

ARTS-POTOS-STATEMENTS

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verse we are because we share the same values, then we have to keep in mind two things. First of all, we have to give every American the capacity to make good choices and be rewarded for work; everybody's got to have the ability to do it. There's a lot of talk about empowerment in Washington. It's a buzzword today. I love that word. But it means more than choice. It means the ability to seize the choice you want to make. And the second thing we've got to do is to do it together.

We are moving into a new age. The old categories in which we divided ourselves do not give us easy answers to these new challenges. As I said before, there's not a country in the world that solved the problem of economic growth that gives everybody a chance to participate in it, that deals with the downsizing, the areas that don't get investment, the stagnation of wages among people that don't have a lot of education. We're trying to come to grips with that.

But we cannot do it in the old, highly intensely partisan way. That is doomed to failure. Because we are moving into a new era, we have to break new ground. We have to be willing to give up on some of the things that we used to hold on to and grab on to each other and work together and solve these problems. And we have to be animated by the vision we have of what we want America to look like. Homeownership has to be a part of it. A growing economy has to be a part of it. A more unified sense of our ability to work together through our diversity has to be a part of it. But it begins by saying we have to put the public interest ahead of short-term politics. I ask for your support as Americans for that goal.

Thank you, and God bless you all.

NOTE: The President spoke at 3:45 p.m. in the ballroom at the Sheraton Washington Hotel. In his remarks, he referred to Art Godi, president, Michael Graeper, chair, and Robert Galiano, vice chair, Public Policy Forum, and Russ Booth, 1996 president-elect, National Association of Realtors.

Remarks at the 25th Anniversary Reception for the John F. Kennedy Center for the Performing Arts

April 27, 1996

That's the most attractive introduction I've ever had. *[Laughter]*

Ladies and gentlemen, welcome, welcome to the White House and welcome here for this occasion. We're delighted to join in the 25th anniversary celebration, and I want to say a special word of welcome to the members of the Kennedy family and to thank them for remaining tireless in their efforts to preserve, promote, and honor our Nation's culture.

The Kennedy Center for the Performing Arts prospers today as our national cultural institution, thanks to so many people who are committed to that ideal, the ideal that art and culture are not so much a pastime as a definer, a clarifier, a representation of America.

Recently, the First Lady and I returned from a trip to the Far East and to Russia, and, as in other visits, we saw how prized an export our culture is. It's not just coincidence that it is embraced and adapted by a world increasingly sharing our democratic ideals. Visit almost any part of the world and there can be no doubt, our art, our music, our dance and theater are among our greatest ambassadors.

Here in America the Kennedy Center is the Nation's stage. It's hard to believe that just a quarter century ago it was only a goal. President and Mrs. Kennedy realized the significance of a national cultural center. They even held a telethon to raise funds for the center. Of course, President Kennedy could not have known that he would be the center's greatest inspiration and its namesake. But there could not be a more fitting living memorial, for at the Kennedy Center each night we enjoy great performances, each year we honor great performing artists. Every day we work to commission and create new works and to reach and educate a new generation.

TO THE CONGRESS OF THE UNITED STATES:

I am pleased to present to you the 1995 Annual Report of the National Endowment for the Humanities (NEH). For 30 years, this Federal agency has given Americans great opportunities to explore and share with each other our country's vibrant and diverse cultural heritage. Its work supports an impressive array of humanities projects.

These projects have mined every corner of our tradition, unearthing all the distinct and different voices, emotions, and ideas that together make up what is a uniquely American culture. In 1995, they ranged from an award-winning television documentary on President Franklin Delano Roosevelt, the radio production *Wade in the Water*, to preservation projects that will rescue 750,000 important books from obscurity and archive small community newspapers from every State in the Union. *Pandora's Box*, a traveling museum exhibit of women and myth in classical Greece, drew thousands of people.

The humanities have long helped Americans bridge differences, learn to appreciate one another, shore up the foundations of our democracy, and build strong and vital institutions across our country. At a time when our society faces new and profound challenges, when so many Americans feel insecure in the face of change, the presence and accessibility of the humanities in all our lives can be a powerful source of our renewal and our unity as we move forward into the 21st century.

William B. Clinton

THE WHITE HOUSE,

April 17, 1996.

TO THE CONGRESS OF THE UNITED STATES:

It is my special pleasure to transmit herewith the Annual Report of the National Endowment for the Arts for the fiscal year 1994.

Over the course of its history, the National Endowment for the Arts has awarded grants for arts projects that reach into every community in the Nation. The agency's mission is public service through the arts, and it fulfills this mandate through support of artistic excellence, our cultural heritage and traditions, individual creativity, education, and public and private partnerships for the arts. Perhaps most importantly, the Arts Endowment encourages arts organizations to reach out to the American people, to bring in new audiences for the performing, literary, and visual arts.

The results over the past 30 years can be measured by the increased presence of the arts in the lives of our fellow citizens. More children have contact with working artists in the classroom, at children's museums and festivals, and in the curricula. More older Americans now have access to museums, concert halls, and other venues. The arts reach into the smallest and most isolated communities, and in our inner cities, arts programs are often a haven for the most disadvantaged, a place where our youth can rediscover the power of imagination, creativity, and hope.

We can measure this progress as well in our re-designed communities, in the buildings and sculpture that grace our cities and towns, and in the vitality of the local economy whenever the arts arrive. The National Endowment for the Arts works the way a Government agency should work -- in partnership with the private sector, in cooperation with State and local

government, and in service to all Americans. We enjoy a rich and diverse culture in the United States, open to every citizen, and supported by the Federal Government for our common good and benefit.

William B. Clinton

THE WHITE HOUSE,

March 28, 1996.

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they should open the Government, and I will work with them to get this done.

Speaker of the House Gingrich

Q. How do you feel about fellow Time magazine man of the year?

The President. I think he's had a big impact on events. That's the standard. That's it.

Q. Thank you.

The President. Thank you very much.

Q. Thank you. Merry Christmas. Where did you get that tie?

The President. Someone gave it to me. It's one of my Christmas ties. You know, I try to wear one every day for the last 12 days before Christmas.

NOTE: The President spoke at 11:40 a.m. in the Oval Office at the White House.

Message to the House of Representatives Returning Without Approval the Department of the Interior and Related Agencies Appropriations Act, 1996
December 18, 1995

To the House of Representatives:

I am returning herewith without my approval H.R. 1977, the "Department of the Interior and Related Agencies Appropriations Act, 1996."

This bill is unacceptable because it would unduly restrict our ability to protect America's natural resources and cultural heritage, promote the technology we need for long-term energy conservation and economic growth, and provide adequate health, educational, and other services to Native Americans.

First, the bill makes wrong-headed choices with regard to the management and preservation of some of our most precious assets. In the Tongass National Forest in Alaska, it would allow harmful clear-cutting, require the sale of timber at unsustainable levels, and dictate the use of an outdated forest plan for the next 2 fiscal years.

In the Columbia River basin in the Pacific Northwest, the bill would impede implementation of our comprehensive plan for managing public lands—the Columbia River Basin

Ecosystem Management Project. It would do this by prohibiting publication of a final Environmental Impact Statement or Record of Decision and requiring the exclusion of information on fisheries and watersheds. The result: a potential return to legal gridlock on timber harvesting, grazing, mining, and other economically important activities.

And in the California desert, the bill undermines our designation of the Mojave National Preserve by cutting funding for the Preserve and shifting responsibility for its management from the National Park Service to the Bureau of Land Management. The Mojave is our newest national park and part of the 1994 California Desert Protection Act—the largest addition to our park system in the lower 48 States. It deserves our support.

Moreover, the bill would impose a misguided moratorium on future listings and critical habitat designations under the Endangered Species Act. And in the case of one endangered species, the marbled murrelet, it would eliminate the normal flexibility for both the Departments of the Interior and Agriculture to use new scientific information in managing our forests.

Second, the bill slashes funding for the Department of Energy's energy conservation programs. This is short-sighted and unwise. Investment in the technology of energy conservation is important for our Nation's long-term economic strength and environmental health. We should be doing all we can to maintain and sharpen our competitive edge, not back off.

Third, this bill fails to honor our historic obligations toward Native Americans. It provides inadequate funding for the Indian Health Service and our Indian Education programs. And the cuts targeted at key programs in the Bureau of Indian Affairs are crippling—including programs that support child welfare; adult vocational training; law enforcement and detention services; community fire protection; and general assistance to low-income Indian individuals and families. Moreover, the bill would unfairly single out certain self-governance tribes in Washington State for punitive treatment. Specifically, it would penalize these tribes financially for

using legal remedies in disputes with non-tribal owners of land within reservations.

Finally, the bill represents a dramatic departure from our commitment to support for the arts and the humanities. It cuts funding of the National Endowments for the Arts and Humanities so deeply as to jeopardize their capacity to keep providing the cultural, educational, and artistic programs that enrich America's communities large and small.

For these reasons and others my Administration has conveyed to the Congress in earlier communications, I cannot accept this bill. It does not reflect my priorities or the values of the American people. I urge the Congress to send me a bill that truly serves the interests of our Nation and our citizens.

William J. Clinton

The White House,
December 18, 1995.

**Message to the House of
Representatives Returning Without
Approval the Department of
Veterans Affairs and Housing and
Urban Development, and
Independent Agencies
Appropriations Act, 1996
December 18, 1995**

To the House of Representatives:

I am returning herewith without my approval H.R. 2099, the "Departments of Veterans Affairs and Housing and Urban Development, and Independent Agencies Appropriations Act, 1996."

H.R. 2099 would threaten public health and the environment, end programs that are helping communities help themselves, close the door on college for thousands of young people, and leave veterans seeking medical care with fewer treatment options.

The bill includes no funds for the highly successful National Service program. If such funding were eliminated, the bill would cost nearly 50,000 young Americans the opportunity to help their community, through AmeriCorps, to address vital local needs such as health care, crime prevention, and education while earning a monetary award to help them pursue additional education or

training. I will not sign any version of this appropriations bill that does not restore funds for this vital program.

This bill includes a 22 percent cut in requested funding for the Environmental Protection Agency (EPA), including a 25 percent cut in enforcement that would cripple EPA efforts to enforce laws against polluters. Particularly objectionable are the bill's 25 percent cut in Superfund, which would continue to expose hundreds of thousands of citizens to dangerous chemicals and cuts, which would hamper efforts to train workers in hazardous waste cleanup.

In addition to severe funding cuts for EPA, the bill also includes legislative riders that were tacked onto the bill without any hearings or adequate public input, including one that would prevent EPA from exercising its authority under the Clean Water Act to prevent wetlands losses.

I am concerned about the bill's \$762 million reduction to my request for funds that would go directly to States and needy cities for clean water and drinking water needs, such as assistance to clean up Boston Harbor. I also object to cuts the Congress has made in environmental technology, the climate change action plan, and other environmental programs.

The bill would reduce funding for the Council for Environmental Quality by more than half. Such a reduction would severely hamper the Council's ability to provide me with advice on environmental policy and carry out its responsibilities under the National Environmental Policy Act.

The bill provides no new funding for the Community Development Financial Institutions program, an important initiative for bringing credit and growth to communities long left behind.

While the bill provides spending authority for several important initiatives of the Department of Housing and Urban Development (HUD), including Community Development Block Grants, homeless assistance and the sale of HUD-owned properties, it lacks funding for others. For example, the bill provides no funds to support economic development initiatives; it has insufficient funds for incremental rental vouchers; and it cuts nearly in half my request for tearing

President referred to President Slobodan Milosevic of Serbia and Sir Leon Brittan, Vice President of the European Commission.

Remarks at the Kennedy Center Honors Reception December 3, 1995

I am delighted to see you here. I am delighted to see you here on this, what is really the first day of our Christmas season. It is true that Hillary saw these decorations a couple of hours ago, but I went up and crashed. You saw them all before I did. [Laughter]

This is a happy time at the White House, and this is an appropriate way to begin. As all of you know, we've just come home from Europe, from a trip to London, Belfast, Dublin, to see our forces in Germany, and to Madrid.

I was especially moved again, as I think every person who goes to Ireland is, by the incredible power of the art of Ireland. The Irish playwright John Millington Synge wrote of artists that they know the stars, the flowers and the birds, and converse with the mountains, moors, and ferns. Today we honor five such artists, and I am delighted to see so many more in the audience tonight joining us. I think all of us know that our Nation and our world are in a period of profound change, perhaps the most sweeping period of change in the way we work and live and relate to one another in a hundred years. We know that there is an enormous amount of possibility in this period and still a great deal to trouble the soul.

At such a time we have to do everything we can to imagine the right kind of future and to remember what is best and constant about human nature throughout all ages. And so at this time we need our artists in a special way, in a profound way. And so, especially at this Christmas season, I welcome all of you to the White House.

Joseph Jacques d'Amboise was a natural athlete and a tough street kid in New York City. He discovered his true gift one day when he took his sister to ballet class and discovered the new sport of dance. Ever since that day he has taken ballet into the neighborhoods and consciousness of America in a way that no other performer has. He

has made ballet strong as well as beautiful. Through his performances in "Carousel," "Seven Brides for Seven Brothers," and "Stars and Stripes," a distinctively American ballet created especially for him. He danced until he was 50, which may be young in some careers, but not in ballet; I'm not so sure it's young in others, as well. [Laughter] Today we thank you for sharing your talents by teaching dance to a whole new generation of performers. We thank you for your work as a performer and choreographer, and for giving new dimension to the world of ballet.

Marilyn Horne made her professional debut at the age of four when she sang at a fundraiser for President Roosevelt—that's Franklin Roosevelt—[laughter]—and it was very late in his term of service. [Laughter] Showing good judgment in art and politics, she still had a glitch or two in the road. Her career didn't exactly take off in a straight line. In fact, she was rejected from her grade school glee club because her voice was too powerful. By age 17, however, she was back on track giving a solo recital in the Hollywood Bowl and dubbing the music for the title role in the film "Carmen Jones." She went on to form a legendary partnership with Joan Sutherland, to record remarkable Christmas carols and, most of all, to light up the opera houses of the world with a spirit as magnificent as her songs. And today as she continues to perform, she is passing on her sheer love of music and her generous spirit.

In addition, Marilyn, to thanking you on behalf of the American people, let me thank you again for your several years of friendship to me and to Hillary and for gracing our inauguration with your beautiful voice.

Thank you.

Riley B. King was known during his days on Memphis's Beale Street as "the blues boy." Eventually he became known to all America simply as B.B. King. For generations of Americans the music and the man are synonymous. Like nearly everyone else my age, I grew up listening to "Three O'Clock Blues." B.B. King was a troubadour on the American road. He spent decades touring, perfecting, and inventing. The sounds he created became the soul of a new music, with Jerry Garcia, Eric Clapton, and the Rolling Stones all modeling their music

after his. He has traveled the world to represent our country, and set hands clapping from London to Lagos. He still averages—listen to this—275 performances a year. Music is his life, and yes, the blues is B.B. King.

When Sidney Poitier left Cat Island in the Bahamas for Miami at the age of 15, he was stunned at the signs of segregation, signs that read "colored" and "white." More than any other person, he would remove those signs from the world of film. He broke these barriers by sheer force of his powerful presence on screen. From the start he was a leading man, and his performances have become landmarks in America's consciousness of itself. When he filmed "Cry, The Beloved Country," he had to enter South Africa as an indentured servant to the director. But we are all grateful to him and in his service for the way he has graced the screen with films like "To Sir, With Love," "Guess Who's Coming To Dinner," "A Raisin In The Sun," and many, many others. He has captivated us with his performances and reminded us that excellence comes in all colors.

Thank you for entertaining and educating America with dignity, strength, and grace, Sidney Poitier.

Marvin Neil Simon's humor distills the essence of his life and our lives, sometimes whether we like it or not. [Laughter] He has written the lines behind the laughs of Phil Silvers, Victor Borge, Buddy Hackett, and Jackie Gleason. He collaborated with Sid Caesar on what many people hailed as "the best show ever on television." He has written a string of magnificent hit plays unprecedented in the history of the American theater.

Audiences found them so funny that at first, that few people noticed the gentle, deep, and sometimes sharp truths behind the comedy. Felix and Oscar became American archetypes. We saw what it was to grow up in "Brighton Beach Memoirs" and to grow older in "The Sunshine Boys." We saw flaws and foibles and faults, but always, through them all, the indomitability of the human spirit. Neil Simon takes his work seriously, but he challenges us and himself never to take ourselves too seriously.

