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ID # 191151

FAD02

WHITE HOUSE
CORRESPONDENCE TRACKING WORKSHEET

O - OUTGOING

H - INTERNAL

I - INCOMING

Date Correspondence Received (YY/MM/DD) 83, 11, 12

Name of Correspondent: Jonathan Mc Phee

MI Mail Report

User Codes: (A) _____ (B) _____ (C) _____

Subject: Concerned for rejection by Dance Panel of NEA of proposal offered by Martha Graham Dance Company

ROUTE TO:

ACTION

DISPOSITION

Office/Agency (Staff Name)	Action Code	Tracking Date YY/MM/DD	Type of Response	Code	Completion Date YY/MM/DD	
<u>Co Shep</u>	ORIGINATOR	<u>83, 12, 09</u>		C	<u>83, 12, 23</u>	TR
<u>NEA</u>	R	<u>83, 12, 13</u>		A	<u>83, 12, 01</u>	TR
		<u>1 1</u>			<u>1 1</u>	
		<u>1 1</u>			<u>1 1</u>	
		<u>1 1</u>			<u>1 1</u>	

ACTION CODES:

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- C - Completed
- S - Suspended

FOR OUTGOING CORRESPONDENCE:

- Type of Response = Initials of Signer
- Code = "A"
- Completion Date = Date of Outgoing

Comments: _____

Keep this worksheet attached to the original incoming letter.
 Send all routing updates to Central Reference (Room 75, OEOB).
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 Refer questions about the correspondence tracking system to Central Reference, ext. 2590.

RECORDS MANAGEMENT ONLY

CLASSIFICATION SECTION

No. of Additional Correspondents: _____ Media: L Individual Codes: 4710

Prime Subject Code: FA 002 Secondary Subject Codes: AK
FB 203.03

PRESIDENTIAL REPLY

Code	Date	Comment	Form
C	_____	Time: _____	P- _____
DSP	_____	Time: _____	Media: _____

SIGNATURE CODES:

- CPn - Presidential Correspondence
 - n - 0 - Unknown
 - n - 1 - Ronald Wilson Reagan
 - n - 2 - Ronald Reagan
 - n - 3 - Ron
 - n - 4 - Dutch
 - n - 5 - Ron Reagan
 - n - 6 - Ronald
 - n - 7 - Ronnie

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 - n - 2 - Nancy
 - n - 3 - Mrs. Ronald Reagan

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- T - Telegram
- V - Telephone
- X - Miscellaneous
- Y - Study

33 DEC 16 P 4: 24

T H E W H I T E H O U S E O F F I C E

REFERRAL

DECEMBER 13, 1983

TO: NATIONAL ENDOWMENT FOR THE ARTS

ACTION REQUESTED:

DIRECT REPLY, FURNISH INFO COPY

DESCRIPTION OF INCOMING:

ID: 191151

MEDIA: LETTER, DATED NOVEMBER 8, 1983

TO: PRESIDENT REAGAN

FROM: MR. JONATHAN MCPHEE
CONDUCTOR
THE JOFFREY BALLET
180 RIVERSIDE DRIVE
APARTMENT 7-L
NEW YORK NY 10025

SUBJECT: CONCERNED FOR REJECTION BY DANCE PANEL
OF NEA OF PROPOSAL OFFERED BY MARTHA GRAHAM
DANCE COMPANY

PROMPT ACTION IS ESSENTIAL -- IF REQUIRED ACTION HAS NOT BEEN
TAKEN WITHIN 9 WORKING DAYS OF RECEIPT, PLEASE TELEPHONE THE
UNDERSIGNED AT 456-7486.

RETURN CORRESPONDENCE, WORKSHEET AND COPY OF RESPONSE
(OR DRAFT) TO:
AGENCY LIAISON, ROOM 91, THE WHITE HOUSE

Attached

SALLY KELLEY
DIRECTOR OF AGENCY LIAISON
PRESIDENTIAL CORRESPONDENCE

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

DEC 1 1983

Mr. Jonathan McPhee
Conductor
The Joffrey Ballet
280 Riverside Drive, Apt. 7-L
New York, NY 10025

Dear Mr. McPhee:

Thank you for your recent letter on behalf of the Martha Graham Dance Company. I appreciate your interest and agree that Martha Graham's contributions to the field of dance have been extraordinary. In recognition of the company's merits, the Dance Program granted \$155,655 to them this year.

The Company was one of 220 Challenge applications we received this year from organizations in every arts field, nationwide. Many of the applicants were previous recipients of Challenge grants, just as the Martha Graham Company which received a \$250,000 Challenge Grant in 1977.

I believe that the competition for the Challenge grants was keener this year than it has been in years. Unfortunately, we could not make grants to all of the worthy organizations.

I would like to emphasize that the Challenge selection process was fair and thorough. Every application received very careful consideration; not all could be funded.

Once again, thank you for your letter.

Sincerely,

F.S.M. Hodson
Chairman

THE WHITE HOUSE
WASHINGTON

Date: 12-8-83

To: Sally Kelley

Please have the
National Endowment for
the Arts respond to
the attached.

Shepherd

KATHERINE SHEPHERD
Presidential Correspondence
Office
Room 98, x7610

Jonathan McPhee

280 Riverside Drive, Apt. 7-L, New York, New York 10025 (212) 749-5268

November 8, 1983

Mr. Ronald Reagan, President
The United States of America
The White House
1600 Pennsylvania Avenue
Washington, D.C. 20500

191151

Dear Mr. President:

I would like to bring to your attention a decision made by the National Endowment for the Arts concerning a grant proposal put forth by the Martha Graham Dance Company.

I have in the past applauded the work done by the National Endowment. Its role is an extremely important one that lends support to the arts in this country. The business community follows the National Endowment's lead when allocating funds. For them, the NEA represents a professional panel that examines the artistic worth and structural stability of an organization. As a result, the decisions made by the National Endowment are responsible for shaping our artistic future.

The lack of wisdom and foresight expressed by the Dance Panel in rejecting the grant proposal put forth by the Martha Graham Dance Company is difficult to understand. A grant designed to preserve Ms. Graham's work on film and to establish an endowment to ensure the future of her company is a priority. Think of the loss to the dance world if another great choreographer's life work had not been carefully preserved and recorded on paper and film - George Balanchine.

Martha Graham is here. Her powers to create are undiminished. Her last New York City season is a testimony to that fact. She has been and continues to be a vital force in dance. Her commissioned musical scores have added masterpieces to the contemporary musical repertoire unparalleled by any other modern choreographer.

The National Endowment for the Arts has the opportunity to preserve and nurture the art of a truly great artist. Instead, it seems to be directly responsible for depriving future generations of the Graham repertoire and the legacy that is part of our American tradition.

Why has she been stopped?

Sincerely,

Jonathan McPhee

Jonathan McPhee, Conductor
The Joffrey Ballet

ID #



WHITE HOUSE
CORRESPONDENCE TRACKING WORKSHEET

- O - OUTGOING
 - H - INTERNAL
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- Date Correspondence Received (YY/MM/DD)

(L) 4900
FA002

840108

Name of Correspondent: Cornell Lockless

MI Mail Report User Codes: (A) _____ (B) _____ (C) _____

Subject: Feels that the NEA should support their outdoor theatre

ROUTE TO:		ACTION		DISPOSITION	
Office/Agency	(Staff Name)	Action Code	Tracking Date YY/MM/DD	Type of Response Code	Completion Date YY/MM/DD
	IAG/lea	ORIGINATOR	84,01,11	C	84,02,23
	NEA	D	84,01,13	C	84,01,24
NEA		R	84,03,01	C	84,03,07
	IAG/lea	A	84,03,14		1 1
			1 1		1 1

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FOR OUTGOING CORRESPONDENCE:

- Type of Response = Initials of Signer
- Code = "A"
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Comments: Robert Gleason recommends that someone at NEA sign this letter. He works with tribes.

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- S - Sealed
- T - Telegram
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- X - Miscellaneous
- Y - Study



NATIONAL
ENDOWMENT
FOR
THE ARTS

A Federal agency
advised by the
National Council
on the Arts

Office of the Chairman

March 7, 1984

MEMORANDUM

TO: Sally Kelley
Director of Agency Liaison
Presidential Correspondence

FROM: Jane Engelstad
Chairman's Correspondent

RE: Attached Correspondence

As per our conversation, I am forwarding our response to Mr. Locklear concerning the same request. Our Theater Program has been in contact with them directly and they are aware of the contents of our earlier draft to the White House.

If you have any questions, please call me at 682-5497.

Thank you.

