Education.

This dazzling array of talent was on hand to honor the seven new NEA Jazz Masters: Kenny Burrell (guitarist), Paquito D’Rivera (clarinetist-saxophonist), Slide Hampton (arranger-composer), Shirley Horn (vocalist), the late Artie Shaw (big band leader), the late Jimmy Smith (organist) and George Wein (jazz advocate). (Sadly, Artie Shaw died just two weeks before he was to accept his award. Jimmy Smith passed away shortly after attending the ceremony.)

Each year since 1982, the Arts Endowment has awarded this title to living artists in recognition of their exceptional contributions to jazz. The title of NEA Jazz Master is the nation’s highest honor in jazz. Newly named NEA Jazz Masters are provided with a one-time fellowship of \$25,000.

“When I was a kid, my father... introduced me to the music of Lionel Hampton, Count Basie, Benny Carter, and Teddy Wilson,” Paquito D’Rivera said. “Later on, I grew up listening to the likes of Dizzy Gillespie, Benny Golson, Max Roach, Ella, Sara, Carmen, Dave Brubeck, the Heath Brothers, Gil Evans, Clark Terry, and Jackie McLean. Now, 50 years after my first public performance, it feels like an incredible dream to share the NEA Jazz Masters distinction with these giants who gave my life meaning.”

Further tribute will be paid to NEA Jazz Masters on PBS, **June 16 at 10 p.m.** when Ramsey Lewis hosts a one-hour special program, *Legends of Jazz Salutes the Jazz Masters*.

Opposite: Top, from left to right—2005 NEA Jazz Masters George Wein, Slide Hampton, Jimmy Smith, Kenny Burrell, Paquito D’Rivera, and NEA Chairman Dana Gioia. Below, NEA Jazz Master Gerald Wilson swings his orchestra. Photos: Vance Jacobs



NEA Jazz in the Schools

This year, the Arts Endowment also launched *NEA Jazz in the Schools*, an educational resource for high school teachers. This five-unit, web-based curriculum and DVD toolkit explores jazz as an indigenous American art form and as a means to understand American history. The website, www.neajazzintheschools.org, features an overview of the initiative, including a video introduction, and the first of five curriculum units. The curriculum was produced by Jazz at Lincoln Center, and supported by a

\$100,000 grant from the Verizon Foundation. The announcement was made at a January 7th press conference in Long Beach.

NEA Jazz in the Schools will include a teachers' guide featuring tips, cross-curricular activities, and assessment methods. Each kit also includes student materials, a timeline poster, a CD, and a DVD featuring video and musical excerpts along with all print materials in digital form. The complete kit will be available in September.



OPERATION HOMECOMING

Writing the Wartime Experience

As you grow inside me, I have been thinking more and more of what it means to be a mommy in the U.S. Army. Let me be the first to tell you, though, that we have a rough road ahead of us, kiddo. The life of a soldier isn't an easy one."

These thoughts are from Staff Sergeant Sharon McBride in her letter "Dear Baby," submitted to The National Endowment for the Arts' pioneering initiative *Operation Homecoming: Writing the Wartime Experience*. *Operation Homecoming* has offered McBride and thousands of other troops a welcome outlet to share their writings with a national audience.

Since the launch of this groundbreaking program in April 2004, the NEA has sponsored writing workshops at more than a dozen military bases nationwide, including Fort Richardson in Anchorage, Alaska; Naval Station Norfolk in Virginia; Offutt Air Force Base near Omaha, Nebraska; and Marine Corps Camp Pendleton in California. More than 1,000 troops have taken part in the workshops.

A wide range of distinguished writers have shared their insights with the troops. Among them are Tom Clancy, author of *Hunt for Red October*, Mark Bowden, author of *Black Hawk Down*, and poet Marilyn Nelson, author of *The Fields of Praise: New and Selected Poems*.

Tobias Wolff, critically acclaimed author of the memoir *This Boy's Life*, led a workshop at Camp Pendleton in February. He saw both therapeutic and literary value in *Operation Homecoming*. "This project recognizes the whole person—the needs of the spirit, the needs of the mind. One need is having your story known," Wolff said. "As citizens... we not only have the responsibility to help make those stories known, but to know them ourselves."