Thank you for the wit and the wisdom.

Today we meet at the summit of five lives of artistic grace and greatness. Jacques d'Amboise, Marilyn Horne, B.B. King, Sidney Poitier and Neil Simon, we are pleased to honor all of you for your work. But more importantly, we honor you for your spirit and your heart.

Thank you, and congratulations.

NOTE: The President spoke at 6:03 p.m. in the East Room at the White House.

Remarks on Signing the Human Rights Proclamation

December 5, 1995

Thank you very much. Thank you for being here. And most important of all, thank you for your commitment to the people of Bosnia, for your care and your courage.

Many of you in this room have worked throughout the war to stop the human rights abuses that horrified the world and to ease the suffering of the people of Bosnia. Now the Balkan leaders have ended the war and have made a commitment to peace, so that now I can say to you, we need your help more than ever to make sure the peace takes hold and endures.

I have just had a remarkable meeting in the Oval Office with a group of Bosnians who just came in and took their seats. They were forced to flee their country, and they have resettled in ours: the Capin family, the Ibisevic family, and Dr. Oljaca. They are all here with me. They bear witness to loved ones lost, homes destroyed, careers shattered, families separated. They can tell us what it's like to leave the land they love, where they were born and went to school, where they married and raised families, where they should have been able to enjoy the basic human right to build a good future in peace.

These people and so many more like them are the human faces of the war in Bosnia. They are the story behind the unbelievable numbers of a quarter of a million dead, 2 million people displaced, more than half the population of pre-war Bosnia.

Many of you have actually witnessed and documented the war's atrocities firsthand, the executions, the ethnic cleansing, the rape

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 5, 1995

REMARKS BY THE PRESIDENT
AT NATIONAL MEDAL OF ARTS CEREMONY

The South Lawn

1:15 P.M. EDT

THE PRESIDENT: Thank you very much. It's an eerie feeling being introduced by your wife. (Laughter.) You never know what's going to be said. (Laughter.) You're steeling yourself for the discipline not to show any adverse reaction. (Laughter.) We're having a good time today, Hillary and I are. We love this day; we look forward to it. And we thank all of you for coming. We thank especially Senator Pell and Senator Simpson. Thank you for coming. We're glad to see you. (Applause.)

We thank the members of the administration who are here. I see Secretary Riley, and Deputy Secretary Kunin of Education; and Roger Johnson, the Director of the General Services Administration. There may be others here. I thank all of you for being here. I want to say a special word of thanks for the service of Jane Alexander and Sheldon Hackney for the great job that they have done. (Applause.)

I thank my good friend, John Brademas, the Chairman of the President's Committee on the Arts and Humanities; and Diane Frankel, the Director of the Institute for Museum Services. And I thank all the members of the Arts and Humanities Council who are here for their willingness to serve.

It's a great honor for me to be able to present today the National Medal of Arts and the Charles Frankel Prize in the Humanities to a distinguished group of Americans who have lived their lives as builders -- bringing people enlightenment, bringing people enjoyment, advancing the cause of human knowledge and human understanding and the joy in life. Before I do that, I think I ought to say, we've had a couple of pieces of good news this morning at the White House, which at least are not inconsistent with what so many of these people have given their lives to.

The President of Mexico called me this morning and told me that, after all the difficulties this country had faced in recent months, that he was making an early repayment of \$700 million of the money they borrowed from the United States to keep their economy going. And I think that's a good thing. (Applause.)

You know, when you loan money, you never know whether it's a good thing or not until it's too late to do anything about it (Laughter.) Some of you have been in that position. But they're our friends, they're our allies, they're our partners for the future. They're fighting for their democracy and they're fighting for the quality of their country's economy. They hit a rough spot in the road, and they borrowed less money than we authorized them to, and they're paying it back more quickly. And we're going to have a brighter future as a result of it, and a safer, more secure future, and a better partnership. And that's a good thing.

And perhaps even more importantly, I learned early this morning that in five days from now, if we can just get a couple of things done, the parties in Bosnia have agreed to a complete cease-

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fire of all military hostilities. (Applause.) They have, furthermore, agreed to come for what are called "proximity peace talks" -- I'll tell you about that in a minute; that's a government language word -- to the United States to actually talk about hammering out a final peace agreement in later October. So this is a good day for the cause of peace and prosperity in the world and in the United States.

Proximity peace talks means that they'll all come to the same country, to the same town, to the same place, but they'll let us talk to them, and they won't talk to each other until -- (laughter) -- but that's better than it's been. (Laughter.) And sooner or later, we'll all find out we have more in common than we do dividing us. And that's the lesson that we hope the American people keep in mind as we go through the next months and years as well. (Applause.)

I think it's fair to say that no President has ever enjoyed these award ceremonies more than I have because every year I get a chance to recognize the lifetime achievements of people who have been heroes to me in various ways -- men and women who, unbeknownst to them, have been my teachers, my role models, my inspiration, because, as President, I am no different than any other American who enjoys literature or music or art and architecture. And I have benefitted, as so many of you have, for the work of the people we recognize today.

These awards call attention to the lives of 17 individuals and one organization who have worked to enrich the lives of millions and millions of Americans, millions of people around the world, and have made this country a stronger, better, richer place. They are genuine examples of the American ideal and their work as a whole is a national treasure.

The arts and humanities have energized the American Dream in so many ways. The soul of our country has literally been shaped by the vision of our artists and the creativity of those whom we honor here today. And many others in the past have helped America to become and to remain the freest, most democratic nation in the world. Through the arts and humanities, we assert both our oneness and our diversity. And in celebrating this ideal, we move forward together.

Human creativity is clearly the most powerful force on Earth. And these awardees have exercised that power to the fullest. They have woven for us a wonderful mosaic of music and dance, art and literature to comfort and inspire a troubled world.

The importance of this work is more important now, perhaps, than ever before as our country and our world go through a period of unprecedented change -- changes that are both bringing us together and ripping up the bonds that have united us in the past. In a nation as diverse as ours, our arts and our humanities are bridges to help us reach out to one another and understand one another better. Projects like the NEH's national conversation are truly helping us to accomplish this.

In the face of those who would divide us, we must remain steadfast in supporting the arts and humanities as a way of coming together while we celebrate our diversity. Our support for them is not the preservation of some extravagant cultural elite, it's the preservation of our cultural tradition for all Americans and especially for those who, unlike me and so many of us, are not part of anybody's elite, and they need their country to make sure they have access to the great heritage of America as well. (Applause.)

For the last 30 years, the National Endowment for the Arts and the National Endowment for the Humanities have made the arts and humanities accessible to millions of our fellow citizens from

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schoolchildren to people in our inner cities to citizens in our most isolated rural communities -- many of whom would never have experienced these gifts had they not been offered so freely by our nation's artists and scholars and by their nation's government.

For a very small contribution, both the NEA and the NEH have made vital contributions to the life of this nation. Each of the awardees we recognize here today has been a pioneer. Sometimes they've made us laugh; sometimes they've helped us cry. Sometimes they've challenged us to see the error of our ways. Sometimes they've helped us to celebrate the strength of our goodness. But always they have lifted us to higher ground.

I am honored to confer upon this wonderful group of Americans the National Medal of the Arts and the Charles Frankel Prize. First, the Medal of the Arts winners. Licia Albanese -- the beginning of her career came as something of a surprise. When the lead soprano in the Milan production of Madame Butterfly fell ill during the performance, this young singer was called upon to finish the opera. Her performance that evening brought the house down. And a career that spanned more than 30 years was launched.

She went on to leading roles in operas all around the world, always creating characters memorable not only for the arias they sang, but for their intense vitality. She had the rare ability to combine her great talent as a singer with equal talent as an actress. It was once said that Licia Albanese had the two qualities which all great artists have -- simplicity and sincerity. Most recently, she and her late husband founded the Puccini Foundation, and she has worked tirelessly for the benefit of opera and its survival as an art form.

Please welcome our first honoree, Licia Albanese.

(Applause.)

Gwendolyn Brooks began writing poetry when she was only 11. And at the age of 13, her first poem was published. More than 75 others followed, while she was still a teenager. For four decades, Gwendolyn Brooks has drawn on the black experience to create poetry that speaks to all of us in a frank and familiar way. She served as the poetry consultant to the Library of Congress, and today is the Poet Laureate of Illinois. In 1949, she was awarded the Pulitzer Prize for poetry. She has kept alive the culture of her roots through the cultivation of her words.

Gwendolyn Brooks. (Applause.)

Each painter, performer or thinker here today has in one way or another served to create a legacy in the halls of American art. Their contributions shall be forever remembered in their fields and beyond. But their work might never have seen the light of day were it not for generous, committed, and visionary citizens like two of those whom we honor -- Iris and Bernie Cantor.

They have helped literally countless young artists to succeed. They've introduced countless young people to the joys of art. The grants and gifts bestowed by the Cantor family have built and filled the galleries and museums across our nation. From the Rodin sculptures given to New York's Metropolitan Museum of Art, to the grants for exhibitions at institutions such as our own Arkansas Art Center, to the sculpture exhibit here at the White House, the Cantor's love for art has known no bounds.

They've done much to keep the arts alive in America, and we owe them our thanks. Bernie could not be with us here today. But Hillary and I are delighted that our good friend, Iris Cantor, is here to accept the award on behalf of both of them. Iris and Bernie Cantor. (Applause.)

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It's a special honor for me today to honor another husband and wife team that has shown that a commitment to the issues facing the world around us can be just as important a part of their lives and our lives as a commitment to the art one creates. Ossie Davis and Ruby Dee met in 1946, performing in a Broadway version of *Jeb Turner*. I want to say that again. They met in 1946, while performing in a Broadway version of *Jeb Turner* -- (laughter) -- a play in which she was violating the child labor laws at the time. (Laughter and applause.) They were married a year later. And they have performed individually and together now for almost 50 years.

While the stage and screen have kept them busy with such projects as "*A Raisin in the Sun*," "*The Jackie Robinson Story*," and "*Do The Right Thing*," they have continued to fight for others' struggle for equality.

Ossie Davis and Ruby Dee have helped groups such as the NAACP, the Urban League, the AIDS projects, like Housing Works. In 1986 they produced a PBS tribute entitled, "*Martin Luther King: The Dream and the Drum*." Their vision and their talent shine as brightly today as they did on that first day when they met on Broadway so long ago, and our country is very much a better place because of their life and their work. (Applause.)

Having written no fewer than 100 pieces of music by the time he graduated from high school, David Diamond was well on his way to becoming one of America's most accomplished and disciplined composers very early in his youth. His dedicated and commitment throughout his distinguished career has made him a master at the craft of creating music.

He's a proud adherent to the classical tradition, and has made outstanding contributions to the field for more than 60 years now. An inspiration both to those within his field as well as those who simply enjoy the music he creates, David Diamond truly exemplifies the spirit of American creativity. Mr. Diamond. (Applause.)

Born in Germany, James Ingo Freed came to the United States as a nine-year-old refugee in 1939. After earning his architectural degree in 1953, he joined the offices of I.M. Pei and Partners. Widely published and respected within the world of architecture, he has been the recipient of many major awards, and most recently, he has been justifiably celebrated for his creation of the magnificent, for most of us, overwhelming United States Holocaust Memorial Museum -- an extraordinary structure that houses many painful memories, but ultimately inspires its visitors to strive for a better future.

We're honoring him today for that monumental achievement, but also for his lifelong dedication to his craft which continues in this city at this moment as the Federal Triangle Building comes up and moves toward completion. Let's give him a warm welcome. James Ingo Freed. (Applause.)

Our next awardee obviously needs no introduction. He was cited by the Guinness Book of Records as the most honored entertainer in the world. (Laughter.) Maybe we ought not to do this. (Laughter.) Bob Hope has more than 1,000 awards and citations for his humanitarian and professional success. He's been honored more than -- I think, five times by the Motion Picture Academy, including receiving an honorary Oscar and the Jean Hersholt Humanitarian Award. But I know something that some of you probably don't know. He would far rather go down in history as a great golfer. (Laughter.) This morning when I saw him I said -- Bob said, well, how's your golf game? I said, it's pretty good; but it's too

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rainy today, we can't play. He said, that's too bad, I'll miss taking your money. (Laughter.)

Unfortunately, that's not as funny as you think it is. (Laughter.) Known the world over for his wonderful wit and sense of humor, Bob Hope has brought laughter and pleasure and a happier outlook on life to generations of American citizens, and especially to our troops in uniform all around the world.

He began entertaining American servicemen and women even before World War II, and he's done it in every conflict since. In 1971, Bob Hope took his commitment to the people of America one step further by applying for a visa to Laos to help negotiate the release of our prisoners there. When he wasn't performing across oceans, Bob Hope was making films and making people laugh here in America. I can honestly say that those films are still making all the members of my family laugh every time they're shown on the television here.

But even with his busy career, Bob Hope never lost sight of the truly important things in life -- helping people in need. He's helped raise more than \$1 billion for hospitals, for the disabled, the Boy Scouts, and numerous other health and human service causes. His annual golf tournament every year, which he still plays in, directs and manages, is an example of a man whose commitment to doing this kind of work truly is a lifetime endeavor.

He is perhaps the finest example of a successful American entertainer whose greatest performance is in what he does off stage every day. I am so delighted that Bob Hope and his wonderful wife, Delores, are both here today. And I'd like to ask Bob now to come up and receive his award. Mr. Bob Hope. (Applause.)

MR. HOPE: I just want to say a couple of words. (Laughter.) But last year during our golf tournament, I called the President and I said, do you think you could get out here and play with us during our tournament. And he said, I don't know. And I got a hold of Mr. Bush, George Bush; and I got a hold of President Ford. And the four of us played, and we raised \$1,400,000 for the hospital out there. (Applause.)

And I just wanted to thank him right now in person. That's it, that's it. (Laughter and applause.)

THE PRESIDENT: American art is not limited to portraits or landscapes or still lifes. The broad range of subjects reflects the diversity of American experience. Roy Lichtenstein is one of the pioneers who challenged convention and opened our eyes to new styles of expression. In the early '60s, he was one of just a small group to experiment with popular icons as subject material. I hope that doesn't make a comeback. (Laughter.)

His works are well known, and have appeared in numerous exhibitions all around this country. In addition, Roy was one of several artists commissioned to work on the New York State Pavilion for the 1964 World Fair. I hope that the pioneering spirit exemplified by Roy Lichtenstein will always, always live in the artists of America. It's been a real honor for Hillary and for me to get to know Roy and his wife and his work. And we're very grateful for it, and glad to honor him here today. Roy Lichtenstein. (Applause.)

For nearly four decades, Arthur Mitchell has been a pivotal figure of American dance. The protege of the great George Balanchine, he was the first African-American dancer to become a principal artist in the New York City Ballet. After leaving the company in 1966, he went on to a career on Broadway and as an artistic director. But always, always, there was the call of his home, Harlem.

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Following the death of Martin Luther King, Jr., in 1968, the next year Arthur Mitchell realized a dream by returning to Harlem as the founder of the Dance Theater of Harlem. It is now recognized as one of the world's premiere dance troupes. His dedication to young people and to dance are truly legendary. We are honored by his presence here today, and by the lifetime of creativity, achievement he has demonstrated, and most of all, that he found a way to go back to his roots and lift people up with their God-given talents. Mr. Arthur Mitchell. (Applause.)

Speaking of roots, this next awardee is one from mine. Bill Monroe is heralded as the Father of Bluegrass Music, a title that is a fitting tribute to his truly innovative and inventive style. Bluegrass is known for its free improvisation, and, in its way, it embodies the essence of the American spirit. Bill's own roots stem from rural Kentucky.

When he was just 10 years old, he began to play the guitar and the mandolin. Along with his two older brothers, Charlie and Birch, he made music on the front porch of their family home. Later, Bill Monroe and his Blue Grass Boys established themselves as more than just a string band by blending different vocal harmonies with instrumental solos. And over the years, the band continued to gain recognition for its novel combination of instruments.

Bill Monroe was inducted into the Country Music Hall of Fame in 1970 and joined the International Bluegrass Music Association's Hall of Honor in 1991. For people who follow and love that music, Bill Monroe is truly an American legend. He's added so much through his lifetime career to the rich heritage of this great nation's music. Mr. Bill Monroe. (Applause.)