Jane Engelstad

THE WHITE HOUSE OFFICE

REFERRAL

MARCH 1, 1984

TO: NATIONAL ENDOWMENT FOR THE ARTS

ACTION REQUESTED:

DIRECT REPLY, FURNISH INFO COPY

REMARKS: ROBERT GLEASON RECOMMENDS THAT SOMEONE AT NEA SIGN THIS
LETTER - HE WORKS WITH TRIBES

DESCRIPTION OF INCOMING:

ID: 198274

MEDIA: LETTER, DATED JANUARY 6, 1984

TO: PRESIDENT REAGAN

FROM: MR. CARNELL LOCKLEAR
GENERAL MANAGER
ROBESON HISTORICAL DRAMA
ASSOCIATION, INCORPORATED
BOX 1059
PEMBROKE NC 28372

SUBJECT: FEELS THAT THE NEA SHOULD SUPPORT THEIR
OUTDOOR THEATRE

PROMPT ACTION IS ESSENTIAL -- IF REQUIRED ACTION HAS NOT BEEN
TAKEN WITHIN 9 WORKING DAYS OF RECEIPT, PLEASE TELEPHONE THE
UNDERSIGNED AT 456-7486.

RETURN CORRESPONDENCE, WORKSHEET AND COPY OF RESPONSE
(OR DRAFT) TO:
AGENCY LIAISON, ROOM 91, THE WHITE HOUSE

SALLY KELLEY
DIRECTOR OF AGENCY LIAISON
PRESIDENTIAL CORRESPONDENCE

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

Mr. Carnell Locklear
General Manager
Strike at the Wind!
Robeson Historical Drama Association
Box 1059
Pembroke, North Carolina 28372

Dear Mr. Locklear:

Thank you for your recent letter regarding our
response to Congressman Charlie Rose.

I have forwarded your detailed comments to our
Theater Program so that they might respond
directly to the issues you raise. Be assured
that your application has received every consideration.

Thank you again.

Sincerely,

F.S.M. Hodson
Chairman



NATIONAL
ENDOWMENT
FOR
THE ARTS

A Federal agency
advised by the
National Council
on the Arts

Office of the Chairman

January 24, 1984

MEMORANDUM

TO: Sally Kelley
Director of Agency Liaison
Presidential Correspondence

FROM: Jane Engelstad
Chairman's Correspondent

RE: Attached Correspondence

Jane Engelstad

It is the recommendation of the National Endowment for the Arts to send the attached draft to Mr. Carnell Locklear.

If you have any questions, please call me at 682-5414.

Thank you.

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

DRAFT REPLY FOR SIGNATURE OF WHITE HOUSE STAFF MEMBER

CORRESPONDENCE ID 198274
CARNELL LOCKLEAR, GENERAL MANAGER ROBESON HISTORICAL DRAMA ASSOCIATION

Dear Mr. Locklear:

Thank you very much for your recent letter to President Reagan on behalf of the Robeson Historical Drama Association and "Strike at the Wind." We appreciate hearing about your drama about the American Indian and your efforts to continue its production.

We have forwarded your letter to the National Endowment for the Arts and are pleased to learn that they have received your application. Your application is expected to go before the March Theater Panel, and from there to the May Council for final recommendation to the chairman for funding. Please be assured that the National Endowment for the Arts will give your application every consideration and you will be notified directly of the decision sometime in June.

Thank you again for your letter and best wishes in your efforts.

Sincerely,

T H E W H I T E H O U S E O F F I C E

REFERRAL

JANUARY 13, 1984

TO: NATIONAL ENDOWMENT FOR THE ARTS

ACTION REQUESTED:

DRAFT REPLY FOR SIGNATURE OF WHITE HOUSE STAFF MEMBER

DESCRIPTION OF INCOMING:

ID: 198274

MEDIA: LETTER, DATED JANUARY 6, 1984

TO: PRESIDENT REAGAN

FROM: MR. CARNELL LOCKLEAR
GENERAL MANAGER
ROBESON HISTORICAL DRAMA
ASSOCIATION, INCORPORATED
BOX 1059
PEMBROKE NC 28372

SUBJECT: FEELS THAT THE NEA SHOULD SUPPORT THEIR
OUTDOOR THEATRE

PROMPT ACTION IS ESSENTIAL -- IF REQUIRED ACTION HAS NOT BEEN
TAKEN WITHIN 9 WORKING DAYS OF RECEIPT, PLEASE TELEPHONE THE
UNDERSIGNED AT 456-7486.

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(OR DRAFT) TO:
AGENCY LIAISON, ROOM 91, THE WHITE HOUSE

SALLY KELLEY
DIRECTOR OF AGENCY LIAISON
PRESIDENTIAL CORRESPONDENCE



STRIKE at the WIND!

Robeson Historical Drama Association, Inc.

Box 1059 / Pembroke, North Carolina 28372

Administrative Office/Old Main/Pembroke State University/(919) 521-2480

Box Office (919) 521-3112

NEA
Sally Kelley

January 6, 1984

198274

Adolph Dial, Chairman
Hector MacLean, Vice-Chairman
Kenneth R. Maynor, President
Dr. E.B. Turner, Vice President
Lucy Lowery, Treasurer
Pauline Locklear, Secretary
Ira Pate Lowry, Person-at-large
Dr. Dalton Brooks
Dr. Robert Reising

Hon. Ronald Reagan
President, United States
The White House
Pennsylvania Avenue
Washington, DC 20500

Dear Mr. President:

BOARD MEMBERS

Mollye Briley
Larry T. Brooks
Robert Bryant
Dora L. Chavis
Dosey Chavis
Mildred Davis
James H. Hammonds
Albert Hunt
Gurney Hunt
Ralph Hunt
Dr. Joy J. Johnson
James A. Jones
Janie M. Locklear
Ed Miller
Jessie Oxendine
Reginald Oxendine
Julian T. Pierce
Ruth Revels
Dr. John Rimberg
Betty Rogers
Reggie Strickland
Tommy D. Swett
Gene Warren
Rep. Richard Wright

Being an Indian, I am well aware of, we as a nation of people don't have any political clout, but we do expect justice but rarely receive it. There is approximately one million Indians in the United State of America and in North Carolina, there is approximately seventy thousand among the five million people, so one can easily see politicians don't have a reckon with us; therefore, our ideas and thoughts are easily over looked.

I have been the General Manager of the outdoor drama, "Strike at the Wind!", since 1980, and we have applied to the National Endowment for the Arts in 1981, 82, and 83, but with no success. We followed their guidelines every step of the way and was still pushed aside. To my knowledge we are the only outdoor drama in America today where the General Manager is Indian, the Fiscal Affairs Director is Indian, and Indians play Indian roles, Whites and Blacks play their roles which I think is very important, because the American Indian has always been deprived of their rightful place in society. They have always had someone else to determine their destiny. We as a people are disappearing from the American scene; therefore, we must began to fight to preserve our rights, history, culture, and heritage for our future generations to enjoy.

"Strike at the Wind!" is the only outdoor drama in this part of the state of North Carolina and it is a economic boost to this area because Robeson County is very poor and many of our citizens live in poverty.

"Strike at the Wind!" is a drama that depicts the Lumbee Indian in conflict and controversy over social, economic, and political forces that endeavored to shape and sturcture the Indian mind and psyche for future generations. This stressful state caused immediate retaliation by Indians to find ways to adjust to common greed.

HONORARY MEMBERS

Governor Jim Hunt
Attorney General Rufus Edmisten
Ty Boyd
Helen Shierbeck

GENERAL MANAGER

Carnell Locklear

... the bitter-sweet saga of Henry Berry Lowrie and the Lumbee Indians

Robeson Historical Drama, Inc. is a non-profit corporation as declared by the Internal Revenue Service Code, Part 501(C)(3)

January 6, 1984

Mr. Reagan

Page 2

The drama presents the Lumbee Indian struggle for survival in a changing America that caused a cultural shock which confounded existing style. This Indian mind could not accommodate the random forces that characterized the American spirit of competition of aggression and of uncontrolled human abandon.

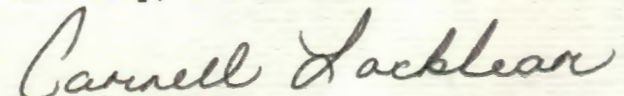
It is a story of Indian pride and humbleness and of bravery with meakness. It is a story that tells of the worst of times and what could be a reality for the people of this region and indeed for the nation and the world. The drama tells that all people are heroes, and that each of us desperately need each other to cope with the social, economic, and political change that effects every man's psyche.