In addition to the workshops, the NEA has issued an open call for submissions from military personnel, reservists, National Guard members, and Coalition

Authority members who have served since 9/11, as well as their immediate families. More than 1,000 troops have submitted writings in

Right: Writer Wyatt Prunty at Hurlburt Airfield. Photo: A1C Kimberly Gilligan, Hurlburt Air Field PAO

Below: Marines at Camp Pendleton. Photo: The Boeing Company



genres as diverse as letters, memoirs, short stories, and poetry. Subjects have ranged from the heartbreak of losing comrades-in-arms to advice for young children waiting for the return of a parent. To provide more guidance to aspiring writers, the NEA created a website (www.operationhomecoming.org) with sample submissions and essays on writing by participating authors such as Richard Bausch and James Salter.

Following the submissions deadline of May 31, 2005, all eligible writings will be preserved in an appropriate federal archive. The best of the writings will be featured in an *Operation Homecoming* anthology, to be published in 2006 and distributed to military installations, schools, and libraries.

“This is an important opportunity to create a dialogue between the military and arts communities,” said NEA Chairman Dana Gioia. “The workshops have encouraged a broad range of troops to write, and there is immense literary and historic value in creating a new collection of wartime literature.”

The project is being presented in partnership with the Department of Defense and the Southern Arts Federation. *Operation Homecoming* is made possible through the support of The Boeing Company.

Below: Military historian Victor Davis Hanson at a writing workshop at Marine Corps Base Camp Pendleton. Photo: The Boeing Company

Recent Operation Homecoming workshops include:

Cannon Air Force Base

Clovis, NM

January 18-19, 2005

Writers: Richard Currey and Dan Rifenburg

MacDill Air Force Base

Tampa, FL

February 10-11, 2005

Writers: Joe Haldeman and Judith Ortiz Cofer

Camp Pendleton

Camp Pendleton, CA

February 24-25, 2005

Writers: Tobias Wolff and Victor Davis Hanson

Fort Bragg

Fayetteville, NC

March 16-17, 2005

Writers: Andrew Carroll and Stephen Lang

Naval Station Pearl Harbor

Honolulu, HI

April 21, 2005

Writers: Stephen Lang and Richard Currey



NEA Spotlight

A. B. Spellman

30 Years of Dedication

We are, in the arts, in general, much more integrated than we were, much more open-eyed and open-eared than we were.

—A. B. Spellman

A. B. Spellman, noted jazz writer, accomplished poet, venerated arts authority, and innovative arts administrator is often quoted as saying, “Jazz lives at the very center of the American vernacular.” To paraphrase him, A. B. Spellman lives at the very center of jazz.

Since 1975, the NEA has claimed A. B. Spellman as one of its most outstanding employees. But calling him an employee is like calling Miles Davis a trumpeter. In thirty years, A. B. Spellman has elevated and expanded the role of arts administrator—and the face of arts funding—in the United States to one of unprecedented reach and influence. He also has been a guiding force in the continuation and expansion of the NEA Jazz Masters program.

In April of 2005, he will retire from the Arts Endowment, having risen to the position of Deputy Chairman for the Office of Guidelines and Panel Operations, a member of the government’s Senior Executive Service.

But it is his love, his contributions, and his celebration of jazz that remain among his greatest gifts to the country. Another jazz-loving poet, NEA Chairman Gioia, has this to say: “A. B. Spellman has been an invaluable presence in jazz for nearly half a century. His

vision and leadership played the key role in making the Arts Endowment a major presence in jazz.”

From his biography of Art Tatum to his early recognition of the brilliance of eventual NEA Jazz Masters Cecil Taylor, Ornette Coleman, and Jackie McLean along with Herbie Nichols in *Four Lives in the Bebop Business*, A. B. Spellman has created much of the definitive reading of jazz.

While his discipline strengths lie in poetry and jazz, his deep knowledge of all arts media makes his observations and assessments of jazz that much more authoritative. He once wrote, “you could empty a room of American cultural policy makers by requiring them to distinguish a solo by Coleman Hawkins from one of Lester Young’s, and you would certainly get higher scores on a jazz quiz from among members of the Academie Francaise or the Arts Council of Great Britain.”

Because of that truth, he has dedicated much of his life to bringing the joy and artistry of jazz to as many Americans as possible. He lives at the very center of jazz. And jazz—and the NEA—is all the richer for it.