He said, "I'm younger than Bob Hope, but I'd still like to say a thing or two." (Laughter.)

MR. MONROE: Bob Hope is a great man. I'm glad that he's here. But what I wanted to tell you folks, I have played for the last four Presidents of the United States -- President Carter, President Reagan, President Bush, President Clinton here. And they all tell me that the music I originated belongs to America. And I'm really proud of that. It's a great honor. Thank you.

THE PRESIDENT: Thank you. God bless you.

Now, it is a great honor for me to present the award we give every year to an arts organization. As the largest and most comprehensive arts and education program in the entire nation, Urban Gateways has been cited as a model by the National Endowment for the Arts. In 1994 alone, Urban Gateways reached over 1 million people and over 11,000 programs established in Chicago area schools.

Armed with the belief that exposure to the arts is crucial to personal development, the program helps bridge the gap between Chicago's vast cultural wealth and the huge number of children from disadvantaged communities. At a time when so many of our children are being lost to the horrors of drugs and violence, Urban Gateways has assumed responsibility for our young people's youth. The organization gives them guidance and an important outlet for their creative energies.

Here today to accept the award is Urban Gateways' Executive Director Sandra Furey. She has led Urban Gateways to the front lines in the campaign to keep the arts alive and the minds of our children, and in so doing, to keep our children alive and well and strong for the future of this great nation. Let's give her a big hand. (Applause.)

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And now it is my honor to introduce the winners of the 1995 Charles Frankel prize. The first winner, Bill Ferris, leads the sort of life I'd like to lead if I had another one to live. I mean, he lives in the deep South. He writes funny, wonderful books. And he's still trying to find out if Elvis is alive. (Applause.) He's probably done more than anyone else to bring national recognition and understanding to the field of Southern studies. As many of you know, he seriously was one of the organizers of the recent, highly-successful "Elvis" conference at the University of Mississippi at Oxford.

Since 1979, he has directed the Center for the Study of Southern Culture at Old Miss, where he's built southern studies curriculum into the most extensive in the nation. He was a consultant to the movie "The Color Purple," and for nearly a decade until 1994, as the blues doctor, he hosted "Highway 61," a weekly blues music program that airs on Mississippi public radio. His scholarship covers the fields of folklore, American literature, music and photography.

I want to thank him for bringing the culture and music of my homeland to all Americans. A remarkable person, Mr. Bill Ferris. (Applause.)

Too often, television overlooks the lives and poignant stories of ordinary Americans who may not show up on the evening news, but whose extraordinary lives keep our country going. Charles Kuralt recognized this problem nearly 30 years ago. In 1967, he asked his boss to let him wander around the country for three months, and the critically-acclaimed show, "On the Road," was born.

Through his travels, Charles Kuralt brought hundreds of courageous Americans into the living rooms of our country. And in so doing, he helped raise issues of social concern, such as funding for education, the problems of poverty, the plight of small businesses. But understanding the needs of others comes naturally to Charles Kuralt. His father, Wallace, was a North Carolina social worker, who worked all his life on programs that provided day care, substance abuse counseling, and planned parenthood services. That spirit is alive and well in his son today.

The numerous awards and 13 Emmys Charles Kuralt holds are but a small reward for what he has given to all the rest of us. It's unfortunate that he was unable to attend today. We send him our wishes for a very speedy recovery from surgery that he had earlier this week, and we're glad that here to receive his award is his daughter, Lisa Kuralt White. (Applause.)

David Macaulay has written several books detailing the insides of complicated machines. He can even explain "the way things work." (Laughter.) We could use him around here in the next couple of weeks. (Laughter.) He has devoted his professional life to the investigation of architecture and mechanics. His books have helped children and adults alike to understand the world's rich history of construction and architecture.

Using detailed illustrations, his books help to unfold the mysteries of both man and machine. David Macaulay's works serve as a bridge between humankind's earliest attempts at building and the most modern techniques of today. His painstaking efforts have made knowledge and investigation more accessible to the rest of us who could never have understood them on our own but who's lives were richer and more enlightened and who's citizenship more informed as a result of his work.

Mr. David Macaulay. (Applause.)

All of us know that history well-written and well-learned can be a great teacher. It can demonstrate what we are capable of at our best and what we may do wrong at our worst. In his

remarkable body of work, David McCullough has shown us the true character of many of our country's most heroic figures and many of its most important events and eras.

From his wonderfully successful and enlightening biography on President Truman, to his look at the building of the Brooklyn Bridge, to his work as the voice of the highly regarded PBS series, "The American Experience," David McCullough has given us a window into the lives of outstanding Americans and important events. His work emphasizes the value of history and our place in it. Along with his research, he spends many hours working for the preservation of historic sites, of public libraries and of other institutions across America which enable us to preserve and learn about our roots. We should never forget what David McCullough has asked us to remember. And we should never forget his incredible contribution in helping us to preserve that memory.

Mr. David McCullough. (Applause.)

Bernice Johnson Reagon is perhaps best known as guiding spirit and resonant alto voice of Sweet Honey in the Rock, the famous a capella quintet she founded in 1973. Singing an eclectic blend of gospel, jazz, folk and rhythm and blues, the group has carried its message of world peace, women's rights and racial harmony on tour throughout our nation and throughout the world. If that were all she had done, Professor Reagon would be worthy of this award. But her creative energy is truly unlimited.

For nearly 35 years, she's helped to preserve, celebrate and illuminate the rich heritage of African American music as a civil right activist, as a singer-composer, an author, an historian, a museum curator. Since 1993, she's been Distinguished Professor of History at American University here in Washington. Her latest contribution to public understanding of African American music is the 26-part radio document, "Wade in the Water: African American Sacred Music Traditions," which aired beginning in 1994 on National Public Radio stations nationwide. She is a messenger of peace, and I am deeply honored that she is with us today.

Sweet Honey in the Rock, for those of you who haven't heard it, is a truly inspiring experience, but the work of her life is even more inspiring. (Applause.)

Let me thank again all the honorees and congratulate them. Thank all of you for coming. Let me thank all the distinguished saxophonists who came here to be with us today -- for their work. (Applause.) Thank you all for your contributions and your devotion to the American way of life.

God bless you all. Thank you. (Applause.)

END

1:52 P.M. EDT

- (1) the compensation plan, procedures, and structure of such corporation;
- (2) base salary levels, annual bonuses, and other compensation; and
- (3) information supporting the senior executive compensation plan and levels.

(c) The Director of OMB shall issue instructions to the corporations subject to this section specifying when information is to be submitted, and the content and form of such information.

Sec. 4. Review. (a) OMB, in consultation with the Department of Labor, will review the information submitted pursuant to section 3, taking into consideration:

- (1) consistency with statutory requirements;
- (2) consistency with corporate mission;
- (3) standards of Federal management and efficiency; and
- (4) equivalent private sector compensation practices.

Sec. 5. Public Dissemination Requirement. Government corporations subject to this order shall make available through public dissemination the information submitted pursuant to section 3 of this order.

Sec. 6. Coverage. This order will apply to all mixed-ownership and wholly owned corporations listed in section 9101 (2) and (3) of title 31, United States Code. Section 2 shall apply only to wholly owned corporations except such corporations that have specific authority to approve bonuses in excess of those authorized under sections 4501 through 4507 of title 5, United States Code.

Sec. 7. Administration. All corporations subject to this order shall provide any information in the manner and form, and at the time, requested pursuant to this order by the Director of OMB.

Sec. 8. This order is intended only to improve the internal management of the executive branch and is not intended to create any right or benefit, substantive or procedural, enforceable at law by a party against the United States, its agencies, its officers, or any other person.

William J. Clinton

The White House,
October 5, 1995.

[Filed with the Office of the Federal Register, 11:34 a.m., October, 6, 1995]

NOTE: This Executive order was published in the *Federal Register* on October 10.

Remarks at the Arts and Humanities Awards Dinner October 5, 1995

The President. Ladies and gentlemen, I want to welcome all of you here, and say, again, to our honorees today how very much Hillary and I enjoyed having all of you here and having the great honor of presenting your awards to you.

Helen Hayes once said that, "We rely upon the poets, the philosophers, and the playwrights to articulate what most of us can only feel in joy and in sorrow. They illuminate the thoughts for which we only grope. They give us the strength and bond we cannot find in ourselves, the wisdom of acceptance, the will and resilience to move on."

Those words have special meaning today as America and, indeed, our entire world work to find their way into a new era, an era in which people are dramatically changing the way they work and live and relate to one another.

We must dare, as artists and poets do, to break free of the past to create a better future rooted in the values that never change. That is a great lesson our artists, our thinkers, our scholars, our supporters and advocates of the arts and humanities teach us. We thank you for your lives, your dedication. We honor all of you.

In every period of change and upheaval, there is always great new opportunity, and there is always a struggle between those who are best positioned to receive that opportunity and those who work but aren't so well-positioned. I want to thank tonight, especially, the National Endowment of the Arts and the National Endowment of the Humanities because, in a world where some fear we're moving to a winner-take-all society, you work so that all people can win in their access to the arts and humanities. And that is a goal worth pursuing and worth achieving.

I thank you all for your work, and again, I say on behalf of the First Lady and the

Vice President and Mrs. Gore, we're honored to have our honorees here in the White House tonight, and deeply grateful for your many contributions to America.

I'd like to propose a toast to the winners of the awards today.

[At this point, the musical entertainment continued, and then the President resumed speaking.]

The President. Thank you so very much. You were both wonderful. You know, one of our awardees is over there in the cowboy hat there, Mr. Monroe, sort of the founder of bluegrass music. And I could tell by looking at him that I am authorized on his behalf to offer you a place in his next bluegrass band. *[Laughter]*

We need somebody here who can play "Blue Moon of Kentucky" in A—is there a volunteer? *[Laughter]* Great, Bill, make sure he does it right.

[Bill Monroe sang "Blue Moon of Kentucky," and dinner participants sang "God Bless America."]

The President. Can I ask you all to give Mr. Zuckerman, and our wonderful pianist a big hand? Weren't they terrific? Thank you. You were wonderful. *[Applause]* Let's give them a wonderful hand. They were terrific. Please come back. Come on up. Now, there is only one way we can end this magnificent evening. Come on up. You were wonderful. Thank you for being here. Thank you, Tuesday, for being here.

I think we should end—I think Bob Hope should sing "Thanks For The Memories." It's the only way you can end.

[Bob Hope sang "Thanks For The Memories."]

The President. We want you all to join us out there for dancing and more music, and maybe you can get the rest of them to sing, if we're lucky. *[Laughter]* Come on. Let's go out—everybody. Thanks, again, to everyone, and especially to our wonderful musicians.

Thank you, and good night.

NOTE: The President spoke at 8:31 p.m. in the State Dining Room at the White House.

Remarks at a Freedom House Breakfast

October 6, 1995

Thank you very much. I'm honored to be introduced by someone who writes so powerfully about the past and is working so effectively to shape the future. The Secretary of State and I have tried to encourage both those activities by keeping Win Lord busy at the State Department.

I'm honored to be here with all of you and to be here at Freedom House. For more than 50 years, Freedom House has been a voice for tolerance for human dignity. People all over the world are better off because of your work. And I'm very grateful that Freedom House has rallied this diverse and dynamic group. It's not every day that the Carnegie Endowment, the Progressive Policy Institute, the Heritage Foundation, and the American Foreign Policy Council share the same masthead. I feel that I should try out a whole list of issues and try to get check-off here—*[laughter]*—before the meeting goes any further.

It does prove that there is a strong, dynamic center in our country that supports America's continued leadership in the world. We have all worked for that. And I want to publicly thank the Secretary of State and Tony Lake, the others in our foreign policy team, my Counselor, Mr. McLarty, up here who's been especially active on our behalf in Latin America. And I want to thank all of you who have supported that continued endeavor.

You know, in 1991 I sought the Presidency because I believed it was essential to restore the American dream for all Americans and to reassert America's leadership in the post-cold-war world. As we move from the industrial to the information age, from the cold war world to the global village, we have an extraordinary opportunity to advance our values at home and around the world. But we face some stiff challenges in doing so as well.

We know that at home we have the responsibility to create opportunity for all of our citizens to make the most of their own lives, to strengthen their families and their communities. We know that abroad we have the responsibility to advance freedom and

THE WHITE HOUSE

WASHINGTON

NATIONAL ARTS AND HUMANITIES MONTH

October 1995

The month of October is the time we traditionally set aside to contemplate the place of the arts and humanities in our national experience. They are our map and our compass; they tell us who we are and where we come from -- and, most important, they show us who we can become.

Too often we define our nation in terms of technological genius and our prodigious capacities for production and marketing. We forget that America was born of the human mind and spirit. The individuals who founded our nation were students of history and philosophy, thinkers as well as doers. The Constitution they devised for us, the blueprint for a form of government the world had never known, was fashioned from their knowledge of the past and their vision for the future.

The arts, too, have an invaluable place in our lives. In a nation as diverse as ours, the arts remind us of the common values that bind us together as one people. They challenge us with new ideas and summon us to become more than we are. Through song, painting, sculpture, prose, poetry, and every other artistic endeavor, Americans rejoice in our rich cultural heritage and share the beauty and complexity of the world around us.

America has flourished for over 200 years because of our willingness to cultivate the human spirit. In these challenging times, when some are questioning the value of public support for the arts and humanities, we must remember that these pursuits are not a luxury that we can live without -- they are a vital part of our national character, the motivating force that makes us who we are.

As we observe National Arts and Humanities Month this year, let us reflect on what the arts and humanities have meant to us as a people, and let us rededicate ourselves to preserving and nurturing them for the generations yet to come.

Bill Clinton

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

June 26, 1995

REMARKS BY THE FIRST LADY HILLARY RODHAM CLINTON
AT PBS PANEL DISCUSSION
THE WHITE HOUSE

MRS. CLINTON: Good morning. And welcome, everyone, to the White House for this very important meeting. I am delighted that you could all be with us, and I want particularly to recognize a few people who were able to join us this morning. We have Representative Jim Moran from across the river in Virginia, and Representative Eleanor Holmes Norton from here in the District of Columbia.

We are also delighted that Richard Carlson, the President of the Corporation for Public Broadcasting; Ervin Duggan, the President of the Public Broadcasting Service; Delano Lewis, the President of National Public Radio; and Larry Irving, the Secretary for Communications in the Department of Commerce are also all here with us.

This is a meeting about a very important subject. It is about the role that television plays in the lives of our children and, particularly, the role of public broadcasting. I think that it is very important in our country today to acknowledge and admit that television is a pervasive influence in our lives and has a particularly significant impact on the development of our children.

There are some who have engaged in a long discussion -- even an argument -- over the last decades about what television means in our lives, what the role of violence, for example, in television is. But I would like to focus today on an issue that we are now finding more about, and that I hope will influence the debate about the role of public broadcasting and its contribution to children's development as we struggle with and argue over the proper role of government.

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Public broadcasting is for many, many children the only channel available that has consistently effective educational programming. Probably about 40 percent of our families in America do not have access to cable television. And because of the demographics and incomes of those 40 percent of our families, we know that they have a disproportionate number of our children. More than 40 percent of our children reside in those 40 percent of our families.

If you were to look, as I have done, at the daily television schedule of our three major networks and our public broadcasting channel, you would see what is available for those children in those homes. Now, certainly, there are other options on cable, but they are often far outnumbered by channels that provide information and programming that is not always suitable for our children.

But looking only at the four available channels that those 40 percent of our families have access to, it is clear that what is available to children with respect to their educational and developmental needs is not usually found on commercial television. It is found during the day on public broadcasting.

And there are those who think that the educational programming of public broadcasting is a luxury. But to them I would ask: What is the necessity that can be substituted for that luxury? Where are the outlets for the kind of helpful, productive, learning opportunities that children have access to on public broadcasting day in and day out?

But you don't have to take my word for it. You don't have to take anybody's word for it. We actually have research. We have evidence about the impact of television and the impact, in particular, of public broadcasting.

One of my great hopes from a meeting such as this is that our decision makers will not just engage in ideological discussions, but will make decisions based on the evidence that we have available to us. If one disagrees with the evidence -- fine. Provide counterevidence. But it is difficult to engage in a conversation about what is in the best interests of our children if the people engaging in it are merely taking ideological positions.