The drama brings to Pembroke State University and the community a linkage for strengthening the already existing bonds of racial and cultural solidarity. It is a model for supporting the American Indian Studies, recapturing on stage social, economic, and political factors that determined Indian policy and Indian treatment since 1663. It is a vehicle through which to improve the quality of life for the local residence, the state and nation.

The drama is more than an amphitheatre, in which 75 actors and actresses perform, acting and expressing a historical event. It is a humanitarian effort to optimize what is best in all men. The virtues of love, faith, hope, and courage become a reality to our children and their prosperity. It is freedom personified showing how people then and now can rise to the occasion to subdue negative forces that destroy the human spirit. It is the American story of interracial and cross cultural harmony.

Enclosed is a proposal that I have submitted to the National Endowment for the Arts, and a brochure. This is our third year applying, would you, your staff or your designee follow up on our application and let us know here of your results. We must keep "Strike at the Wind!" for all people to enjoy.

Sincerely,



Carnell Locklear
General Manager

Enclosure

*** TICKETS ***

NAME _____
 STREET _____
 CITY, STATE _____ ZIP _____
 PHONE _____

Tickets will be mailed if time allows — otherwise pick up at gate.

General Admission — guaranteed admission to the theatre — unreserved seat.

— \$4.00 adults — \$3.50 senior citizens over 65
 \$2.00 children under 12

10% discount for groups of 10 or more persons when purchased by a group representative.

Preferred Seating — Front and center section — guaranteed reserved seat \$5.00 per person over 3 years — no discounts — limited number available.

For _____ Date _____ performance

STRIKE AT THE WIND!
 Box 1059 — BR
 Pembroke, NC 28372

Phone (919) 521-2480 8:30-5:00
 (919) 521-3112 after 6:00 p.m. on
 Performance nights.



Tickets may be purchased at the door and the box office opens at 6 p.m. on Performance nights. Advance reservations are recommended. Avoid lines — Phone or mail your order and charge to your Master Charge card or VISA.

Interbank No. _____

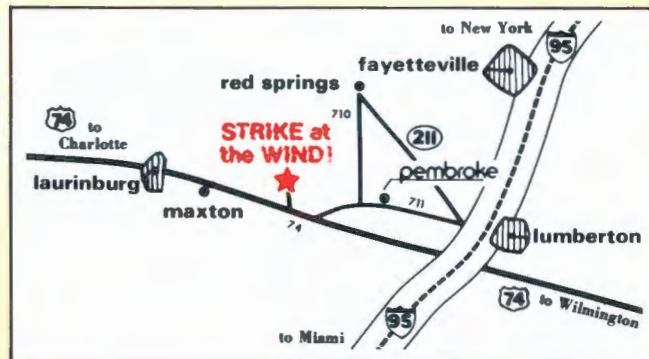
Master Charge No. _____

VISA No. _____

North Carolina
 Theatre Arts



and the North Carolina Department of Cultural Resources recognize "STRIKE AT THE WIND!" as a professional theatre and provide grant assistance to this theatre from funds appropriated by the North Carolina General Assembly.



At the Lakeside Amphitheatre on the ground of the Riverside Country Club.

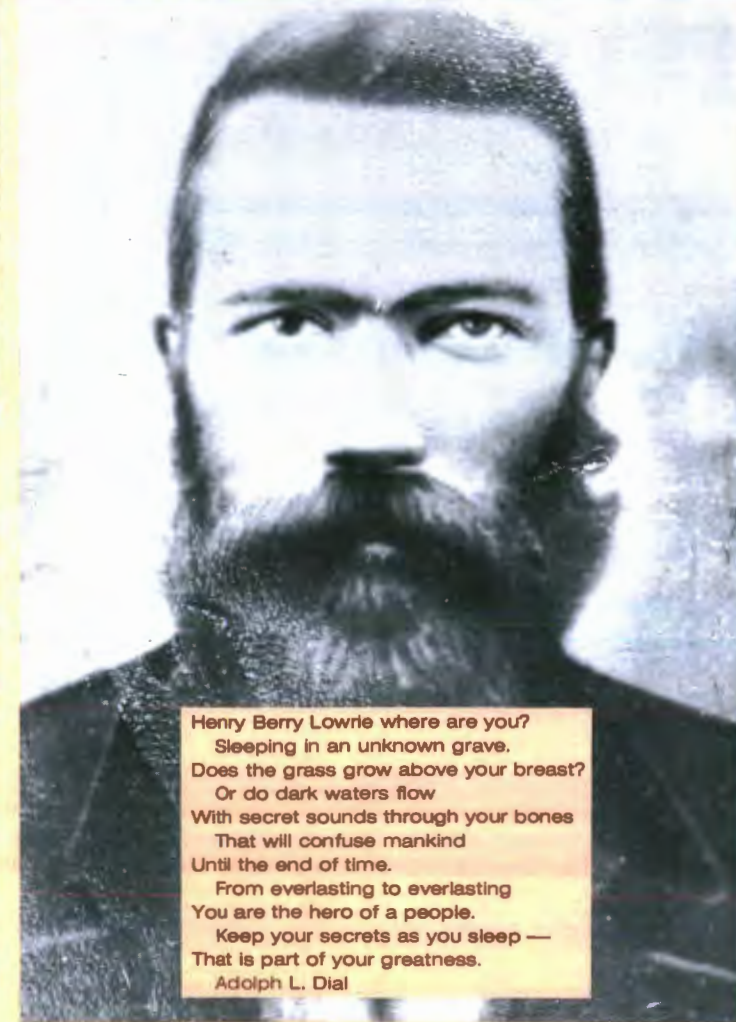
- * 13 miles west of Interstate 95 at Lumberton
- * 3 miles west of Pembroke,
- * 1/2 mile north of US Highway 74 on State Road 1354
- * Watch for directional signs at intersections

Paved and lighted parking lots. Wheelchair access ramps.

RANDOLPH UMBERGER'S

STRIKE at the WIND!

OUTDOOR DRAMA • PEMBROKE, N.C.



Henry Berry Lowrie where are you?
 Sleeping in an unknown grave.
 Does the grass grow above your breast?
 Or do dark waters flow
 With secret sounds through your bones
 That will confuse mankind
 Until the end of time.
 From everlasting to everlasting
 You are the hero of a people.
 Keep your secrets as you sleep —
 That is part of your greatness.
 Adolph L. Dial

Thursday through Saturday
 July 2 - August 27, 1983
 8:30 p.m.



The most exciting outdoor drama in America about Henry Berry Lowrie and the Lumbee Indians of Robeson County, North Carolina.

Thrill to the sounds of the chase through the swamps; enjoy the dancing and singing at a family gathering; shed tears over the injustices inflicted; and rejoice in the love of a man for a woman — all part of the drama presented under the stars of North Carolina.

Fiscal Year 1984

Applications must be submitted in triplicate and mailed to: Grants Office/TH,
National Endowment for the Arts, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506

I. Applicant Organization (name, address, zip) ROBESON HISTORICAL DRAMA ASSOCIATION INC. P. O. BOX 1059 PEMBROKE, NC 28372	II. Category under which support is requested: PROFESSIONAL THEATRE COMPANY	III. Period of support requested: Starting June 1 84 month day year Ending June 1 85 month day year
--	--	---

IV. Summary of project activity (Complete in space provided. DO NOT reduce copy or continue on additional pages.)

The production of the 1984 season of "Strike at the Wind!", will begin July 7, 1984 through August 31, 1984, every Thursday, Friday, and Saturday night beginning at 8:30 p.m. There will be 25 performances, approximately 75 characters including Sound and Light Technicians.

The monies received will be used in the following areas: (1) Promotions: Promotions must be increased due to the fact that we are in a rural area and people must learn of "Strike at the Wind!" and its value to our community. (2) Salaries: Salaries for the cast must be improved because of the economic conditions. (3) Capital Improvement: Capital Improvement must be implemented to upgrade our handicapped areas to make them more accessible to the handicapped, and (4) Costumes: Costumes must be improved to add color to the stage and be more of the civil war attire.