A. B. Spellman speaks at the 2005 NEA Jazz Masters luncheon.

Photo: Vance Jacobs

The National Council on the Arts

Three New Members are Welcomed



James K. Ballinger, Justice Sandra Day O'Connor, Terry Teachout, and Gerard Schwarz. Photo: Kathy Plowitz-Worden

Three new members of the National Council on the Arts (NCA), the advisory body of the National Endowment for the Arts (NEA), were confirmed by the United States Senate last November. This March, they took their seats at the Council. Nominated by President George W. Bush, the new councilors are James K. Ballinger, Gerard Schwarz, and Terry Teachout. They were sworn in by Associate Justice of the Supreme Court Sandra Day O'Connor.

NEA Chairman Gioia said, "All three of these new members are distinguished leaders in their respective fields. They are ideal additions to the Council."

The National Council on the Arts advises the Chairman of the NEA—who also chairs the Council—on agency policies and programs. It reviews and makes recommendations to the Chairman on applications for grants, funding guidelines, and leadership initiatives.

The Council was established through the National Arts and Cultural Development Act of 1964, a year before the federal agency was created by legislation. Its first members were appointed by President Lyndon Johnson and included noted artists Marian Anderson, Leonard Bernstein, Agnes de Mille, Richard Diebenkorn, Duke Ellington, Helen Hayes, Charlton Heston, Harper Lee, Gregory Peck, Sidney Poitier, Richard Rodgers, Rosalind Russell, David Smith, John Steinbeck, and Isaac Stern.

Biographies

James K. Ballinger, a specialist in American Art, has been director of the Phoenix Art Museum since 1982. He has directed major exhibitions including *Americans in Brittany and Normandy 1860-1910*, *Diego Rivera: The Cubist Years*, *Frank Lloyd Wright Drawings* and *Frederic Remington's Southwest*. He is also the author of a monograph, *Frederic Remington*. Ballinger received bachelor's and master's degrees from the University of Kansas, and completed the Executive Program for Nonprofit Leaders at the Stanford Graduate School of Business.

Gerard Schwarz is in his 19th season as music director of the Seattle Symphony, and his third season as music director of the Royal Liverpool Philharmonic Orchestra. He has guest conducted most of the great orchestras of the world, making his operatic conducting debut in 1982 with the Washington Opera. He was named 1994 Conductor of the Year by *Musical America International Directory of the Performing Arts*, the first American to receive this award. Mr. Schwarz is also a recipient of the prestigious Ditson Conductor's Award from Columbia University and holds an honorary Doctorate from The Juilliard School.

Terry Teachout is the drama critic of the *Wall Street Journal*, the music critic of *Commentary*, and a contributor to the *Washington Post*. He also writes about the arts for the *New York Times*, *National Review*, and other publications. His most recent books are *A Terry Teachout Reader* and *All in the Dances: A Brief Life of George Balanchine*. He earned a bachelor's degree in music and journalism from William Jewell College in Liberty, MO. He lives in New York City.

A New Bison Nickel

Heads into Circulation



At a ceremony on Capitol Hill, NEA Chairman Gioia joined Senator Michael B. Enzi (R-WY) and U.S. Mint Director Henrietta Holsman Fore, who officially placed a new coin into circulation. “The 2005 American Bison nickel will look significantly different from any nickels you’ve seen,” Director Fore announced. Meanwhile, a 2,000-pound bison stood by regally while Native Americans sang in celebration in Upper Senate Park. The National

Endowment for the Arts worked as a partner with the United States Mint to assist in the evaluation of artists’ applications. The NEA convened a panel to choose the designers of the new nickel.

Senator Enzi said, “The bison is an enduring symbol of America and especially the West. I’m pleased to help celebrate this new coin which depicts a part of our past that with the continuing efforts of the present will be with us long into the future.”

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The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts—both new and established—bringing the arts to all Americans, and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the nation’s largest annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.

Clockwise, from top left: Both sides of the Bison nickel. NEA Chairman Dana Gioia notes that currency is our most predominant form of public art, at the debut of the Bison nickel.

Photo: Joyce Harris

ON THE COVER: NEA Jazz Master James Moody performing with the Geri Allen Trio.

Photo: Vance Jacobs



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