And so, today, I have asked some people who have a great deal of experience and knowledge about the impact of television and, particularly, the impact of public broadcasting on children, and

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especially on low-income children who often do not have the educational opportunities, the intellectual stimulation, the academic preparation that many of us try to provide for our own children.

I am sure anyone who has followed our national discussion about television knows of the woman I am about to introduce. She is someone who, for many years, has been, in effect, sounding the alarm about the impact of television. I wish that alarm were heard in every family more loudly than it sometimes is, as well as in the board rooms and legislative chambers of our country because she has pointed out, time and time again, that children are shaped by what they see, by what they hear, by what they are taught.

And the constant, pervasive presence of television in most of our homes is a challenge for parents who will have to learn and be willing to accept responsibility for monitoring more closely the television-watching of their children. But it is also a challenge for the larger society.

And so it gives me great pleasure to introduce Peggy Charren. She is the founder of Action for Children's Television and is currently serving as a visiting scholar at Harvard, continuing to examine and accumulate and analyze evidence about the impact of television on our children's lives.

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MS. CHARREN: There's time for a few questions, and I thought that, given that we have the First Lady with us, we would let the First Lady ask the questions today instead of the audience.

MRS. CLINTON: Well, the one thought that kept running through my mind after what we've heard is, can you imagine any child rushing home from the first day of school and trying to tell the Power Rangers that she'd gone to school? (Laughter and applause.) You know, there's just sort of a disconnect there.

Well, I really find everything that each of you has said to be born out in our common experience. Really, it is common sense. But let's see if we can maybe take it one step further for people who are still saying to themselves, well, if this is so important, commercial television will pick up the slack; if this is so significant in the lives of our children, there will be a market for it, so all of what you are saying can be understood and accepted, but

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doesn't necessarily lead to the conclusion that you have to have a public television presence with designated programming for children in order to make the point that each of you has supported.

So let me ask both Peggy and John and then everyone else to comment. Why isn't it likely that if the worst were to happen, and the programming that we've already talked about and the significance of it that the research has demonstrated were to disappear, that that vacuum wouldn't be filled by the existing marketplace?

MS. CHARREN: I think that if there's anything that my 27 years of activism on behalf of choices for children on television has proved, it is that even with a lot of conferences, even with articles in the paper, even with the people who make that kind of television having children, they will not provide the kind of programming that children need that really enhances education. They are more comfortable with the other kind of programming.

And the problem is that when you talk to 2- to 15-year-olds in a voice that you want to tell them something important, you speak in a different language to preschoolers, to elementary-age kids and to older kids. And if you want to get the most eyeballs watching the commercials, you tend to say things that all children will listen to. And maybe all children do read comic books at one point. But when you talk to them about how wonderful literature is, you do it the way the book business does. And Public Broadcasting handles that screen the way the book business handles children's books.

MR. WRIGHT: I think the most important thing to think about with respect to the private sector is not that it's unwise, not that it's entirely vicious, not that it's a handicapping condition to the entertainment and education of children, but that they are focused entirely on the bottom line. They exploit children. They gather eyeballs glued to TV sets which they then sell to ad agencies and advertisers who then re-exploit the children to sell them products they don't need, food that's not good for them, and toys that enhance their fantasy and their willingness to attend the programs which gather their eyeballs for sale. I think I'll stop on that line. (Laughter.)

But the research that they do -- I spoke to the executive producer of Mighty Morphin Power Rangers, and I asked her, what kind of research do you do? How do you know what messages you are getting across to children? And she said to me -- and this is a

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quote -- "After every rap we sit around and we ask each other, what questions have we answered; what ideas would children take away from this episode that we have just made?" And in the research community -- this was at a Children Now conference and some of you were there -- in fact, you were there by television -- everybody said, you asked who? They said, we asked ourselves.

Until we start asking the children, until we start doing the research, something other than market research, until we leave a program like "My So-Called Life," -- one of the few decent programs for young people that the commercial ever made that was cancelled. Not enough eyeballs to sell. Not a wide enough range of children watching it. And every network has done that. I can remember "Hot Hero Sandwich" on NBC -- a wonderful, wonderful program. What happened to "Big Blue Marble" on ABC? And many, many, many more.

It is incompatible. The system is incompatible. You've got to do it because air waves belong to the people, the children belong to the people. And you've got to have something for kids that is theirs.

MS. MANZANO: Well, I'd just like to say, the private sector won't pick up the slack because I'm always amazed that "Sesame Street" hasn't been imitated in the private sector. We've been on the air so long, and everybody agrees that we're great. But nobody cares to sort of -- to imitate us. And like you said, there were all these wonderful shows for children that got cancelled right away.

I was asked once to write for a children's show on commercial television. And I asked, what age group is this show aimed at? And they said, oh, you know, kids. (Laughter.) Well, how could -- you don't write for a three-year-old the same way you write for a five-year-old, and certainly not a seven-year-old. So I knew immediately that they hadn't even examined themselves and they didn't even know what they were going to say to these children. It was bottom line. And they started out with the result of what they wanted their show to do which was sell a certain product -- not what the show was about.

MS. CHARREN: And one of the worst problems that happened in the last few years is that the show itself has become a product too often on children's television on commercial broadcasting. And that's unfortunate because it -- that line between editorial and commercial speech so you don't know who's talking to you.

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And it means that we're telling our children, one in four of whom lives below the poverty line, what they should spend money on to feel good, to have friends. And that's really very sad. They can do what they do as long as we have the part of that broadcasting service that is saved for public broadcasting which cares first about the public and first about our children. And I'm not sure they care about anything else at all.

MRS. CLINTON: Joan, do you want to add anything?

MS. DYKSTRA: No. I think everyone has stated it very clearly. I think the bottom line is that we want quality programming for children. They have an opportunity. They can give us quality programming. I fail to see where it is. I do know that PBS brings me quality programming for children.

MRS. CLINTON: You know, I think it's an important point that the economy that we all rely on is driven by a need to create aspirations and expectations and, really, unfilled wants. I mean, that's how people continue to buy goods and services. So that's really the reason -- for a market economy in a way that is going to continue to grow and provide more prosperity for people, it has to be rooted, in a funny kind of way, in people's insecurity. I mean, if all of us today said to ourselves, we have more than enough stuff, we are not buying anything else, and we really meant it, you know, that would not be good for the economy. (Laughter.)

So there is a need on the part of the economy, and particularly one like ours, to continue to try to create in our minds the desire for more and different things. And there's absolutely nothing wrong with that. That is the way the system works.

But I do think there is a dark side that we don't pay attention to. And it's something that was just alluded to -- that when we turn our children and think of our children as miniature adults, and really see them primarily as consumers, as little shoppers who we want to turn into grown-up buyers of as many goods and services as we possibly can sell them, that has a very different perspective than if we see them as individuals with certain potentials who it is our responsibility as parents, as citizens to nurture.

And so there is an inherent conflict as the Professor pointed out. And it is very difficult, I think, to be fair to

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commercial television, for them to fulfill a nurturing developmental responsibility when that is not, as they clearly understand, their bottom line.

So part of what we have to do as a society is to assign different roles and responsibilities to different sectors of our society. And commercial television has a different role and responsibility, particularly as it pertains to children, than public broadcasting.

And I think without that kind of choice, it is very difficult for parents, even those trying hard to be conscientious ones, Joan, to do what they believe they should do. I mean, teaching values to children in between commercials on Saturday morning cartoons is a lot harder, believe me, than watching "Sesame Street" or "Mr. Rogers" or "Barney" or something like that with your child.

So it's not an either/or. And that's what I think we have to keep trying to emphasize. It is not an either/or where it's only commercial television or it's only public broadcasting. It is both. And we have to see the responsibilities, particularly for child rearing, in a much broader way so that each sector of our society, starting with parents, but expanding far beyond just the nuclear family, understands they have a role in determining how well our children turn out.

And that's really what your research has shown is that we know children are going to watch television. What we have to do is provide the best possible choices. But if we don't have the choice, then we've already made the decision, haven't we? And that's what we're trying to avoid in this discussion about what happens with the future of public television.

MR. WRIGHT: I'd like to add a parenting anecdote because I think you did bring in parents and you did bring in teachers, and they are going to be critical in the future of kids' understanding and use of media.

And I'd just like to tell a very quick story. I have four grandchildren, two more on the way. And these four kids love to watch television. They watch lots of television. But none of them, as yet, know that there is such a thing as commercial broadcast entertainment television. I'm not even sure about PBS. And the reason is that television for them is something that you take off the shelf in a little box and put it in a machine and play it. And on

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that shelf are videocassettes and books. And the videocassettes were taped off the air; they were bought; they were rented. I blush to admit, some of them were taped from rented copies. (Laughter.)

But they got there because some parent cared enough to put them there and to let the children watch over and over again, as they do with their favorite books, the stories that are dear and near to them.

MS. CHARREN: And to follow up on that, a lot of the choices that are available from the new technology, which I mentioned earlier, are not available to kids who need them the most. They are expensive. Cable is expensive. Some of the pay channels are money on top of money, and they provide a number of the choices that cable does provide for children, and that if we don't really take care of the public sector of broadcasting, we are going to have a situation in this country that will make what's going on now look nice by comparison when we don't reach one, whole, big portion of kids growing up in America. So I want to take very good care of PBS.

MRS. CLINTON: And I just want to add to that comment, Peggy, that we haven't talked this morning about the evidence that I think is now conclusive about the impact of watching violence on television and on children's behavior. We have argued about this issue ever since the Surgeon General's report back in 1972 talking about the impact of television viewing on children's behavior. There have been many studies since.

And it is like the old problem we have -- every time there is another irrefutable piece of evidence about the linkage between smoking and lung cancer, there will be somebody, well-paid, who will stand up and say, well, that's not definitive. And we face the same problem when we talk about the effects of violence and children's behavior.

But Peggy is right. I mean, this is not just a do-gooder, altruistic, nice thing that people like Peggy and I and the rest of us here think should be done because we like children's television. Certainly, I do. And I believe strongly in it. And that's what my daughter watched, and we read the books that went along with it.

But I am equally concerned about the other side of the equation that the Professor talked about. And that is, those children who are not watching the 25 minutes a day of public

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broadcasting but are, instead, watching the 25 minutes of commercial television without much parental supervision or mediation as to what they are seeing.

It is absolutely true that not every child who watches hundreds of hours of violent television becomes violent. But most of the reason for that rests in the home and the neighborhood that are structured and coherent enough that the child's experience of watching television is mediated. But in the absence of that mediation, and in the absence of the other factors that help a child separate reality from fantasy, that help a child learn empathy and sensitivity, it is absolutely clear that the television-watching habits of vulnerable children will affect both their own violent behavior and their response to violence that they see around them. It has a desensitizing impact.

So this is an issue that we think goes far beyond the narrow concerns of the group of us who are arguing strongly to preserve public television and, particularly, educational and children's programming. It is also a plea to all programmers of television, including commercial television, to think about the impact of your decisions.

The bottom line can be described in many ways. Only one of those descriptions concerns profitability and the dollars that come in. There's a bottom line to society as well. And we think that bottom line is better served by having better television programming for our children

Thank you all very much for being with us. (Applause.)

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this fight. It is truly the fight for America's future.

Thank you, and God bless you all.

NOTE: The President spoke at 12:07 p.m. on the South Lawn at the White House. In his remarks, he referred to Mayor Edward Rendell of Philadelphia, PA.

Statement on House Action on Foreign Affairs Legislation June 8, 1995

This bill (H.R. 1561) would take us in an isolationist direction at a time when America is ready to lead in the world. I am gratified that argument was persuasive to enough Members of the House to sustain a possible veto.

We are particularly concerned about the vote to lift unilaterally the arms embargo in Bosnia. As we have said, we believe this is counterproductive to our efforts to bring about a negotiated settlement.

Memorandum on the International Fund for Ireland June 8, 1995

Presidential Determination No. 95-26

Memorandum for the Secretary of State

Subject: Certification to Permit U.S. Contributions to the International Fund for Ireland for Fiscal Years 1994 and 1995

Pursuant to section 5(c) of the Anglo-Irish Agreement Support Act of 1986 (Public Law 99-415), I hereby certify that I am satisfied that: (1) the Board of the International Fund for Ireland as established pursuant to the Anglo-Irish Agreement of November 15, 1985, is, as a whole, broadly representative of the interests of the communities in Ireland and Northern Ireland; and (2) disbursements from the International Fund (a) will be distributed in accordance with the principle of equality of opportunity and nondiscrimination in employment, without regard to religious affiliation, and (b) will address the needs of both communities in Northern Ireland.

You are authorized and directed to transmit this determination and certification to the Congress, together with the Memorandum of Explanation, and to publish it in the *Federal Register*.

William J. Clinton

Remarks to the Friends of Art and Preservation in Embassies June 8, 1995

One of these days we're going to have an event where I have to be introduced by the First Lady when we've had one of those other days. [Laughter] Lord only knows what will happen—[laughter]—but it will be another adventure.

I am delighted to see all of you here. I'm glad to be here with our friend Lee Annenberg and with Ann Gund and with all of you who support this important work.

Let me say that this has been an interesting day at the White House. We swore in 263 police officers earlier today. We've had all kinds of people in here from all over America. But mostly we have been celebrating the liberation of that fine young Air Force Captain from Bosnia.

Sometimes I read even in the American press from time to time that we don't seem to be doing anything in Bosnia, and we don't seem to have exerted ourselves. You should know that we have over 1,000 American troops on the border of Bosnia in the Former Yugoslav Republic of Macedonia to make sure that conflict doesn't spread. We have 200 Americans in the hospital unit in Croatia. And we have flown the longest humanitarian airlift and the largest one in history, larger than the Berlin airlift, to guarantee food and medicine to people in the besieged areas of Bosnia. And perhaps most importantly of all, people like that fine young Captain have been flying for a couple of years now to keep the war out of the air. And for all of our frustrations and feelings of anxiety and anger, in 1992 there were about 130,000 civilians killed, a staggering number, in that troubled land. Last year there were under 3,000.

So I ask you to remember as we celebrate this liberation that a lot of people stick their neck out everyday and the results have been

important. If you look at Northern Ireland or South Africa or the Middle East, the lesson of this time is that it's very difficult to enforce peace on people that want to keep fighting with one another, but what you try to do is to keep it within some bounds of humanity, keep working on diplomacy until they spend their destructive energies and start trying to build again.

And once in a while the risk becomes apparent, as it was in the case of this brave pilot. And for 6 days he held out against a lot of attempts to find him and to shoot him and capture him. And he represented the best in our country. He told me today when we visited on the phone—I talked to his parents last night at 1:30 a.m., and they asked me if I was going to call him. I said, "No, you call him. I'm going to bed. I just wanted—[laughter]—I wanted you to know he was home safe."

But he told me today that he was on the ground between three and five minutes before armed people made it to his parachute. He had three to five minutes to find a place to hide and begin this incredible odyssey that I'm sure some day will be a very great movie that all of us will think is suitable for everyone to see. [Laughter]

Let me say on behalf of all of our administration, and especially the people who work in America's diplomatic efforts, we are profoundly grateful for what you do. By putting American art in our embassies around the world, you are part of our public diplomacy, you expose an important part of the essence of America to people all around the world. And it couldn't happen without you.

I also want to thank you because you have put, I think now, over 2,200 works of American art in more than 170 countries, raised over \$7 million to fund projects at Embassy residencies in Beijing and Cairo and Rome and London, Singapore, Tokyo, and Warsaw. And I've been to a lot of those places, so I am one of the chief beneficiaries of your efforts. And I thank you for that.

You couldn't do it alone. The State Department couldn't do it alone. This represents one of those remarkable partnerships between the public and the private sector in America that almost nobody knows about,

but everyone takes for granted when they benefit from it.

We're having such a raging debate in this country today about whether public is bad and private is good, whether all of our efforts should be directed at correcting personal conduct or at changing economic or political direction. I think these debates make for very interesting print and maybe news coverage at night, but they don't conform to the real-world experience of most people.

Most of us, I think, all of our lives, have felt that when people get together in some sort of constructive partnership, that's what works best. And I think one of the most frustrating things to me about going to work every day, in this otherwise exhilarating environment, is knowing that what comes across to the American people are these polarized choices and conflicts and rhetorical battles which don't reflect the way any sensible person would run his or her family or business or charitable organization or hospital or church or you name it.