(1) Promotions	\$12,000
(2) Salaries	6,400
(3) Capital Improvement	5,000
(4) Costumes	<u>4,000</u>

TOTAL \$27,400

V. Estimated number of persons expected to benefit from this activity. 13,000

VI. Summary of estimated costs (recapitulation of budget items in Section IX)

A. Direct Costs		Total costs of activity
Salaries and wages		\$ 73,900.00
Fringe benefits		\$ 0
Supplies and materials		\$ 5,600.00
Travel		\$ 2,000.00
Permanent equipment		\$ 0
Fees and other		\$ 49,400.00
Total direct costs		\$ 130,900.00
B. Indirect costs		\$ 0
Total proposal costs		\$ 130,900.00

VII. Total amount requested from the National Endowment for the Arts \$ 27,400.00
(Total amount requested from NEA as a % of total proposal costs in VI. above 25 %)

VIII. Organization total fiscal activity		1982-83 season	Estimated for 1983-84 season
A. Expenses	1. \$ 99,894.48		2. \$ 130,900.00
B. Revenues, grants, & contributions	1. \$ 94,177.34		2. \$ 103,500.00

Do not write in this space

IX. Budget breakdown of summary of estimated costs

A. Direct costs

1. Salaries and wages (INCLUDE ACTORS' COMPENSATION IF PAID ON A SALARY BASIS)

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
General Manager	1	\$ 20,000.00	100%	20,000.00
Fiscal Affairs Dir.	1	10,000.00	100%	10,000.00
Admin. Assistant	1	9,000.00	100%	9,000.00
Artistic Personnel	1	5,200.00	100%	5,200.00
Technical Personnel	9	11,700.00	100%	11,700.00
Cast	60	18,000.00	100%	18,000.00
Total salaries and wages				\$ 73,900.00
Add fringe benefits				\$ 0
Total salaries and wages including fringe benefits				\$ 73,900.00

2. Supplies and materials (list each major type separately)	Amount	
Office Supplies	\$ 300.00	
Costumes materials and makeup supplies	500.00	
Printing supplies	700.00	
Ammunition and Weapons	500.00	
Sound Equipment and Props	2,800.00	
Light Materials	800.00	
Total supplies and materials		\$ 5,600.00

3. Travel				Amount
Transportation of personnel				
No. of travelers	from	to		\$
1	Job Site	Conferences		2,000.00
Total transportation of personnel				\$ 2,000.00

Subsistence				\$
No. of travelers	No. of days	Daily rate		
None				0
Total subsistence				\$ 0
Total travel				\$ 2,000.00

None

\$ 0

Total permanent equipment \$ 0

5. Fees for services and other expenses (list each item separately)
(INCLUDE ACTORS' COMPENSATION IF PAID ON A FEE BASIS)

Amount

	\$
Telephone	2,500.00
Postage	600.00
Insurance and Bonds	2,000.00
Audit	500.00
Brochure and Souvenir Programs	15,000.00
Maintenance and Utilities	2,800.00
Advertising	19,000.00
Rent	1,000.00
Set Repairs and Loss	5,000.00
Membership Campaign	1,000.00
Total fees and other	\$ 49,400.00

B. Indirect costs

Rate established by attached rate negotiation agreement with
National Endowment for the Arts or another Federal agency

Amount

Rate 0 % Base \$ 0

\$ N/A

X. Contributions, grants, and revenues (for this project)

A. Contributions

Amount

1. Cash

	\$
Memberships	1,500.00
Individual Contributions	1,000.00
Foundations	5,000.00
County Commissioners	4,000.00
Corporate Contributions	5,000.00

2. In-kind contributions (list each major item)

CETA	2,000.00
Total contributions	\$ 18,500.00

B. Grants (do not list anticipated grant from the Arts Endowment)

	\$
North Carolina Theatre Arts	10,000.00
North Carolina General Assembly	30,000.00
Total grants	\$ 40,000.00

C. Revenues

	\$
Ticket Sales	30,000.00
Other Earned Income	15,000.00
Total revenues	\$ 45,000.00
Total contributions, grants, and revenues for this project	\$103,500.00

The National Endowment for the Arts urges you to inform your State Arts Agency of the fact that you are submitting this application.

Have you done so? yes no

XII. Certification

We certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge.

Authorizing official(s)

Signature

x

Adolph L. Dial

Date signed

11-29-83

Name (print or type)

Adolph L. Dial

Title (print or type)

Chairman

Telephone (area code)

(919) 521-4214 Ext. 282

Signature

x

Kenneth R. Maynor

Date signed

11-29-83

Name (print or type)

Kenneth R. Maynor

Title (print or type)

President

Telephone (area code)

(919) 521-8602

Project director

Signature

x

William Shawn Smith

Date signed

11-29-83

Name (print or type)

William Shawn Smith

Title (print or type)

Director

Telephone (area code)

(919) 335-5581

* Payee (to whom grant payments will be sent if other than authorizing official)

Signature

x

Carnell Locklear

Date signed

11/29/83

Name (print or type)

Carnell Locklear

Title (print or type)

General Manager

Telephone (area code)

(919) 521-2489

* If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.

BE SURE TO DOUBLE CHECK THE "HOW TO APPLY" SECTION UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

ROBESON HISTORICAL DRAMA ASSO., INC. (hereafter called the "Applicant")
Hereby Agrees that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794) and, where applicable, Title IX of the Education Amendment of 1972 (20 U.S.C. 1681 et seq.) and all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, and Title IX prohibit discrimination on the basis of race, color, national origin, handicap, or sex in any program or activity receiving Endowment support. The Applicant **Hereby Gives Assurance** that it immediately will take any measures necessary to comply.

This assurance shall obligate the Applicant for the period during which the federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property. If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this form is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and that the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears below.

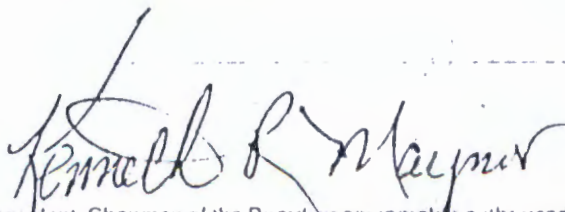
ROBESON HISTORICAL DRAMA ASSOCIATION, INC.

Applicant

P. O. BOX 1059

Applicant's mailing address

PEMBROKE, NC 28372


By (President, Chairman of the Board, or comparable authorized official)
11-29-83
Dated

District
Director

October 20, 1983

Roberson Historical
Dunham Lane
P.O. Box 1059
Pembroke, NC. 28372

Person to Contact *Loretta Hamilton*

Telephone Number:
(919) 281-3516
Refer Dept. to:
10:7211:
Date:

10-20-83

Dear Sir or Madam:

This is in response to your request for confirmation of your exemption from Federal income tax.

You were recognized as an organization exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code by our letter dated *July, 1968*. You were further determined not to be a private foundation within the meaning of section 507(a) of the Code because you are an organization described in section *509(a)(1) and 170(b)(A)(vi)*.

Contributions to you are deductible as provided in section 170 of the Code.

The tax exempt status recognized by our letter referred to above is currently in effect and will remain in effect until terminated, modified or revoked by the Internal Revenue Service. Any change in your purposes, character, or method of operation must be reported to us so we may consider the effect of the change on your exempt status. You must also report any change in your name and address.

Thank you for your cooperation.

Sincerely yours,

Loretta Hamilton

Exempt Organizations Specialist



District Director

Internal Revenue Service

Date:

AUG 30 1977

In reply refer to:

File No. 587601259

▷ Robeson Historical Drama, Inc.
Box 1059, Highway 711, L.R.D.A. Annex
Pembroke, NC 28372

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code.

We have further determined you are not a private foundation within the meaning of section 509(a) of the Code, because you are an organization described in section 170(b)(1)(A)(vi) and 509(a)(1).

You are not liable for social security (FICA) taxes unless you file a waiver of exemption certificate as provided in the Federal Insurance Contributions Act. You are not liable for the taxes imposed under the Federal Unemployment Tax Act (FUTA).

Since you are not a private foundation, you are not subject to the excise taxes under Chapter 42 of the Code. However, you are not automatically exempt from other Federal excise taxes. If you have any questions about excise, employment, or other Federal taxes, please let us know.

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

If your purposes, character, or method of operation is changed, please let us know so we can consider the effect of the change on your exempt status. Also, you should inform us of all changes in your name or address.

From income tax, by the 15th day of the fifth month after the end of your annual accounting period. The law imposes a penalty of \$10 a day, up to a maximum of \$5,000, for failure to file a return on time.

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

Please keep this determination letter in your permanent records.

Sincerely yours,

Thomas P. Schuck

Exempt Organization Specialist
404/221-4516

This determination letter modifies our letter of December 1, 1976 holding you exempt under section 501(c)(3) to the extent that it is inconsistent with this letter.

This determination letter supersedes our letter of August 8, 1977, terminating your exemption under Section 501(c)(3) of the Code to the extent that it is inconsistent with this letter.

With respect to the filing requirements for Form 990, note that for tax years ending on or after December 31, 1976, you are required to file Form 990 only if your gross receipts each year are normally more than \$10,000.

Name of Organization: ROBESON HISTORICAL DRAMA ASSOCIATION, INC.

1981-82 Season

Artistic Director: Chester I. Jordan

Play	1. "Strike at the Wind!"	5	9
Author	Randolph Umberger		
Director	Chester I. Jordan		
Play	2.	6.	10.
Author			
Director			
Play	3.	7.	11.
Author			
Director			
Play	4.	8.	12.
Author			
Director			

1982-83 Season

Artistic Director: Chester I. Jordan

Play	1. "Strike at the Wind!"	5	9
Author	Randolph Umberger		
Director	Chester I. Jordan		
Play	2.	6.	10.
Author			
Director			
Play	3.	7.	11.
Author			
Director			
Play	4.	8.	12.
Author			
Director			

1983-84 Season

Artistic Director: William Shawn Smith

Play	1. "Strike at the Wind!"	5	9
Author	Randolph Umberger		
Director	William Shawn Smith		
Play	2.	6.	10.
Author			
Director			
Play	3.	7.	11.
Author			
Director			
Play	4.	8.	12.
Author			
Director			

1984-85 Season *

Artistic Director: William Shawn Smith

Play	1. "Strike at the Wind!"	5	9
Author	Randolph Umberger		
Director	William Shawn Smith		
Play	2.	6	10.
Author			
Director			
Play	3	7	11.
Author			
Director			
Play	4.	8	12
Author			
Director			

*Provide 1984-85 plans only if they are reasonably firm

Name of Organization: **ROBESON HISTORICAL DRAMA ASSOCIATION, INC.**

	Actual 1981-82	Actual 1982-83	Current Year 1983-84	Next Year 1984-85
Capacity of theater(s)	1 1,300	1,300	1,300	1,300
	2 _____	_____	_____	_____
	3 _____	_____	_____	_____
	4 _____	_____	_____	_____
Top single ticket price	\$4.00	\$4.00	\$4.00	\$4.00
Top subscription price	5.00	5.00	5.00	5.00
Lowest student or discount price	2.00	2.00	2.00	2.00
Number of performances weeks	8	8	8	8
Season (starting month-ending month)	July-August	July-August	July-August	July-August
Season tickets sold	5,500	4,200	9,380	11,000
Total attendance	6,885	7,756	11,459	12,000
Percentage of capacity	21%	24%	35%	37%
Number of employees	75	65	65	60
Salary or salary range per week (use listing that approximates your staff titles)				
Artistic Director	\$450.00	\$500.00	\$375.00	\$500.00
Managing Director	350.00	356.24	356.24	356.24
Development Director	150.00	160.00	190.00	190.00
Marketing Director	0	134.00	152.00	152.00
Technical Director	\$212.00	\$250.00	\$162.50	\$250.00
Costume Supervisor	125.00	62.50	50.00	125.00
Properties Supervisor	45.00	50.00	43.78	55.00
Actors	\$1,750.00	\$1,875.00	\$1,662.50	\$2,000.00
Fee or fee range, per production				
Directors	0	0	0	0
Designers	0	0	0	0
Rehearsal period (weeks per production)	8	8	8	8
Type of A.E.A. contract, if any	N/A	N/A	N/A	N/A
Actors paid for rehearsal	0	0	0	0
Plays toured	1 "Strike at the Wind!" "SATW!"	"SATW!"	"SATW!"	"SATW!"
	2 _____	_____	_____	_____
	3 _____	_____	_____	_____
	4 _____	_____	_____	_____
	5 _____	_____	_____	_____
States toured	VA, NC	NC, TN	NC	NC, SC, VA, MD
	_____	_____	_____	_____
	_____	_____	_____	_____
	_____	_____	_____	_____

If you will be included in a Touring application submitted by a presenter or coordinating agency, please name the agency... N/A

Name of Organization: ROBINSON HISTORICAL DRAMA ASSOCIATION, INC.

NOTE: All dollar figures should also be expressed as a percentage of total expenses.

Fiscal Year Ends (Month) December	Actual 1981-82		Actual 1982-83		Current Year 1983-84		Next Year 1984-85	
	\$44	%	\$61	%	\$62	%	\$66	%
EXPENSES								
Compensation & fringe benefits	756	/00	800	/00	855	/38	855	/00
Artistic personnel	5,026	/51	6,000	/00	5,500	/00	7,900	/00
Technical staff	4,276	/50	5,000	/00	4,550	/00	9,000	/00
Administrative staff	18,500	/00	20,500	/00	30,000	/00	39,000	/00
Production expenses	29,137	/86	26,646	/41	28,836	/08	29,600	/00
Marketing expenses	2,000	/00	5,992	/58	11,402	/81	15,700	/00
Fundraising expenses	310	/68	0	/0	914	/06	1,700	/00
Occupancy expenses	5,046	/99	4,203	/45	9,615	/07	5,545	/00
Other expenses	3,936	/60	13,466	/92	8,221	/08	21,600	/00
Total expenses	68,991	/100	82,609	/100	99,894	/100	130,900	/100
EARNED INCOME								
Box office income	21,856	/59	21,269	/98	27,328	/63	30,000	/00
Other earned income	16,946	/18	10,803	/26	10,450	/95	15,000	/00
Total earned income	38,802	/77	32,073	/24	37,779	/58	45,000	/00
EARNINGS GAP/% OF EXPENSES	(30,188)	/37	(50,536)	/12	(62,114)	/90	(85,900)	/00
CONTRIBUTED INCOME								
NEA—Theater—Companies	/	/	/	/	/	/	27,400	/00
—Touring	/	/	/	/	/	/	/	/
—Artistic associates	/	/	/	/	/	/	/	/
—Director Fellows	/	/	/	/	/	/	/	/
—Training	/	/	/	/	/	/	/	/
—Services to the Field	/	/	/	/	/	/	/	/
—Special Artistic Projects	/	/	/	/	/	/	/	/
—Opera—Musical Theater	/	/	/	/	/	/	/	/
—Expansion Arts	/	/	/	/	/	/	/	/
—Inter-Arts	/	/	/	/	/	/	/	/
—Challenge or Advancement	/	/	/	/	/	/	/	/
—Other	/	/	/	/	/	/	/	/
	0	/	0	/	0	/	0	/
Other federal sources	0	/	0	/	0	/	0	/
State arts agency	7,334	/00	1,500	/00	8,324	/90	10,000	/00
Other state sources	0	/	38,000	/00	35,000	/00	30,000	/00
City county sources	7,000	/00	1,500	/00	4,000	/00	4,000	/00
C.E.T.A.	4,233	/76	3,500	/00	1,500	/00	2,000	/00
United arts fund	0	/	0	/	0	/	0	/
Fundraising events	5,666	/65	0	/	2,715	/00	1,500	/00
Individuals	337	/96	1,400	/00	575	/00	1,000	/00
Corporations	5,616	/00	5,188	/88	0	/	5,000	/00
Foundations	0	/	0	/	10,000	/00	5,000	/00
Other contributions	0	/	0	/	0	/	0	/
Total contributed income	30,188	/37	51,088	/00	62,114	/90	85,900	/00
SURPLUS OR (DEFICIT)	0	/	+551	/88	0	/	0	/
Fund balance beginning of year	8,860.97		1,271.42		1,588.96		5,868.00	
Fund balance end of year	1,271.42		1,588.96		5,868.96		9,585.00	
Net current assets (liabilities) end of year	0		435.17		2,019.85		0	
	0		0		0		0	

BUDGET 1984

Administration Expenses

Salaries	General Manager	\$	20,000.00	
	Fiscal Affairs Director		10,000.00	
	Administrative Assistant		<u>9,000.00</u>	
		\$	39,000.00	subtotal
Operating -	Telephone		2,500.00	
	Postage		600.00	
	Supplies		300.00	
	Rent		1,000.00	
	Insurance and Bonds		2,000.00	
	Audit		<u>500.00</u>	
		\$	6,900.00	subtotal
	Total Administrative Expenses	\$	<u>45,900.00</u>	

Promotion Expenses

	Travel	\$	2,000.00	
	Brochures and Programs		15,000.00	
	Radio		2,000.00	
	Television		10,000.00	
	Film		500.00	
	Billboards		6,600.00	
	Magazines		200.00	
	Fosters		500.00	
	Membership Campaign		1,000.00	
	Printing		<u>700.00</u>	
		\$	38,500.00	
	Total Promotion Expenses	\$	<u>38,500.00</u>	

Production Expenses

Salaries -	Director	\$	5,200.00	
	Stage Manager/Light Design		2,700.00	
	Asst. Stage Manager/Armorer		2,000.00	
	Sound		2,500.00	
	Property Master/Torches/Props		1,000.00	
	Master Electrician		1,000.00	
	Costumer/Wardrobe		1,000.00	
	Wardrobe		500.00	
	Vocal Director		500.00	
	Choreograhper		500.00	
	Cast		18,000.00	
		\$	<u>34,900.00</u>	subtotal

Actual Production

	Costumes and Makeup	\$	500.00	
	Sound Equipment		2,000.00	
	Lights		800.00	
	Props		800.00	
	Armuniton and Weapons Supplies		500.00	
	Set Pepairs and Loss		5,000.00	
	Maintenance and Utilities		2,000.00	
		\$	<u>11,600.00</u>	subtotal

Total Production Expenses \$ 46,500.00

TOTAL BUDGET \$ 130,900.00

TOTAL EXPENSES \$130,900.00
TOTAL INCOME 103,500.00

DEFICIT \$ (27,400.00)



Robeson Historical Drama Association, Inc.