You have done what I think is best about America. You have taken the world as you find it, worked together in a real spirit of partnership, recognized that there is a personal responsibility and opportunity and also a public responsibility in this area. I wish we had more of it, and I'm glad we've got you. Thank you very much.

I have a lot to be grateful to Lee Annenberg and her fine husband, Walter, for, but not so long ago we were here to announce that the Annenbergs had decided to donate a staggering sum for the purpose of trying to improve public education in this country. I think there is no more noble cause. And because of what they have done, all across America people are doing things differently, striving for global standards of excellence in grassroots community schools. And for that and for this and for so much else, the country owes a great debt of gratitude to Lee Annenberg, and I am very pleased to introduce her now.

Thank you.

NOTE: The President spoke at 6:17 p.m. in the East Room at the White House. In his remarks, he referred to Leonore Annenberg, chairperson, and Ann Gund, vice chairperson, Friends of Art and Preservation in Embassies.

It is my special pleasure to transmit herewith the Annual Report of the National Endowment for the Arts for the fiscal year 1993.

The National Endowment for the Arts has awarded over 100,000 grants since 1965 for arts projects that touch every community in the Nation. Through its grants to individual artists, the agency has helped to launch and sustain the voice and grace of a generation -- such as the brilliance of Rita Dove, now the U.S. Poet Laureate, or the daring of dancer Arthur Mitchell. Through its grants to art organizations, it has helped invigorate community arts centers and museums, preserve our folk heritage, and advance the performing, literary, and visual arts.

Since its inception, the Arts Endowment has believed that all children should have an education in the arts. Over the past few years, the agency has worked hard to include the arts in our national education reform movement. Today, the arts are helping to lead the way in renewing American schools.

I have seen first-hand the success story of this small agency. In my home State of Arkansas, the National Endowment for the Arts worked in partnership with the State arts agency and the private sector to bring artists into our schools, to help cities revive downtown centers, and to support opera and jazz, literature and music. All across the United States, the Endowment invests in our cultural institutions and artists. People in communities small and large in every State have greater opportunities to participate and enjoy the arts. We all benefit from this increased arts presence, and yet the cost is just 65 cents per American. The payback in economic terms has always been several-fold. The payback in human benefit is incalculable.

William D. Clinton

THE WHITE HOUSE,

April 6, 1995.

TO THE CONGRESS OF THE UNITED STATES:

I am pleased to present to you the Twenty-ninth Annual Report of the National Endowment for the Humanities (NEH), the Federal agency charged with fostering scholarship and imparting knowledge in the humanities. Its work supports an impressive range of humanities projects.

These projects can reach an audience as general as the 28 million who watched the documentary *Baseball*, or as specialized as the 50 scholars who this past fall examined current research on Dante. Small local historical societies have received NEH support, as have some of the Nation's largest cultural institutions. Students from kindergarten through graduate school, professors and teachers, and the general public in all parts of the Nation have been touched by the Endowment's activities.

As we approach the 21st century, the world is growing smaller and its problems seemingly bigger. Societies are becoming more complex and fractious. The knowledge and wisdom, the insight and perspective, imparted by history, philosophy, literature, and other humanities disciplines enable us to meet the challenges of contemporary life.

William S. Clinton

THE WHITE HOUSE,

February 9, 1995.

pation Act of 1945, as amended (22 U.S.C. 287c), and section 301 of title 3, United States Code, and taking into consideration United Nations Security Council Resolution 944 of September 29, 1994.

I, William J. Clinton. President of the United States of America. And that the restoration of a democratically elected government in Haiti has ended the unusual and extraordinary threat to the national security, foreign policy, and economy of the United States previously posed by the policies and actions of the *de facto* regime in Haiti and the need to continue the national emergency declared in Executive Order No. 12775 of October 4, 1991, to deal with that threat.

I hereby revoke Executive Order Nos. 12775, 12779, 12853, 12872, 12914, 12917, 12920, and 12922 and terminate the national emergency declared in Executive Order No. 12775 with respect to Haiti.

Pursuant to section 202 of the NEA (50 U.S.C. 1622), termination of the national emergency with respect to Haiti shall not affect any action taken or proceeding pending not finally concluded or determined as of the effective date of this order, or any action or proceeding based on any act committed prior to the effective date of this order, or any rights or duties that matured or penalties that were incurred prior to the effective date of this order.

This order shall take effect at 12:01 a.m. eastern daylight time on October 16, 1994.

William J. Clinton

The White House,
October 14, 1994.

[Filed with the Office of the Federal Register,
3:06 p.m., October 14, 1994]

NOTE: This Executive order will be published in the *Federal Register* on October 18.

Letter to Congressional Leaders on Haiti

October 14, 1994

Dear Mr. Speaker: (Dear Mr. President:)

On October 4, 1991, pursuant to the International Emergency Economic Powers Act (50 U.S.C. 1701 *et seq.*) and the National Emergencies Act (50 U.S.C. 1601 *et seq.*),

President Bush exercised his statutory authority to issue Executive Order No. 12775, declaring a national emergency and blocking Haitian government property. To further tighten the sanctions against Haiti, President Bush exercised his statutory authority to issue Executive Order No. 12779, and I acted pursuant to the same authorities as well as the United Nations Participation Act of 1945, as amended (22 U.S.C. 287c), to issue Executive Order Nos. 12853, 12872, 12914, 12917, 12920, and 12922.

In view of the restoration of a democratically elected government in Haiti, and taking into consideration United Nations Security Council Resolution 944 of September 29, 1994, I have determined that the unusual and extraordinary threat to the national security, foreign policy, and economy of the United States previously posed by the policies and actions of the *de facto* regime in Haiti has terminated. Today, pursuant to the above authorities, I have exercised my statutory authority to issue an Executive order to terminate the national emergency declared in Executive Order No. 12775 and revoke the Executive orders referenced above imposing additional sanctions with respect to Haiti.

I have determined to issue the new Executive order terminating all remaining sanctions against Haiti in view of the return of Haiti's legitimately elected President, Jean-Bertrand Aristide, and the adoption of United Nations Security Council Resolution 944, which rescinds mandatory sanctions against Haiti previously adopted by the Security Council with our support.

Sincerely,

William J. Clinton

NOTE: Identical letters were sent to Thomas S. Foley, Speaker of the House of Representatives, and Albert Gore, Jr., President of the Senate.

Remarks on Presenting Arts and Humanities Awards

October 14, 1994

Thank you very much. Ladies and gentlemen, Hillary and I are delighted to have all of you here today. This is the second year I've had the pleasure of honoring the winners of the National Medal of the Arts and the

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Charles Frankel Prize. And it's really one of the great pleasures of my job.

I may or may not be the first President who's actually reviewed the recommendations of the committee when they send them to me for who should receive the prize, but it enables me to sort of relive large chunks of my life as I see the artists who have been recommended for this esteemed honor.

Today we celebrate the human imagination and its power to move us forward as a civilization. In honoring our finest artists and humanists, we honor the great American cultural traditions of pluralism, free expression, and tolerance. We honor the quality of our civic life, which for more than two centuries has offered hope and opportunities to Americans from all walks of life, even in the midst of momentous social and political change.

The arts and humanities are our bridge as a people, our bridge to one another. Whatever divisions exist among us, the arts and humanities draw us together. They enable us to celebrate our own individual identities, while also teaching us about the things we share as Americans. They give us a window on the human condition that prevents us from becoming too complacent or too numb or too fearful of the challenges and complexities of the world of today and tomorrow.

Too often we think of art and scholarship, of creative expression, and the world of ideas, as the provinces of a cultural elite. Indeed, too often these very arguments have been made by those who would seek to divide us one from another, to divide those who write our songs and paint our pictures and act in our dramas from what they would call normal Americans. But the truth is that the arts and humanities don't discriminate or prejudice, they honor all of us equally. And when we listen and look and feel, they bind us together instead of giving in to those who would divide us.

Song, dance, painting, drama, books, ideas, and scholarship have never been the province of one ethnic group, one religion, one political faction in this country. They are part of our common heritage. They convey all the distinct and different voices, emotions, and images that together make up what is a uniquely American culture. That's why they can be a powerful source of our renewal and

our common unity as we move forward into the 21st century.

We need only look at our own history to know that every step we have taken forward as a democracy has coincided with a period of great artistic and intellectual ferment. By fueling our own imaginations, by enlarging our understanding of human experience, the arts and humanities have always given us greater confidence to confront whatever uncertainties loom before us. We need that now, greater confidence in the face of uncertainty, because I believe more than I can convey in words that the 21st century can be our greatest time if we learn to relish and cherish and celebrate our diversity and to face our challenges with genuine confidence. [Applause] You know, I'm glad you clapped for that because it wasn't in the notes; it's just what I wanted to say. [Laughter] The president of my alma mater, Georgetown is over there. He's very glad I'm well educated enough to think of one coherent sentence that wasn't written for me. [Laughter]

Given that this is national arts and humanities month, it's an appropriate time also to remember that public support for the arts and humanities, while always a minor portion of overall financial backing, remains essential today. And it will be so, as far as we can foresee. Therefore, I want to thank especially all those people who were individually introduced by the First Lady just a few moments ago. They are a powerful voice for arts and humanities within this administration, and I am very proud of each and every one of them and the service they render to the United States.

Now, I have the honor of conferring the National Medal of the Arts and the Charles Frankel Prize on a wonderful group of awardees.

First, to a man whose music I love and who I found to be one of the funniest people I ever saw perform in person, who later lived long enough to be able to encourage and on occasion rebuke me as President, Harry Belafonte. Harry Belafonte once brought tears to my eyes of laughter at one of his concerts and later brought tears to my eyes with his passion for an event which is unfolding today, the return of President Aristide to Haiti. He once said, "The role of art isn't

just to show life as it is but to show life as it should be." Well, Harry Belafonte has not only brought joy to his audiences, but he's inspired people throughout the world with his dedication to freedom movements and humanitarian causes.

Singer, actor, producer, Harry Belafonte has set industry standards with many successes. His third album, "Calypso," was the first ever to sell over a million copies. We're familiar with his work on U.S.A. for Africa, which produced a Grammy award-winning album and video, "We Are The World." Today he continues to bring art and activism together to inspire all of us to live our lives with passion and with concern for others.

Ladies and gentlemen, please join me in congratulating Harry Belafonte.

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

The next awardee is the first person on this list whose work ever touched me personally. I'll never forget the first time when, as a high school musician, I discovered that I could actually play the saxophone lead in "Take Five." And Mr. Brubeck, I can still almost do it. *[Laughter]*

A pianist, composer, and bandleader, Dave Brubeck is truly an American jazz legend. Reaching international stardom in the 1950's, the Dave Brubeck Quartet performed with Charlie Parker, Dizzy Gillespie, Stan Getz, and others. The "Time Out" album was the first modern jazz album to go gold. A classically trained musician, Dave Brubeck is also recognized worldwide for his compositions that include ballet scores, piano concertos, oratorios, cantatas, and a mass. Merging both of his interests, he was a pioneer in combining jazz and symphony sounds.

I can also tell you that he is still playing all the time and very well. It is my great personal honor to present the next award to Dave Brubeck.

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

Contralto Celia Cruz is known internationally as the Queen of Salsa. Born in Havana, she began her vocal career singing her younger siblings to sleep. It wasn't long,

though, before she began electrifying audiences on a larger scale. She's sung with Latin musical greats like La Sonora Matancera, Tito Puente, and Johnny Pacheco. Celia Cruz has used her powerful voice and style to transplant Afro-Cuban music to every corner of the globe. Please congratulate Celia Cruz.

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

Since beginning her career as a violin teacher at the Juilliard School in 1948, Dorothy DeLay has inspired and instructed dozens of virtuosos and concert masters from all over the world. Instead of teaching a particular technique or a tone, her greatest achievement has been to draw out the individual talents and passions of her students. Through her guidance and encouragement, artists such as Itzhak Perlman, Sarah Chang, Nadja Solerno-Sonnenberg, Cho-Liang Lin, and Nigel Kennedy have become internationally renowned violinists. Itzhak Perlman said this: "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." No one could say it better.

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

Anyone who has ever seen our next awardee perform knows what great acting is all about. Julie Harris is a 5-time Tony Award winner, one of our Nation's most talented and versatile actresses. Her credits include "I Am a Camera," "The Lark," "Forty Carats," "The Last of Mrs. Lincoln," and "The Belle of Amherst," in which she had the starring role as Emily Dickinson. That 1976 production broke box office records here at the Kennedy Center as well as in Philadelphia and Boston. Her stage successes won her the New York Drama Critics Circle Award and the Donaldson Award. She has also, as all of you know, lent her considerable talents to television, radio, and film. Miss Julie Harris.

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

Our next honoree is truly a pioneer in his field. Erick Hawkins was the first American

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in George Balanchine's School of American Ballet and the first male dancer in Martha Graham's company. In 1951, he opened his own dance school and founded a dance company, both of which continue to add vitality and originality to the dance world today. As a choreographer, dancer, and teacher, Erick Hawkins' unique talent has been to place dance in a larger cultural and philosophical context. For his boldness and talent, Erick Hawkins commands a legendary place in American modern dance heritage. Erick Hawkins.

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

Our next honoree is Gene Kelly. Perhaps the most versatilely talented and widely admired American dancer, singer, and actor of this generation. He wanted very much to be here today and had planned to come, but at the last moment was literally forbidden by his doctors to do so. So his wife has come to receive the award for him.

All of you know that he is an award-winning director, choreographer, and producer, a household name who has inspired even the most uncoordinated among us to imitate his memorable scenes, as I must confess, I tried to do for my daughter not very long ago when he was singing in the rain on television. Every one of you has probably done the same thing if you would be perfectly honest about it. [Laughter]

Having performed in such timeless classics as "For Me and My Gal," "Anchors Aweigh," "On the Town," and "An American in Paris," it's no wonder that he received a Kennedy Center Award in 1982 for his lifetime contribution to the arts. Whether on stage or screen, Gene Kelly is an American treasure whose musicals entertain people of all generations. Even though he is unable to join us today, we know he's here with us in spirit. We're glad that Patricia is here to accept this award on his behalf. Mr. Gene Kelly.

President congratulated Mrs. Kelly, and Hillary Clinton presented the medal.]

The next awardee is the second person on this list who had a personal impact on my life, and I would daresay, the lives of every American citizen, at least every American

who is 50 years of age or younger and maybe who's 75 or 80 or younger. Pete Seeger is an American legend. Influenced by his father, Charles Seeger, a famous American musicologist, he achieved international fame as a folk singer, songwriter, and political activist in the fifties and sixties. Among his many credits are performing with Woodie Guthrie's band and composing "If I Had a Hammer," "Where Have all the Flowers Gone," and many other songs that all of us know by heart. He has also lent his music to support the civil right movement, the protection of our environment, and the labor movement. Occasionally, he still picks up his banjo, and anyone who is fortunate enough to listen will attest still to his place as one of our most enduring and endearing and important folk musicians. Mr. Peter Seeger.

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

Catherine Filene Shouse has been a life-long patron of the arts. Her leadership has supported the Washington Ballet, the Washington Opera, the Kennedy Center, the New York City, and Miami City Ballets. For a half century, she worked on behalf of the National Symphony Orchestra. In 1966, she donated 100 acres of her Virginia farm as well as funds for an amphitheater to the United States Government. The Wolf Trap Farm Park for the Performing Arts is America's first and only national park dedicated to the performing arts and related educational programs. It is a truly national treasure that I think we should all be grateful for. I wish we had more national parks that were for people to work in and learn in and live in. We owe her a lot, and today we recognize her for her signal gifts.

[The President congratulated Ms. Filene Shouse, and Hillary Clinton presented the medal.]

Professor Wayne Thiebaud is not your average college art teacher. A professor at the University of California at Davis, he's also an internationally renowned artist whose painting are on display at the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of Art in New York, the Chicago Art Institute, Harvard's

Fogg Art Museum, and the San Francisco Museum of Art.

While his works hang on the walls of the most famous American museums, his teaching allows serious art students to learn and develop from his own artistic genius. I don't know about you, but one of the things that I'd like to say is we probably ought to recognize more teachers in this world. And when a teacher has this kind of gift and decides on his own initiative to keep on teaching, that in itself is a contribution worthy of this medal. Thank you.