Box 1059 / Pembroke, North Carolina 28372

Administrative Office/Old Main/Pembroke State University/(919) 521-2488

Box Office (919) 521-3112

November 28, 1983

Adolph Dial, Chairman
Hector MacLean, Vice-Chairman
Kenneth R. Maynor, President
Dr. E. B. Turner, Vice President
Lucy Lowery, Treasurer
Pauline Locklear, Secretary
Ira Pate Lowry, Person-at-large
Dr. Dalton Brooks
Dr. Robert Reising

BOARD MEMBERS

Mollye Briley
Larry T. Brooks
Robert Bryant
Dora L. Chavis
Dosey Chavis
Mildred Davis
James H. Hammonds
Albert Hunt
Gurney Hunt
Ralph Hunt
Dr. Joy J. Johnson
James A. Jones
Janie M. Locklear
Ed Miller
Jessie Oxendine
Reginald Oxendine
Julian T. Pierce
Ruth Revels
Dr. John Rimberg
Betty Rogers
Reggie Strickland
Tommy D. Swelt
Gene Warren
Rep. Richard Wright

HONORARY MEMBERS

Governor Jim Hunt
Attorney General Rufus Edmiston
Ty Boyd
Helen Shierbeck

GENERAL MANAGER

Carnell Locklear

TO: Whom It May Concern

RE: Suggestions for the 1984 season for "Strike at the Wind!"

"Strike at the Wind!" will begin implementing the 1984 season with the auditions in March, 1984. The rehearsal period will begin in May and the opening night will be July 7, 1984. The production will be performed each Thursday, Friday, and Saturday night through September 1, 1984.

Suggestions for the 1984 season include (1) Salaries for all actors must be improved to at least pay for transportation to all practice sessions and to each performance. (2) The costumes must be improved because the ones we have now are rather old, and the costumes help to give color to the stage. (3) More publicity and promotions must be done because "Strike at the Wind!" can survive because of the main roads-hwy #74 and Interstate 95. (4) We are in need of more lights for the parking areas which are big enough to park 500 cars and more lights would assure safety for all patrons. (5) We must do more Capital Improvement especially for the hand-capped patrons, and the main light towers must be rebuilt because the weather has taken it's toll on above items. (6) Increase funds for Public relations and encourage more minority participation.

This past summer was my first year as Artistic Director and I really enjoyed working with a company who were devoted hard working people who knew they had a good production and they wanted all people from all across the United States to come and view the most exciting drama in America today, "Strike at the Wind!". I am looking forward in coming back for the 1984 season because the 1983 season was good in that the attendance was increased by 35% margin over the proceeding year. My intentions is to have 18,000 people come for 1984, and I must urge you to give this application every possible consideration you can.

Sincerely,

William Shawn Smith
Director

SCHEDULE OF PERFORMANCES DURING THE 1983-84 SEASON

July 2, 1983 opening date
July 7, 1983
July 8, 1983
July 9, 1983
July 14, 1983
July 15, 1983
July 16, 1983
July 21, 1983
July 22, 1983
July 23, 1983
July 28, 1983
July 29, 1983
July 30, 1983
August 4, 1983
August 5, 1983
August 6, 1983
August 11, 1983
August 12, 1983
August 13, 1983
August 18, 1983
August 19, 1983
August 20, 1983
August 25, 1983
August 26, 1983
August 27, 1983



Robeson Historical Drama Association, Inc.
Box 1059 / Pembroke, North Carolina 28372
Administrative Office/Old Main/Pembroke State University/(919) 521-2480
Box Office (919) 521-3112

October 10, 1983

Adolph Dial, Chairman
Hector MacLean, Vice-Chairman
Kenneth R. Maynor, President
Dr. E.B. Turner, Vice President
Lucy Lowery, Treasurer
Pauline Locklear, Secretary
Ira Pale Lowry, Person-at-large
Dr. Dalton Brooks
Dr. Robert Reising

Hon: Frank Hodsoll, Chairman
National Endowment for the Arts
Washington, DC 20506

RE: Letter written to Hon. Charlie Rose

Dear Mr. Hodsoll:

I recently received a letter of your response to Hon. Charlie Rose, Congressman for my district here in North Carolina.

First of all, Mr. Hodsoll, to my best of knowledge we answered all your questions on your application, and I personally called time after time to be sure if there was any more information we needed to send, and everytime the reply was "no" everything is fine.

If I may I will answer the list of factors, they are as follows:

- (1) Performance Standards - Our characters are community people acting the different characters; they are not registered professionals because they are devoted people from a rural area where outdoor Theatre is a vital asset for public relations, and remember we are the only outdoor drama in eastern North Carolina except The Liberty Cart located in Kenansville, NC.
- (2) Innovative dramaturgy - This drama is new, it took the author eight years to do the research and put in production form. Mr. Umberger was a very close associate of Paul Green, and this drama is true and it is staged where one can follow the history regardless whether he is from this area or not.
- (3) Organization priority placed on artistry - Please see the enclosed 1983 Souvenir Program and I think this item will answer your question because our Board of Directors are bankers, lawyers, professors, teachers, and administrators. Our Playwright is a very versatile writer. Our Director is a very knowledgeable person thus one has to say our organization is placed on artistry (see attached document for information).

BOARD MEMBERS

Mollye Briley
Larry T. Brooks
Robert Bryant
Dora L. Chavis
Dosey Chavis
Mildred Davis
James H. Hammonds
Albert Hunt
Gurney Hunt
Ralph Hunt
Dr. Joy J. Johnson
James A. Jones
Janie M. Locklear
Ed Miller
Jessie Oxendine
Reginald Oxendine
Julian T. Pierce
Ruth Revels
Dr. John Rimberg
Betty Rogers
Reggie Strickland
Tommy D. Swett
Gene Warren
Rep. Richard Wright

HONORARY MEMBERS

Governor Jim Hunt
Attorney General Rufus Edmiston
Ty Boyd
Helen Shlorbeck

GENERAL MANAGER

Carnell Locklear

... the bitter-sweet saga of Henry Berry Lowrie and the Lumbee Indians

Robeson Historical Drama, Inc. is a non-profit corporation as declared by the Internal Revenue Service Code, Part 501(C)(3)

- 1133
- (4) Artists' salaries, particularly in relation to salaries paid other employees - Our salaries for the 1983 season was from \$130.00 - \$500.00 for a three month period. Rehearsal was five nights per week; for the month of June; three nights during performance season Thursday, Friday, and Saturday nights. Sir, our cast has to be devoted people willing to sacrifice in order for our community to have an outdoor drama. The salaries don't even pay for their gas but they are willing to participate so our future generations may enjoy the most exciting outdoor drama in America today, "Strike at the Wind!".
 - (5) Rehearsal Time - We rehearse everyday Monday-Friday from 7:00 p.m. - 11:00 p.m. every night and sometimes on the weekends - (See attached rehearsal time during the 1983 season).
 - (6) Opportunities for young artists - "Strike at the Wind!" is the only outdoor drama in this area and the cast age ranges from eight years to eighty years old. Preparing them for drama classes in high school and college.
 - (7) Organizational stability - This past year was our eighth season, and I've been the General Manager for the past three years. My third year as General Manager, our attendance was 11,456 people so one can say we are here to stay (Many actors have been here five - eight years).
 - (8) Other public and private financial support - We have great support from other means such as ads, donations, memberships, plate sales, for example. The North Carolina General Assembly gave us \$35,000; Z. Smith Reynolds \$10,000, to mention a few. Our audit should be back from our auditor very soon and if you wish a copy I will personally forward you one.
 - (9) Relationship of the requested amount to the theater's total budget - As you can remember, we asked for only \$19,000 which is very small according to your list of Professional Theatre companies grants for 1983-84.
 - (10) Need for the grant - As I mentioned earlier, we are in a small rural area and "Strike at the Wind!" is the only outdoor theatre where community people does the acting. White play Whites; Indians play Indians, and Blacks play Blacks. We are a good public relations asset where a County is equally within races. The drama is very true about Henry Berry Lowrie and the Indians of Robeson County. The Administration has been tri-racial another words since "Strike at the Wind!" has been in existence the Public Relations have been tremendous.

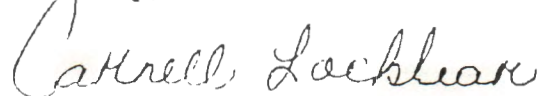
- (11) Applicant's ability to carry out the proposal - With a budget over 100,00 dollars, I really don't see any problem. We are a non-profit organization, we have a Board of Directors, an audit has been done every year, our books are always open, the president and treasurer sign the checks, we pay state and federal taxes, and we are recognized as a Professional Theatre by Theatre Arts in Raleigh, NC.

- (12) Regional considerations, such as a theater's location in an area where little professional theatre exists - "Strike at the Wind!" is the only outdoor theatre in Eastern North Carolina except Liberty Cart, which is approximately three hours from Pembroke. There is the Lost Colony, which is six hours away and Unto These Hills, approximately seven hours. There is no outdoor theatre to my knowledge in South Carolina and there may be some in Virginia so you see, we do need your support to tell the history of our area just as the the acting company in New York, NY. I really hate to be critical, but one state was awarded 58 grants according to your grant listing for 1983-84. I will not mention no money figures to you. I was so interested in your proposal this past year in that I went to meet you in Winston-Salem, NC, and presented you with information that was valuable.

The people here in this area are just as professional as those actors in California, New York, or any other place, and they are serious about acting in "Strike at the Wind!". We are serious because Henry Berry Lowrie was a hero of a people and he must be remembered because I know you are well aware of the History surrounding the American Indian and our struggle. Henry Berry Lowrie fought for the Indians right to vote which is what the drama is based upon.

We will apply again in December 1983, all I ask is please spread the monies across the country and we do hope Robeson Historical Drama Association, Inc., "Strike at the Wind!", will receive a favorable response because we love the Arts, and want to spread our Culture and History, and keep "Strike at the Wind!" for the future generations of all people so they may see how Indian people lived in this area over one hundred years ago. I thank you.

Sincerely,



Carnell Locklear
General Manager

Enclosures

Hon. Charlie Rose
2230 Bayburn House Office Building
Washington, DC 20515
dc

JV

ID # 198602

WHITE HOUSE CORRESPONDENCE TRACKING WORKSHEET

FA002

- O - OUTGOING
- H - INTERNAL
- I - INCOMING

Date Correspondence Received (YY/MM/DD) 84 01/12

Name of Correspondent: Mrs. Elaine Frick

MI Mail Report User Codes: (A) _____ (B) _____ (C) _____

Subject: Need financial help for The Monte Blue Memorial Foundation of Arts for the Handicapped, Inc
Requests recognition to help their search for grant.

ROUTE TO:		ACTION		DISPOSITION	
Office/Agency	(Staff Name)	Action Code	Tracking Date YY/MM/DD	Type of Response Code	Completion Date YY/MM/DD
	<u>CoCoza</u>	<u>CS</u>	<u>84/01/13</u>		<u>1 1</u>
	<u>HHS</u>	<u>R</u>	<u>84/01/17</u>	<u>CS</u>	<u>84/01/18</u> TR
	<u>NEA *</u>	<u>R</u>	<u>84/01/17</u>	<u>CS</u>	<u>1 1</u>
	<u>ED</u>	<u>R</u>	<u>84/01/18</u>		<u>1 1</u>
			<u>1 1</u>		<u>1 1</u>

ACTION CODES:

- A - Appropriate Action
- C - Comment/Recommendation
- D - Draft Response
- F - Furnish Fact Sheet to be used as Enclosure
- I - Info Copy Only/No Action Necessary
- R - Direct Reply w/Copy
- S - For Signature
- X - Interim Reply

DISPOSITION CODES:

- A - Answered
- B - Non-Special Referral
- C - Completed
- S - Suspended

FOR OUTGOING CORRESPONDENCE:

- Type of Response = Initials of Signer
- Code = "A"
- Completion Date = Date of Outgoing

Comments: * Is there a program to help this group.

Keep this worksheet attached to the original incoming letter.
 Send all routing updates to Central Reference (Room 75, OEOB).
 Always return completed correspondence record to Central Files.
 Refer questions about the correspondence tracking system to Central Reference, ext. 2590.

RECORDS MANAGEMENT ONLY

CLASSIFICATION SECTION

No. of Additional Correspondents: _____ Media: L Individual Codes: 4800 _____

Prime Subject Code: PA 002 Secondary Subject Codes: AR
#400105 _____

PRESIDENTIAL REPLY

Code	Date	Comment	Form
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C		Time: _____	P- _____
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DSP		Time: _____	Media: _____
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SIGNATURE CODES:

CPn - Presidential Correspondence

- n - 0 - Unknown
- n - 1 - Ronald Wilson Reagan
- n - 2 - Ronald Reagan
- n - 3 - Ron
- n - 4 - Dutch
- n - 5 - Ron Reagan
- n - 6 - Ronald
- n - 7 - Ronnie

CLn - First Lady's Correspondence

- n - 0 - Unknown
- n - 1 - Nancy Reagan
- n - 2 - Nancy
- n - 3 - Mrs. Ronald Reagan

CBn - Presidential & First Lady's Correspondence

- n - 1 - Ronald Reagan - Nancy Reagan
- n - 2 - Ron - Nancy

MEDIA CODES:

- B - Box/package
- C - Copy
- D - Official document
- G - Message
- H - Handcarried
- L - Letter
- M - Mailgram
- O - Memo
- P - Photo
- R - Report
- S - Sealed
- T - Telegram
- V - Telephone
- X - Miscellaneous
- Y - Study



DEPARTMENT OF HEALTH AND HUMAN SERVICES
WASHINGTON, D.C. 20201

January 18, 1984

Executive Secretariat

NOTE TO: Sally Kelley
The White House
Room 91

FROM : Eva A. DeSarno
OS/CCC/636G
245-6392

A handwritten signature in green ink, appearing to read "Eva", is written over the typed name "Eva A. DeSarno" in the "FROM" field.

The attached correspondence from Elaine Frick,
I.D.# 198602, is being returned for referral to
the Department of Education.

HHS-OS-CCC

THE WHITE HOUSE
JAN 17 9 16 AM '84
REFERRAL

JANUARY 17, 1984

TO: DEPARTMENT OF HEALTH AND HUMAN SERVICES

ACTION REQUESTED:

DIRECT REPLY, FURNISH INFO COPY

REMARKS: ALSO SENT TO NEA

DESCRIPTION OF INCOMING:

ID: 198602

MEDIA: LETTER, DATED JANUARY 5, 1984

TO: PRESIDENT REAGAN

FROM: MS. ELAINE FRICK
SECRETARY
THE MONTE BLUE MEMORIAL FOUNDATION
OF ARTS FOR THE HANDICAPPED, INC.
9128 SEMINOLE BOULEVARD
SEMINOLE FL 33542

SUBJECT: NEED FINANCIAL HELP FOR THE MONTE BLUE
MEMORIAL FOUNDATION OF ARTS FOR THE
HANDICAPPED, INC. - REQUESTS RECOGNITION TO
HELP THEIR SEARCH FOR GRANTS

PROMPT ACTION IS ESSENTIAL -- IF REQUIRED ACTION HAS NOT BEEN
TAKEN WITHIN 9 WORKING DAYS OF RECEIPT, PLEASE TELEPHONE THE
UNDERSIGNED AT 456-7486.

RETURN CORRESPONDENCE, WORKSHEET AND COPY OF RESPONSE
(OR DRAFT) TO:
AGENCY LIAISON, ROOM 91, THE WHITE HOUSE

17 JAN 84 000041

SALLY KELLEY
DIRECTOR OF AGENCY LIAISON
PRESIDENTIAL CORRESPONDENCE



NATIONAL
ENDOWMENT
FOR
THE ARTS

A Federal agency
advised by the
National Council
on the Arts

Office of the Chairman

February 1, 1984

MEMORANDUM

TO: Sally Kelley
Director of Agency Liaison
Presidential Correspondence

FROM: Jane Engelstad
Chairman's Correspondent

RE: Attached Correspondence

Jane Engelstad

Attached please find our reply to Ms. Elaine Frick on behalf of the President.