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

Richard Wilbur has been a poet, translator, teacher, Broadway lyricist, among others, for—I have to plug one of my favorites—for the work he did with Lillian Hellman and Leonard Bernstein on "Candide." A critic and editor, an author of children's books, foremost among his literary achievements have been his poetry and his translations. He has won two Pulitzer Prizes, the National Book Award, was our second poet laureate.

For his translation of French plays, he's won the Bolligen and PEN translation prizes. His translations from "Moliere" and "Racine" are the most celebrated American translations from the French theater. I think that all of us know that Richard Wilbur is among all other things one of the greatest poets of the 20th century, and we honor him today.

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

We're giving an award to an organization now that is terribly important. In a time when many schools are having to scale back or eliminate their music, theater, or dance programs, Young Audiences Incorporated is helping to make the performing arts an essential part of young people's education. Last year Young Audiences' professional artists presented nearly 50,000 performances, reaching more than 6 million public school students. Coordinating with schools and communities to establish partnerships on behalf of arts education, Young Audiences has been instrumental in bringing the enrichment of performing arts to millions of young

people all across our country. That is a terrific achievement, and I am honored to present the medal to one of our most outstanding young musicians, Yo Yo Ma.

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

I now present the winners of the 1994 Charles Frankel Prize for their work in the humanities. And I begin quite proudly with a man who has been a longtime personal friend of the First Lady and of mine, whose work in education will influence educators and therefore help students well into the next century. Ernest Boyer is a distinguished scholar, educator, and administrator who has demonstrated in his life an unparalleled commitment to educational excellence.

As President of the Carnegie Foundation for the Advancement of Teaching at Princeton, he's helped lead the national education debate for more than 10 years now. He has consistently cited as one of our Nation's foremost advocates of educational reform. And I can tell you that, having worked with him myself for the better part of a decade, deep in his heart he does believe that all children can learn and that we can find a way to teach them. Mr. Ernest Boyer.

[The President congratulated Mr. Boyer, and Hillary Clinton presented the prize.]

A professor of English at the University of Montana and an accomplished writer, William Kittredge is considered the leading scholar of the American West. His essays, memoirs, short stories, and film screen plays about the West have reached a national audience. Helping to establish Western regional studies as an academic field, he has taken Americans beyond the sentimentalized view of the Old West, providing us with a more complex and worthy history of the American West. Mr. William Kittredge.

[The President congratulated Mr. Kittredge, and Hillary Clinton presented the prize.]

For the past 20 years, Peggy Whitman Prenshaw has been a champion of the humanities. A distinguished scholar of Southern literature at Louisiana State University, she has organized, conducted, or participated in dozens of public humanities forums in Mis-

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issippi and Louisiana. She has been a tireless
advocate of the humanities in American civic
life and has served on the Mississippi Hu-
manities Council, the Federation of State
Humanities Councils, and the Louisiana En-
dowment for the Humanities. She is my
neighbor, and I know of her work and how
much it has meant to so many of those ordi-
nary citizens who might never have seen
some of the things they saw but for her ef-
forts. Thank you very much.

[The President congratulated Ms. Whitman
Prenshaw, and Hillary Clinton presented the
prize.]

It is a great personal honor for me to have
the opportunity to present the next award
to our good friend Sharon Percy Rockefeller,
the president and chief executive officer of
WETA from 1989 to 1994. She has led TV
26 in becoming the third largest producer
of national programs for the Public Broad-
casting Service. During her tenure, the week-
ly viewership of WETA TV 26 grew to an
unprecedented one million viewers and
WETA became a forerunner in the produc-
tion of outstanding programming in the arts
and humanities. Most notable among the
long list of excellent programs is WETA's co-
production of Ken Burns' magnificent 1990
documentary, "The Civil War," the highest
rated program in the history of public tele-
vision.

[The President congratulated Ms. Percy
Rockefeller, and Hillary Clinton presented
the prize.]

You know what she said when I gave it
to her? She said, "Don't forget 'Baseball'."
And it was the only baseball we had this year.
[Laughter]

Today, Dorothy Porter Wesley is recog-
nized for her role as a preeminent archivist
of African-Americana. During her 43-year
tenure as the principal compiler of the black
studies collection housed at Howard Univer-
sity's Moorland-Spangarn Research Center,
she has set national standards for collecting,
preserving, and making accessible thousands
of books, pamphlets, manuscripts, portraits,
and artifacts relating to blacks in America
and in Africa. She was the visiting senior
scholar at the W.E.B. DuBois Institute for

Afro-American Research at Harvard Univer-
sity. She also is still in her heart a librarian.
The first thing she asked me when I saw her
today was whether I was using the White
House Library. [Laughter] The second thing
I did was get a reprimand for having four
overdue books. [Laughter] Please welcome
her here today.

[The President congratulated Ms. Porter
Wesley, and Hillary Clinton presented the
prize.]

The final presentation is of a Presidential
Citizens Medal to an invaluable ally of the
arts and humanities in Congress, the distin-
guished Chairman of the Senate Foreign Re-
lations Committee, Claiborne Pell, of Rhode
Island. Senator Pell is one of the founding
fathers of the National Endowment for the
Arts and the National Endowment for the
Humanities. He has tirelessly served this
country through legislative leadership and
unwavering advocacy of the arts and human-
ities. As Chairman of the Senate Subcommit-
tee on Education, Arts and Humanities, he's
been instrumental in providing opportunities
for artists in funding arts programs and pres-
ervation projects and in bringing the experi-
ence and the appreciation of the arts to com-
munities all across this country.

Let us give him a warm round of applause.
Senator Pell, congratulations. [Applause]

[The President congratulated Senator Pell,
and Hillary Clinton presented the medal.]

Now, let's end this program with a thanks
to the good Lord for keeping the rain away
and a good round of applause to all of our
honorees. [Applause]

Thank you very much.

NOTE: The President spoke at 2:52 p.m. on the
South Lawn at the White House.

Message on the Observance of National Arts and Humanities Month October 14, 1994

The arts have long been an integral part
of America's cultural heritage, encouraging
us to gain a deeper understanding of our-
selves and of our society. In a world too often
beset by hatred and incivility, the arts and

THE WHITE HOUSE

WASHINGTON

National Arts and Humanities Month

October 1994

The arts have long been an integral part of America's cultural heritage, encouraging us to gain a deeper understanding of ourselves and of our society. In a world too often beset by hatred and incivility, the arts and humanities empower us to celebrate our individual identities, while reminding us of the values and commitments that unite us as a country.

Although the rich diversity of our nation would seem to preclude an official American culture, we have a powerful tradition of artistic expression and intellectual inquiry that honors every one of us equally. Through art, music, literature, history, and philosophy, we preserve and pass along, from generation to generation, our most cherished images, ideas, and beliefs.

For more than two centuries, the arts and humanities have helped Americans transcend political, religious, racial, and ethnic divisions by engaging us in the common task of interpreting and expressing the meaning of human experience. When we read each other's stories, discuss each other's ideas, and feel each other's emotions through dance, painting, and song, we come to understand the complexity and texture of each other's lives. In so doing, we gain a greater appreciation and understanding of the breadth of human thought and emotion. And we gain a more profound sense of our common purpose as Americans.

But if the arts and humanities are essential to appreciating and preserving our culture, they are also essential to our growth and renewal as a people. For it is only by deepening our understanding, unleashing our imaginations, and enlarging our capacities to see and to feel that we can envision a better future for ourselves, our communities, and our nation.

In the new and complicated century that awaits us, we will depend even more on our artists and humanists to help us discover the roots of our deepest beliefs and gain a vision of our most promising possibilities.

The month of October has been designated National Arts and Humanities Month, and I urge all Americans to celebrate the artistic and intellectual freedoms we enjoy and to reflect on the crucial role they play in reinvigorating and renewing our great nation every day.

Bill Clinton

Illinois, so I used to hear it about every 3 days when I was about to do something my wife thought was nonsensical. But after I got to know Bob Michel, I understood the genesis of the saying, because in a very real sense he represents in my view the heart of America, the values of America, and the sense of fairness of America.

I enjoyed working with him when we fought against enormous odds with most of you here to pass the NAFTA agreement. I enjoyed it when we were on opposite sides and he thought I was absolutely wrong but was still fair and decent. I even enjoyed it when we were on opposite sides when he was sympathetic with what I was trying to do but couldn't quite get there. Those are three things that often happen in the course of people's relationships in this town. And I can tell all of you who come from his hometown and his home district that he is just as highly thought of here as he is there. And we will miss him.

We had a joint leadership meeting this morning, and we talked about obviously the issue of Haiti and then what we would do between now and the end of the Congress. By the time the meeting was over, I can tell you this: I wasn't sure where everybody in the room was on every outstanding issue, but I knew where he was on the issues that really counted. And I think we'll always know where he is, trying to do what's right for this country in a way that is right for this country.

And let me just close with that. This is a time in which the negative often outweighs the positive, in which people are so overwhelmed with things that are discouraging, from the news to the political campaigns, that very often all half-full glasses are seen as half-empty. I think in the end, the thing that enabled Bob Michel to succeed as the leader of his party in Congress, to keep his good humor, to keep his character, to keep his integrity, and to earn the respect of those who are in different camps on different issues and even in different parties was the fact that he believed that America was a place where the glass should always be half-full and where we could do the right thing, move forward to a brighter tomorrow, and fulfill our obligations in an atmosphere of mutual respect even when we differ.

It is the genius which has taken the theory of the Constitution and made it real in the life of this country. And it's why we're still around here after more than 200 years, because of people like Bob Michel.

Thank you very much.

NOTE: The President spoke at 8:13 p.m. at the Grand Hyatt Hotel. In his remarks, he referred to John Brazil, president, Bradley University, and sponsor of the dinner; and Corinne Michel, wife of Representative Michel.

Remarks to the President's Committee on the Arts and the Humanities

September 21, 1994

Thank you very much, the First Lady and my old friend John Brademas and to all of you who have agreed to serve and your friends and supporters who are here. I thank you for coming.

Before I make the remarks that I want to make to you, I believe, in view of the events of the last few days and particularly the events of the last 24 hours, I should make a short statement about the situation in Haiti.

The deployment of our forces there is now going quite well. As a result of the agreement we have reached last weekend, we now have 8,500 United States troops who have entered Haiti peacefully without any resistance. The multinational force, which was enhanced today by the decision of Australia to join, will soon be in a position to carry out its overriding mission, to ensure the transfer of power from the de facto military leaders to the democratically elected government of Haiti by October 15th.

I must also tell you how strongly we condemned yesterday's police violence there. Such conduct cannot and will not be tolerated. General Shelton, our commander on the ground, has met with the Haitian military and police officials today and made clear our policy to them.

During this transition period, the Haitian military will carry out basic police functions. Our Armed Forces cannot and will not become Haiti's police force. But we can work to see that the Haitian military and police operate in a responsible and professional

manner. Today we are deploying on schedule 1,000 United States military police who will monitor the Haitian police and by their own presence help to deter violence. In the days ahead we will reintroduce into Haiti human rights monitors who were expelled several weeks ago and bring in police monitors as part of the multinational force.

Today is only the second day of this mission. The situation in Haiti will not change immediately. But today is better than yesterday, and yesterday was better than the day before. We will keep going. We will make steady progress. We will restore democracy.

As we move toward the 15th of October, we will also work to moderate the conduct of Haitian security forces without assuming the responsibilities. Then after the democratic government returns to power, the coalition will help it to devise a long-term plan of police and military reform, including retraining people so that they can perform to their fullest capabilities in an appropriate manner for a democratic society.

We went into Haiti to help stop the senseless, tragic terror that has plagued the nation since the democratically elected government was forced from power. The habits of violence will not be shed overnight. But during the coming weeks, we will work to help stop the violence and to begin the process of reconciliation.

I thank the American people for their understanding and increasing support for this endeavor. And again, let me say my special word of appreciation to our troops there and to their families and all those who have supported them. *[Applause]* Thank you.

Now let me thank you all again, all of you who've agreed to serve on the President's Committee on the Arts and Humanities, to underscore the vital partnership that must exist between your Government and the private citizens who do the work of the arts and humanities in our Nation. I want to thank the First Lady for agreeing to be the Honorary Chair, although this is a job she wanted, unlike some of those I've asked her to take on. *[Laughter]* You couldn't have a much more appreciative or informed friend.

I am also very, very pleased that John Brademas has agreed to serve as the Chairman. I have known him for many years since

his distinguished career in the United States Congress and through his brilliant presidency of New York University. I think he is one of our Nation's most outstanding citizens and will certainly be one of the most eloquent advocates imaginable for the cause you are here to further. He also happens to have been an original cosponsor of the bill that created the National Endowment for the Arts and Humanities, and he wrote the bill that established the Institute of Museum Services. He also promised to give me free congressional lobbying advice on the side in return for this appointment. *[Laughter]*

I have charged the President's Committee with advancing public understanding of the arts and humanities, which is so important to our democracy, and to establish new partnerships between the Federal agencies and the private sector. As a sign of our commitment to the arts and humanities today, we have here with us members of the Cabinet and the administration, including Secretary Riley, Sheldon Hackney, Jane Alexander, Joe Duffy, and a number of other Government officials.

I appointed, as all of you can see, an extraordinary group of Americans to this Committee—artists, scholars, writers, thinkers, leaders in the corporate world and the philanthropic community, committed citizens, activists recognized in their communities—people who represent outstanding achievement and a commitment to the cultural life of our Nation, a commitment to keep it alive and to make it more accessible.

By this time next year, I want you to deliver to me a report on the progress we're making in furthering America's cultural life. For 200 years the arts and humanities have helped to bridge American differences, learned to appreciate differences—they helped Americans to learn to appreciate differences, one from another, and to build strong and vibrant institutions across our country. You must help us explore ways to do this better.

The most disturbing thing to me about American life today is not the problems we have, although we have problems aplenty; it is the lack of unity among Americans and the lack of optimism we feel in dealing with those problems.

Clinton, 1994

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Just a couple of weeks ago, a distinguished international panel of economists said that the United States was the most productive country in the world. They said that for the first time in almost a decade because of the remarkable resurgence of our economy, because of the number of jobs we're creating, because we accounted for almost all the job growth and three-quarters of the economic growth in the seven great industrial nations of the world in the last year and a half, and because we are taking on a lot of our biggest challenges—bringing our Government deficit down 3 years in a row for the first time since Mr. Truman was President, the only country of all the advanced economies to do that. And yet, so many Americans still feel that we're kind of adrift and falling apart from one another.

Maybe even more important as you look toward the 21st century, isn't it interesting that in the last year and a half the South Africans wanted us to spend \$35 million and send our best people to South Africa to work on making that election a success? The Irish and the English have been fighting for eight centuries now; they wanted the United States to be involved in the process of reconciliation that is now taking hold in Northern Ireland. After decades of brutal struggle, the Israelis and the Arabs working together to make peace in the Middle East want the Americans to be centrally involved. Even in the moment of our greatest tension a few days ago in Haiti, one of the military leaders said, "Well, if the President is determined to do this and the world community is absolutely determined to go ahead, we want the Americans here."

Why is that? We have Haitian-Americans, Jewish-Americans, Arab-Americans, Irish-Americans, English-Americans. You think of it: This diversity we have which cuts across racial and religious and philosophical and regional and income lines, it is the source of our great strength today in a world that is ever more interdependent.

And people look at us and say, "You know, with all their problems—yes, their crime rate's too high; and yes, they're too violent; yes, too many of their kids drop out of school; and yes, there's too much income inequality, especially for working people. But you know,

they pretty well get along. And people from all different kinds of backgrounds wind up pursuing their chosen path in life and living up to their God-given potential. And they're adaptable; they work their way through the changes that time and circumstance are imposing on them." That's what others think about us.

We somehow have to begin to think that about ourselves again. And I cannot help but believe that the arts and humanities must play a central role in that task. How we imagine our own lives and our own future and how we imagine ourselves as a country will have as big an impact on what it is we ultimately become as anything in the world.

I said the other day, I will just say again, a lot of you have been involved in various enterprises, great business enterprises, great art enterprises, great entertainment enterprises. Just imagine how you would function if every day in all the important years of your life you showed up for work and two-thirds of the people you were working with thought that your outfit was going in the wrong direction and nothing good could happen. [Laughter] Imagine what would happen if the National Gallery of Art were given the most priceless collection of Impressionist paintings uncovered after having been thought destroyed for 50 years, and two-thirds of the people said, "I don't believe they're Impressionist paintings. I know Monet; he was a friend of mine. That's not him. Don't bother me with the facts." [Laughter] You're laughing because you know that it's true, don't you? There is a grain of truth in this.