Thank you.

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

JAN 31 1984

Ms. Elaine Frick
Secretary
The Monte Blue Memorial Foundation
of Arts for the Handicapped, Inc.
9128 Seminole Blvd.
Seminole, Florida 33542

Dear Mrs. Frick:

Your letter dated January 5 to President Reagan was forwarded to me as chairman of the National Endowment for the Arts.

I am pleased to learn that Keith Stephens has received your letter to the National Endowment for the Arts requesting the same information. Paula Terry in our Special Constituencies Office is compiling detailed information for you and you should be receiving it shortly. I trust you will find it useful.

Thank you for your efforts for this worthy project.

Sincerely,

F.S.M. Hodson
Chairman

THE WHITE HOUSE OFFICE

REFERRAL JAN 20 11:58

JANUARY 17, 1984

TO: NATIONAL ENDOWMENT FOR THE ARTS

ACTION REQUESTED:

DIRECT REPLY, FURNISH INFO COPY

REMARKS: IS THERE A PROGRAM TO HELP THIS GROUP

DESCRIPTION OF INCOMING:

ID: 198602

MEDIA: LETTER, DATED JANUARY 5, 1984

TO: PRESIDENT REAGAN

FROM: MS. ELAINE FRICK
SECRETARY
THE MONTE BLUE MEMORIAL FOUNDATION
OF ARTS FOR THE HANDICAPPED, INC.
9128 SEMINOLE BOULEVARD
SEMINOLE FL 33542

SUBJECT: NEED FINANCIAL HELP FOR THE MONTE BLUE
MEMORIAL FOUNDATION OF ARTS FOR THE
HANDICAPPED, INC. - REQUESTS RECOGNITION TO
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TAKEN WITHIN 9 WORKING DAYS OF RECEIPT, PLEASE TELEPHONE THE
UNDERSIGNED AT 456-7486.

RETURN CORRESPONDENCE, WORKSHEET AND COPY OF RESPONSE
(OR DRAFT) TO:
AGENCY LIAISON, ROOM 91, THE WHITE HOUSE

ATTACHED

SALLY KELLEY
DIRECTOR OF AGENCY LIAISON
PRESIDENTIAL CORRESPONDENCE

5
HH-8
S. Kelley

The Monte Blue Memorial Foundation of Arts for the Handicapped, Inc.

9128 Seminole Blvd.
Seminole, Fl. 33542
398-1166

198602

EXECUTIVE OFFICERS
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ZELMA RINEHART, SECRETARY
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LARTHA SHERLOCK, MEMBERSHIP DIR.
JUNE E. ALDERMAN, PUBLICITY DIR.
ELEANORE HOWLAND, HISTORIAN
MARY SCHWARTZKOPF, HISTORIAN

ID 59-2264958

January 5, 1984

Ronald Reagan
White House
Washington, D.C. 20013

Dear Sir:

If the Handicapped wants to kill herself (Elizabeth Bouvia) had the Miracles that we offer, she might want to live because she would realize she has something to live for.

We need Financial help.

Can you help us or give us information on where to go?

We don't want the Foundation to die!

Your recognition of the Monte Blue Foundation of Arts for the Handicapped would help on our search for Grants or Donations.

We do not have enough Volunteers to go out to get donations.

We are living on swords edge each month to just keep the Foundation going.

We think that our Volunteers are more useful as teachers.

Hoping to hear from you.

Sincerely,

Betty Blue

Elaine Frick
secretary

P.S. The actor, Monte Blue, helped everyone. We hope that others will remember.

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MR. & MS. ERNEST T. TURNER
MR. & MS. WALTER WILSON

A COMMUNITY ARTS NEWS JOURNAL

BayArt Magazine

Volume 2

December 1983

Number 8



MIRACLES HAPPEN WITH LOVE

Betty Blue
Charles Welch
Peter Palmer
Aniko Farrell
Lary Crews
Ann Hodges
Ted Teeter
Jack Barrett
Dean Quigley
John Eckert
Sam Stone
Koko Taylor
Robert
Fuldauer
Betty Marlin

**This Space
Is You**

**Cosmic
Conditions**

TROG





Betty Blue

Artist in Residence

by Anne O'Neill

Miracles Happen With Love

"This is a house of miracles," claims Ed Morgan, treasurer of the Monte Blue Memorial Foundation.

Miracle, according to Webster, is "an event or effect in the physical world deviating from the known laws of nature, or transcending our knowledge of these laws."

Perhaps it is the latter that leaves Ed, one of many volunteers, in awe of the "woman of the house" — Betty Blue — artist, world traveler, widow of former movie star Monte Blue, and teacher of the handicapped.

Betty teaches normal students, and with the help of many volunteers gives classes twice a week for the handicapped. She suggests that we are all handicapped, some visibly so and others by the limits of our awareness and perception.

Directing attention to a tree outside, Betty points out that there are 12 shades of green visible and goes on to recount the dimensions of the human body. "Look and see that there is room for an eye between the eyes. Look and see that the eyes are in the middle of the skull, the nose is a third of the way down from the eyes, the bottom lip is the other third; that the normal human body is 7½ heads tall, the nipple is at the second head, the belly button at the third, the knees at the fifth."

Mrs. Blue offers a method of painting used by the Old Masters, called the "Starpoint." She expands the awareness of her pupils and claims she can teach "anyone" to paint. She declares unequivocally, "No one in this world is born an artist. You work your butt off, and that's how you become an artist."

Betty received her start in painting when, as a young teenager, she "dogged the footsteps" of a famous local artist who finally relented and took her under his wing for lessons.

She gave birth to this spirit of determination at the age of 12 while sitting on a sand dune on the banks of Lake Michigan. Feeling very lonely because she was the only child in her class who was not invited to a party, she determined to make something of herself.



Mary Ann Hennosy (upper left), Pat Berry (above) and Charles Wickline (upper right) are all art students at the Monte Blue Memorial Foundation of Arts for the Handicapped. Betty Blue can be seen every Friday and Saturday instructing her special students at the school.

The same spirit carried her through when her parents refused to let her accept an art scholarship which would have taken her away from home. Some years later, she was studying at the Ecole de Beaux Arts Palace of Fontainebleau, France. She continued studying as she traveled around the United States and Europe.



The school for the handicapped was established in 1967 in honor of her deceased husband. Monte Blue's career began in silent movies such as "Orphans of the Storm" and spanned the years to include working with Humphrey Bogart in "Casablanca." He worked in television on "Mr. & Mrs. North," "Wagon Train," "The Lone Ranger" and many others. Aside from this he dedicated himself to the Shriners and was their World Ambassador for many years. He made this request of her one year before he passed away:

If I leave before you, will I live on in you,
 in a secret place known only to you and me?
 And will you share our love with others,
 so that I may never really die?
 And will you remember me at moments
 and feel me close at your side
 and feel my breath upon you?
 Will you feed others with our love,
 Those who have been lost along the way?

Lessons and art supplies are free for the handicapped. Her school is open to any race, sex, religion or handicap. Volunteers give of their time and dedication. Some are former students. Why do they do it? In the words of one volunteer: "I seem to be releasing them (the handicapped) from being shut up. It just seems like they can feel a sense of accomplishment and can take pride in themselves. They don't have to feel rejected. It gives me a tremendous lift — like the Almighty is touching me."

Do you believe in miracles?

A young retarded man was brought to class one day and would not look at or speak to anyone. He now communicates freely, even to a stranger, while painting an intricate landscape.

One retarded girl had "never" spoken when she was brought to class. As she began to complete paintings, friends and relatives continually asked her to give them one. Finally one day, she stood up from her easel and politely and firmly stated "No!" After that she began putting words together. The culmination for Betty came one day when the student rushed in, put her arms around Betty, and stated "Betty Blue, I love you."

These are two of many stories. Seeing is believing! Anyone who feels he or she can help, can contact Mrs. Blue at 398-1166.

The Memorial Foundation sponsors a variety show and dinner every month at Spoto's Villa Ballroom, Park Boulevard, Seminole. Tickets are \$12.00 and this month's entertainment will include Sobota the hypnotist, the Royal Red Coats Band, Donde the Magician, Caroline Collins, singer, and will be hosted by Alan Wendt of Channel 13.

Much help is needed to fulfill the goals of the Foundation: "Space to teach all of the arts including painting, sculpting, writing, music, drama and dance. Space for our own gallery. Space for selling all art supplies to the public for added income. Continue our variety shows and include our students' talents as they grow.

To educate the public of the miracles we can achieve with our love and devotion for those lost along the way."

People Who Love Art Read BayArt