Somehow we have to not sweep our problems under the rug and not sweep our differences under the rug, for that is also what makes America great. But we only find energy for dealing with our problems and the heart and the hearing to deal with our differences when at least we have a realistic appreciation of where we are, what we're doing, and where we're going. And I feel so good about the work we've done to move America forward in the last 20 months, but we'd all have to admit we've still got a lot of work to do in bringing America together, in giving our people a realistic feeling about where we are in the world and where we're going. You can do that. You can make a huge difference.

The arts and humanities have always helped to do that work.

So I urge you to continue in this work. I urge you to make your progress report to me. I urge you to remember what we are trying to do in our schools in helping to improve our children's education with the arts and humanities. I urge you to work to expand private philanthropy. We all know that the Government in this country provides a crucial measure but only a tiny measure of the support that the arts and humanities need.

I urge you to promote international cultural exchange and understanding, not only because we need desperately to know more about others throughout the world but because I believe that we'll learn a lot more about ourselves if we just come in contact with people from other walks of life and other paths of the world.

Thanks to phones, faxes, Internet, E-mail, CNN, we can see the power of our cultural traditions as they are exported around the world. And sometimes they come back to us. We're the first White House to communicate with huge numbers of people from all over by E-mail. And I'm trying to do a sociological analysis now of whether there's a difference between the E-mail communication and the mail communication—or the female communication. *[Laughter]*

I am very hopeful that you will make a remarkable contribution to this country. I went over this list of people with great care. I tried to get a very different group of people. I tried to imagine all the different things that I hope that this Committee could deal with and all the different challenges I hope you could assume. If I haven't done a good job, it's not your fault. It's mine in picking you, but I think you're pretty special.

Let me say in closing that I hope that in addition to the schools, you can think about how we can increase access to the arts and humanities all across America to people who might otherwise be isolated from them, people who are homebound, people who live in very isolated areas, people who now don't even know how to speak the language that would be necessary to ask for something that might change their lives forever. I ask you also to think of that.

We've faced a lot of challenges as a country, but I'm actually pretty optimistic about it, based on the objective evidence. What remains is whether we can develop a vision that will sustain us as a people as we move through a period of change, without a known big enemy, into an uncertain future. It requires courage, but courage comes from having something inside that you can connect with what you see outside.

You can help us as we work our way through this in this remarkable time in our country's history. I hope you enjoy it. I thank you for serving. And I thank you for being here today.

Thank you.

NOTE: The President spoke at approximately 5 p.m. in the East Room at the White House.

Remarks at a Democratic Senate Campaign Committee Dinner September 21, 1994

Thank you so much, Senator Graham, Senator Mitchell, Secretary and Mrs. Bentsen, Members of the Congress, my fellow Democrats and my fellow Americans.

I couldn't help thinking, as I listened to George Mitchell talk, that he is always so cool, calm, collected, and still intense and eloquent. He always seems to have such a great sense of balance. He did make one huge mistake this year: People wanted to see a resumption of baseball and a cessation of the Senate, and he got it in reverse. *[Laughter]*

I want to thank Senator Graham first for his leadership of the DSCC and his long friendship to me, his long personal friendship to me. We used to sit near each other in the Governors' Association, and both of us sometimes think that's the best job we ever had. And I have loved working with him. I admire him immensely. I have a lot to be grateful to him for on a very personal basis, but especially I thank him tonight for his support, steadfast and longstanding, for our attempts to end the human rights violations and restore democracy in Haiti. I thank you, Senator Graham, for that.

I'd like to say a few words about Haiti tonight, and then go back to my remarks. I think just as Americans, you ought to know

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

June 16, 1994

REMARKS BY THE PRESIDENT
AT THE 1994 PRAEMIUM IMPERIALE ARTS AWARD CEREMONY

The East Room

4:00 P.M. EDT

THE PRESIDENT: Thank you very much. Thank you very much, ladies and gentlemen. Mr. Sejima, thank you for your fine words and for giving us the history of the Japan Art Association and its relationship to President Grant in his visit to Japan.

I had a sense of the great tradition of the Imperial Family when the Emperor and Empress were here a couple of nights ago with the First Lady and I, and the Emperor was taken upstairs to my office. And we were talking about American history, and I said, "This desk I use in my office was President Grant's Cabinet table." He said, "Yes, I know. My great-grandfather welcomed him to Japan." I had a desk, he had a family experience. (Laughter and applause.)

There are many very distinguished Americans here, including our great former Ambassador to Japan, Senator Mike Mansfield and Maestro Rostropovich, who was just here to play for the Emperor and Empress. I thank you all for coming. I welcome the members of the diplomatic community and other distinguished citizens of the world. I would like to, in particular, recognize the representatives here of the panel of international advisors of the Japan Art Association, a group of truly distinguished citizens of the world. The Mayor of Paris, Jacques Chirac, who hosted us recently. Welcome, sir. The former Prime Minister of Italy, Amintore Fanfani; the former Prime Minister of Japan, Yasuhiro Nakasone. And the former Prime Minister of Great Britain, Sir Edward Heath. Welcome to you all. (Applause.) And Mr. David Rockefeller, our representative. David, thank you. (Applause.)

We have all been enriched by the work of the Japan Art Association, but especially by creating this award for artists who would not otherwise be recognized internationally for their outstanding work. Katherine Anne Porter, once wrote that, "Art outlives governments, creeds, societies, even civilizations." "Art," she wrote, "is what we find again when the ruins are cleared away."

Indeed, in this very room we have an example of art that survived even the burning of the White House. This wonderful Gilbert Stuart portrait of George Washington, which was rescued by the then-First Lady, Dolley Madison when the White House was burned during the War of 1812. So it endured, and it's just like it was then; but all the walls here are new, just as all the people here are. If we cultivate art, nurture it and preserve it, then not only art endures, but a part of all of us endures as well.

The Praemium Imperiale Prizes were established to mark the second century of work of the Japan Art Association, recognizing international excellence in painting, sculpture, architecture, music, theatre and film. All the winners are artists of unique accomplishment. The recommendations for the prize recipients are made for the Japan Art Association by the Distinguished Committee of International Advisors, whom I have just recognized. I thank those

MORE

who are here and those who are not able to come, including the former West German Chancellor, Helmut Schmidt.

Yesterday, the names of the five award winners were announced. In October, they will be honored in ceremonies in Tokyo, but we wanted to salute them here. And four of the five honorees are with us today.

For painting, this year's winner is the French artist, Zao Wou-Ki.

Where is he? Please stand up. (Applause.)

Born in China, educated there and in France, his style brings together East and West in a synthesis of drawing, calligraphy and traditional Chinese painting that is nothing less than lyrical.

For sculpture, the winner is an American: Richard Serra. (Applause.) A Californian who literally broke the mold and shattered ideas about what sculpture is, his work radiates emotional power on a grand scale and has been an inspiration to an entire new generation of artists.

The winner for architecture is Charles Correa of India -- (applause) -- who has done work of truly historic significance, showing sensitivity and planning communities in poor countries, for genuinely civilized living. His pioneering work has sought to improve the quality of housing for the urban poor, as well as providing a more humane way to live.

For music, the winner is the French composer, Henri Dutilleux. (Applause.) His distinctive compositions put into beautiful music the notion of diversity within unity, producing from novel arrays of instruments what the composer himself has so aptly called "the joy of sound."

Finally, in the category of theatre and film, the winner goes to someone who could not be with us today -- the wonderful British actor and director, Sir John Gielgud. His career so far has spanned a mere eight decades, reaching new heights in roles as different as Hamlet on the stage and the butler in service to a tipsy millionaire in the movie, "Arthur." He sends his regrets that he could not be with us today, and he has our best wishes.

We give our congratulations to all these winners for many more decades of creative energy. We thank them for stirring our imaginations and our souls. The world is better for their efforts. For all of that, we say thank you.

END

4:05 P.M. EDT

quality and expansion. Its groundbreaking report set forth a blueprint for creating a 21st century Head Start and laid the foundation for the landmark legislation that we celebrate today.

This legislation seeks to re-energize the Head Start program for generations to come. Through this legislation, strong new efforts will be made to improve the quality of Head Start programs, and an important new initiative will be launched to provide Head Start services to families with children under age three. Services will be tailored to meet the needs of today's families, and creative partnerships will be forged with other programs at the State and local level.

Head Start reminds us that our country cannot afford to waste its young or ignore their

families. We must value every child and help every parent succeed. Head Start creates the sense of community that all of us need in our lives. The dedication of thousands of volunteers, staff, and parents helps create the special relationship that defines the Head Start program. Head Start is indeed a celebration of human diversity and creativity.

WILLIAM J. CLINTON

The White House,
May 18, 1994.

NOTE: S. 2000, approved May 18, was assigned Public Law No. 103-252.

Message to the Congress Transmitting the Report of the Corporation for Public Broadcasting

May 18, 1994

To the Congress of the United States:

In accordance with the Communications Act of 1934, as amended (47 U.S.C. 396(i)), I transmit herewith the Annual Report of the Corporation for Public Broadcasting for Fiscal Year 1993 and the Inventory of the Federal Funds Distrib-

uted to Public Telecommunications Entities by Federal Departments and Agencies: Fiscal Year 1993.

WILLIAM J. CLINTON

The White House,
May 18, 1994.

Message to the Congress Transmitting the Report of the National Endowment for the Humanities

May 18, 1994

To the Congress of the United States:

It is my pleasure to present to you the twentieth annual report of National Endowment for the Humanities (NEH). In terms of breadth and number of projects funded, this agency is the largest grant-making entity for the humanities in the country. The Endowment supports scholars, teachers, and students in their research and studies, and provides funds for projects such as documentary films and museum exhibitions that reach a large general audience. These humanities activities strengthen the cultural resources of the nation and provide insight into

the problems that face our increasingly complex society.

In addition to direct federal support of the humanities, NEH programs have stimulated private contributions, to date almost \$1.3 billion in matching gift funds. The Endowment also requires grantees in most programs to commit their own funds for part of the project costs. The NEH support of a project is highly respected and often attracts additional funding from other sources.

The country can be proud of the role the Endowment has played as a catalyst for the support of excellent humanities scholarship and

education in the United States over the past twenty-eight years. The White House,

WILLIAM J. CLINTON May 18, 1994.

Statement by the Press Secretary on Draft Registration and the Selective Service System

May 18, 1994

The President has announced that he has approved a National Security Council recommendation to maintain peacetime draft registration and the Selective Service System (SSS).

In letters to the House and Senate, the President stated that "... it is essential to our national security to continue draft registration and the Selective Service System. While tangible military requirements alone do not currently make a mass call-up of American young men likely, there are three reasons I believe we should maintain both the SSS and the draft registration requirement."

First, the President stated that the SSS and registration provide "... a hedge against unforeseen threats and a relatively low cost 'insurance policy' against our underestimating the maximum level of threat we expect our Armed Forces to face."

Next, "... terminating the SSS and draft registration now could send the wrong signal

to our potential enemies who are watching for signs of U.S. resolve."

And finally, "... as fewer and fewer members of our society have direct military experience, it is increasingly important to maintain the link between the All Volunteer Force and our society at large. The Armed Forces must also know that the general population stands behind them, committed to serve, should the preservation of our national security so require."

The NSC review leading to the President's decision has been conducted since January and consisted of representatives from the Office of the Secretary of Defense, the DOD Inspector General, the Joint Staff, the Corporation for National and Community Service, the Office of Management and Budget, and the Selective Service System.

The President urged Congress to support the administration fiscal year 1995 request for \$23 million for the Selective Service System.

Exchange With Reporters Prior to a Meeting With Military Leaders

May 19, 1994

Representative Dan Rostenkowski

Q. On Rostenkowski, sir, should the public be concerned at all that you and he have the same lawyer?

The President. No.

China

Q. Mr. President, did you send Michael Armacost to China to negotiate some kind of deal?

The President. Well, we've had a number of Americans in China and speaking with the Chinese, and those conversations are ongoing. And

I think until they are resolved, one way or the other, I shouldn't say more about them.

Q. It's being reported that you have made a decision to go ahead and renew MFN.

The President. We are still in discussions with the Chinese. I don't know that I should call them negotiations; that's not an accurate characterization. We are having discussions with them about our differences and about the importance of our relationship. And I will have a decision on the matter in a timely fashion. No decision has been reached yet; we're still talking with them.

President William Jefferson Clinton
Video Remarks to Art-21 Conference
April 14, 1994

Welcome to "Art-21: Art Reaches Into the 21st Century."

I'm sorry I can't join you in Chicago for what is truly an historic event - the first ever national conference on the arts.

Let me start by thanking Jane Alexander, who organized this conference, for her extraordinary energy and vision as Chairman of the National Endowment for the Arts.

For more than six months, Jane has been traveling virtually non-stop across our country - from North to South, from East to West, from big cities to rural hamlets to highlight how the arts are incorporated into our everyday lives and into our communities. She has an artist's eye, an artist's sensibilities, and an engaging spirit that has already made her a strong and clear voice for the arts in our Administration.

Under Jane's leadership - and I assure you she has left a very positive mark on Capital Hill, as well as with the state legislators and mayors she has met across this country - the NEA is once again being viewed as a vibrant force for the arts.

You are gathered at this conference because you know the power of the arts in our lives. You know that the moral fabric of our nation depends on the arts to enrich our cultural awareness and to further our appreciation for the diversity of experiences that unite us Americans.

The work you do in the next few days is extremely important. Your deliberations will begin an ongoing dialogue about the role of the arts in the 21st century.

As you know only too well, budgetary pressures at the federal, state and local levels in recent years have denied our cultural institutions the public support they richly deserve. I wish I could tell you today that our deficit was so low, so small, that funding throughout the government was going to increase dramatically this year. Unfortunately, the reality is that, although we are making great progress and our economy is clearly on the upswing, we must still work hard to reduce the deficit even more. And nearly every federal agency is feeling the pinch.

The good news is that, even with the budget constraints we face, constraints which have forced the elimination of over 100

government programs, we made a commitment to maintain the NEA's funding in the current budget cycle.

What we can do now is renew our commitment to strengthening the arts as a vital force in American life.

To that end, are re-invigorating the President's Committee on the Arts and Humanities. We are confident through its new leadership, which comes from the public, corporate and non-profit sectors, it will further enhance the financial support for cultural life.

I don't view the arts as an isolated cause. The arts are fundamental to our history and our culture. And in this Administration, support of the arts is part of a broader social agenda that speaks to our very essence as Americans.

As we become increasingly diverse in our society - and an increasingly complex society - the arts can help us understand each other, honor our differences, to appreciate the experience and beliefs we share as Americans.

Each of us is born into a society that passes along its values through its culture. And that's why the National Endowment for the Arts was established three decades ago. To enliven creative expression, and in so doing, to foster a collective sense of our common community and to make the arts more accessible to Americans of all walks of life.

Since 1965, the National Endowment for the Arts has awarded over 100,000 grants for arts projects that touch every community in our nation. Through its grants, the agency has helped communicate the creative expressions of an entire generation to a broader public. The Arts Endowment also has helped to energize community arts center, preserve our folk heritage, and advance the arts of design, literature, theater, opera, music and the visual and media arts.

Still, it's not enough. We want to do more to ensure that American has the opportunity to fully develop his or her creative spirit - and to make sure that every American is enlivened by the emotions, expressions, and attitudes that the arts convey.

That's why exposure to the arts must be apart of every child's schooling. Whether a youngster grows up in a ghetto, on a farm, in a city or a suburb, the arts are a vehicle for self-expression and for building self-esteem. The arts enable children from all backgrounds to develop their individuality and to contribute positively to the larger mosaic of American culture.

As a part of our GOALS 2000 legislation, the arts will become a core subject in the school curriculum, along with

English, math, science, history, civic, geography and foreign language.

And just last month, Education Secretary Richard Riley accepted guidelines for school districts to set new standards for high school graduation that would require student to have a working knowledge of dance, music, theater, and the visual arts, and to develop some proficiency in at least one art form.

If we plan wisely today, our children will enjoy a life-long connection to the arts, to our collective spirit, and to the never-ending process of learning.

Throughout our history, the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow.

With our continued efforts, and with enhanced public and private partnerships, we can maintain our great artistic institutions - our museums, theaters, opera companies, dance companies, and performing arts centers - and we can also encourage emerging artists and organizations who bring energy and fresh ideas to our artistic traditions

I assure you of the ongoing commitment and support of this administration.

Your participation in the ART-21 conference is an historic first step in making sure that the arts continue to blossom and flourish freely across our great nation.

Thank you so much for giving your time and energy to such an important cause - and one that holds so much promise for our citizens and our nation.

THE WHITE HOUSE

WASHINGTON

National Arts and Humanities Month
October 1993

The moral strength of our great nation is rooted in our rich cultural traditions and in a profound appreciation for the diversity of the people, values, and beliefs that make us Americans. For more than 200 years, the quality of our civic life has flowed not only from our industrial, agricultural, and technological ingenuity, but also from the creative vision of our artists and the wisdom of our humanists.

Through the arts and humanities we gain a deeper understanding of ourselves as individuals and as a society. The arts and humanities remind us that whatever our differences, we share a common heritage that binds us together as a nation.

Music, painting, sculpture, architecture, dance, theater, film, and the folk arts all awaken our minds and our senses. They allow us to express our emotions, impressions, and attitudes about the human condition and the human experience.

History, literature, and philosophy allow us to explore and understand ourselves and others through collective reflection and learning.

The arts and humanities enable Americans from every walk of life to respond to both their individuality and their shared experiences in ways that make the human spirit soar.

We are a nation called to artistic and intellectual responsibility at a critical time in the history of the world. Our major authors are read in every language, our films are shown in every capital, and our music never lacks listeners. Our traditions of free inquiry and expression help to shape political attitudes and cultural values around the globe.

As we become an increasingly diverse society, the arts and humanities will help us deepen our understanding of one another, honor our differences, and celebrate our shared experiences and values as Americans.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 7, 1977

REMARKS BY THE PRESIDENT
IN WHITE HOUSE PRESIDENTIAL ARTS MEDAL CEREMONY

The South Lawn

2:26 P.M. EDT

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

As a person who at various times in his life has been a frustrated writer and a frustrated musician, this is an extremely humbling event for me today. (Laughter.) But I've been getting a lot of training in humility lately. (Laughter.) I have a Vice President who humbles me all the time by all the things he teaches me about things great and insignificant -- (laughter) -- and who unlike me actually got to go on David Letterman to prove how funny he was. (Laughter.)

And I have a wife who swept the television ratings last week talking about the arcana of health care with a passion and an eloquence -- (applause). As if that weren't bad enough, USA Today had the bad grace to go out and poll the American people, and 40 percent of them said she was smarter than I am. (Laughter.) To which I reply, of course, what kind of dummy do you think I am. (Laughter.) How else would I have gotten elected President.

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

MORE

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

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

Whether or not one plays an instrument, reads poetry, learns to pirouette, or spends hours alone in a local art gallery, all have the capacity to be moved by a song, a poem, a story, a dance, a painting. We can feel our spirit soar when we see an intriguing film, or the sudden illumination of a new idea, or an old idea put in a new way.

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

For 200 years, the freedom of our artistic and intellectual imagination has contributed to the quality of our civil life. It has helped to shape American ideas of democracy, of pluralism, of tolerance. Three decades ago, President Kennedy said this: "There's a connection, hard to explain logically but easy to feel, between achievement and public life, and progress in the arts. The Jeffersonian era gave birth not only to the Declaration of Independence, but also to beautiful Monticello. The age of Lincoln produced the Emancipation Proclamation, along with the Hudson River School of Painting and the writings of Ralph Waldo Emerson, Henry David Thoreau and Harriet Beecher Stowe.

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

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

MORE

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

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

Now it is a privilege to call forward the following recipients of the National Medal of Arts.

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

(Medal is presented.)

The legendary vocalist and bandleader Cab Calloway has had indeed a remarkable career -- one of the originators of American jazz. An enduring figure in popular music, Cab Calloway added "Hi-dee-ho" and the "scat" sound to our musical vocabulary.

And for those of us who have lived a while, we can enjoy seeing the brightness of his smile in our memories going back for decades. He is an American original, and I am deeply honored that he's here with us today. (Applause.)

(Medal is presented.)

MR. CALLOWAY: Hi-dee-ho! (Applause.) Thank you very much. This comes on a very, very beautiful day for me. This my 49th wedding anniversary. (Applause.) My wife is here -- (Applause.)

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

MORE

I can tell you that it's a particular honor for me to give him this award today, because I suppose no singer ever had a bigger impact on my musical life than Ray Charles. I still remember over there in Constitution Hall a concert I attended on June the 24th, 1967. I was notable for being one of a few members of my race in the audience. And Ray Charles electrified that crowd so much that that night, I literally could not go to sleep until 5 a.m. in the morning -- I went out and ran three miles to get the energy out. And I still remember to this day the date of the concert. That is testament to the enduring impact of this phenomenal American original. (Applause.)

(Medal is presented.)

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

(Medal is presented.)

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

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

Welcome, Stanley Kunitz. (Applause.)

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

MORE

Mr. Robert Merrill. (Applause.)

(Medal is presented.)

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

(Medal is presented.)

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

(Medal is presented.)

He's also a pretty good comic. I said it's great to see you here today. He said, oh, I'll show up for this anytime. (Laughter.)

Lloyd Richards has devoted his career to promoting theater in America. As Dean of the Yale School of Drama and Artist Director of the Yale Repertory Theater, he has trained some of our nation's finest young talents, many of whom have turned into our finest, not so young talents, helping to make for him a remarkable legacy for which we are all grateful, Lloyd Richards. (Applause.)

(Medal is presented.)

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

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

MORE

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

(Medal is presented.)

Paul Taylor has been one of our nation's preeminent dancers and choreographers for more than three decades. And I might say, he looks as if he could outdance most of us in this country still today. His more than 80 works explore the richness, the complexity of the American character, and graphically demonstrate the deep undercurrents of human relations in a way few other choreographers have ever been able to do. Please join me in welcoming Paul Taylor. (Applause.)

(Medal is presented.)

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

(Medal is presented.)

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

(Award is presented.)

In a 50-year career as a writer and a teacher, historian John Hope Franklin has been a leading scholar of African-American studies and an active voice in the social transformation of America. He's won nearly 100 honorary degrees. He's served on the National Council of Humanities. His writings have illuminated his subject for a whole generation after generation of young readers. I was once one of them -- a reader, and young -- reading John Hope Franklin.

And I'd like to say that one of the great moments of our 1992 campaign was when John Hope Franklin came on one of our bus trips with us; and Al Gore and Tipper and Hillary and I sat and had a chance to visit with him, and really learn something from a man who has mastered the mystery of America. John Hope Franklin. (Applause.)

(Award is presented.)

MORE

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

(Award is presented.)

After a distinguished career as Chairman and Chief Executive Officer of Time Incorporated, Andrew Heiskell was appointed founding chairman of the President's Committee on Arts and Humanities in 1982. As a leader in promoting the Arts and Humanities, he energetically, and I echo energetically, persuaded cultural leaders and business executives to support cultural activities and institutions. He filled a void in American life at a time when we need him. And today we thank him for that. Andrew Heiskell. (Applause.)

(Award is presented.)

There are a lot of funny people. He said, all this and dinner, too? (Laughter.)

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

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

(Award is presented.)

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

(Medal is awarded.)

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

MORE

Oct. 7 / Administration of William J. Clinton, 1993

Let me express my thanks and my gratitude and my profound sympathy to the families of the young Americans who were killed in Somalia. My message to you is, your country is grateful, and so is the rest of the world, and so are the vast majority of the Somali people. Our

mission from this day forward is to increase our strength, do our job, bring our soldiers out, and bring them home.

Thank you, and God bless America.

NOTE: The President spoke at 5:02 p.m. from the Oval Office at the White House.

Remarks at a White House Dinner Honoring Arts and Humanities Award Recipients

October 7, 1993

Ladies and gentlemen, let me welcome you all to the White House and thank you for coming and for each of your contributions to the rich cultural life of our great Nation. I want to say a special word of appreciation again to the honorees from this afternoon. I had a wonderful time with all of you this afternoon. So many of you have forgiven my ad-lib jokes, I might ask you back again next week. [Laughter] I may have you tell my daughter I'm funny after all.

I want you to know, that to all of you who have been honored and to all of the distinguished artists who are here as our guests to-

night who didn't join us this afternoon, we are all very much in your debt. You have, each in your own way, enriched our lives and helped us to learn more and feel more deeply and to become more of the people God meant for us to be. We applaud your work. We honor your contributions, and I ask you now that all of us together raise our glasses in toast to the artists, the writers, the humanitarians who have made America the place it is today.

NOTE: The President spoke at approximately 8:30 p.m. in the State Dining Room at the White House.

Message to the Congress on Naval Petroleum Reserves

October 7, 1993

To the Congress of the United States:

In accordance with section 201(3) of the Naval Petroleum Reserves Production Act of 1976 (10 U.S.C. 7422(c)(2)), I am informing you of my decision to extend the period of maximum efficient rate production of the naval petroleum reserves for 3 years from April 5, 1994, the expiration date of the currently authorized production period.

The report investigating the necessity of continued production of the reserves as required

by section 201(3)(c)(2)(B) of the Naval Petroleum Reserves Production Act of 1976 is attached. Based on the report's findings, I hereby certify that continued production from the naval petroleum reserves is in the national interest.

WILLIAM J. CLINTON

The White House,
October 7, 1993.

Aug. 7 / Administration of William J. Clinton, 1993

District of Arkansas.

"There are few things that I will do that will have more lasting effect than the appointment of Federal judges," said the President. "Along with Ruth Bader Ginsburg on the Supreme Court and the many other judges yet to be

named, this outstanding group of jurists will change the face of the Federal courts and help move our country forward."

NOTE: Biographies of the nominees were made available by the Office of the Press Secretary.

Nomination for Chair of the National Endowment for the Arts August 7, 1993

The President today announced his nomination of award-winning actress, producer, and author Jane Alexander as Chair of the National Endowment for the Arts, National Foundation on the Arts and the Humanities.

"The arts play an essential role in educating and enriching the lives of all Americans, and the National Endowment is integral to helping arts thrive throughout the country. The NEA helps enhance our children's learning, serves as an economic catalyst for local communities, and makes the arts a more accessible and vital part of people's everyday lives," said the President.

"The Endowment's mission of fostering and preserving our Nation's cultural heritage is too important to remain mired in the problems of the past. It is time to move forward, and Jane Alexander is superbly qualified to lead the En-

dowment into a new era of excellence. Just as she has brought the power of performance to regional theaters throughout the country, she will be a tireless and articulate spokesperson for the value of bringing art into the lives of all Americans.

"More than 30 years ago, President John F. Kennedy said, 'I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist.' With those words as her challenge, I am confident Jane Alexander will work tirelessly and courageously to make the arts a full and productive partner in our Nation's future," the President said.

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

Remarks to the Community in Charleston, West Virginia August 9, 1993

Thank you very much, and hello, West Virginia. It's good to be back again.

I want to thank my longtime friend, Senator Jay Rockefeller, for that wonderful introduction. And I want to thank Jay and Sharon for the work they have done for the people of West Virginia and the people of our country. I thank my friend Governor Caperton for being here and Mayor Hall and Congressman Rahall and Congressman Wise. I'd like to thank Congressman Mollohan and your fine Senator Robert Byrd in their absence for their support of our program.

I learned something about West Virginia that I already knew, but I saw it writ large in the

last few days of the debate in the Congress when we really had to make tough decisions, when people who talked tough and they talked about talking tough, and they talked about talking about talking tough, finally had to act tough. West Virginia was there. And there was no wiggle or wobble or waffle or wonder. They were just there. They said, "This is good for America. I know it's tough. I know we'll be criticized. I know there are people who will find fault, but we're going to do what is right for the people of West Virginia, right for the people of America. Sign us up. We're moving toward the future." And I appreciate that.

I want to thank all the people who made

THE WHITE HOUSE

Office of the Press Secretary

For Immediate ReleaseJune 15, 1994

COMMENCEMENT ADDRESS BY THE FIRST LADY
AT DUKE ELLINGTON SCHOOL FOR THE PERFORMING ARTS
WASHINGTON, D.C.

MRS. CLINTON: Well, I don't know about all of you, but I think we can just quit right now. I feel like I've had one of the best evenings in a very long time.

I want to thank Eli and Naisha (phonetic) for the best introduction done ensemble that I have ever had and ever will have. I am grateful for you for that. I want to thank Mrs. Cafritz and her (inaudible), Mr. Malone (phonetic), for realizing their dream and yours through this marvelous school and all that it represents.

Principal Wilson and representatives of the school board and board members and all of you who are gathered for this special evening, I know that you join me in a feeling of pride and even of teary eyes as I watched all of the graduates coming in, and I was privileged to get here early enough to see your performance, and I could not help but be moved by all of it, but particularly the finale. This indeed is your night. Tonight is yours, and I hope every other night from now into the future gives you the same joy that you gave all of us.

On behalf of the President, I want to extend my congratulations on 20 remarkable years, and I hope that today's editorial in the Washington Post will galvanize this community so that this school continues to be a symbol of excellence of public schools and will flourish and thrive for many years to come. All of us who have seen the results of Ellington's work should join with the supporters of Ellington to make sure that work not only continues but grows in strength.

As you probably know, I live with a President who has an abiding interest and love of the arts. It was given to him as a young child by teachers such as the ones that you

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have enjoyed here at this school. He loves music. We love together painting and museums. We love theater. We know that in a very deep way the arts represents the very soul of our nation.

And what Ellington has done is to represent young people who are fulfilling their dreams as artists and performers, and I was particularly proud that you had a role to play in the festivities honoring the Emperor and Empress of Japan, and they personally spoke to me about how impressed they were by your choir, and, after hearing you tonight, I certainly can understand that.

By now, most of you have discovered the power of human hope and imagination. Where there is imagination, there is always hope. Where there is potential for creative expression, there is always the possibility for human progress. I believe, as I know you do, that all forms of art -- music, dance, literature, painting, sculpture, poetry -- all of it has an enormous capacity to affect not only your individual lives but the lives of your larger community.

Art is not beyond. It moves people. It encourages people. It puzzles people. It provokes people. You have at your fingertips, because of your talent and your dedication and your hard work, the opportunity to not only explore your own potential but to influence people far beyond.

I was very moved to receiving the painting. It will come with me back to the White House, where it will hang in a place of honor. And I was very touched to receive the sculpture. Those two pieces of artistic work, standing on their own, carry meaning. You know, because of what you have given your lives to, that you've had to have a lot of discipline to get where you are. You've made a lot of risks and sacrifices and taken on a lot of responsibilities.

Now the question is, what will you do with all that you have been given and all that you have taken? As you look to the future, I hope you will remember there are many things that distinguish artists and performers from the rest of us, but there are at least three I would like to mention.

First, artists are willing to make sacrifices. That's something you already know because many of you have already done that. Peggy mentioned the VPIs award and Children's Defense Fund. I know from my own experience that

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many of you have already overcome great odds and have been willing to make sacrifices for your education and your art.

Second, artists are willing to take risks. They are willing to expose their ideas, their visions, their emotions to outside scrutiny in ways that other people are not. It takes courage and it takes guts to be an artist. And I hope that you will always celebrate your willingness to take risks on behalf of your art.

Robin Smith (phonetic), the president of the student body, talked recently about the hard lessons she had learned here. She said, "I have learned to accept criticism, and if you don't learn that you shouldn't go on with your career." I might add that being open to criticism means being open to learning and growing. As someone who gets more than, I think, my fair share of criticism, I have to echo Ms. Smith's words. You have to learn to accept criticism. But I would add to what she said, learn to accept it seriously but not personally. Do not let anyone else's opinion of you or your work (inaudible).

The third point of distinction I would like to share with you is that perhaps because the work of artists and performers reflects, in the words of the painter Romer Beardon (phonetic), "the soul of the people," you do have an added responsibility to make a positive difference in society. This is always the subject of commencement speeches, but in your case it is more dramatic and perhaps even more immediate than it is for the usual graduates.

For your generation, the future holds great promise and great peril, great peril because we only have to look around us to see that the world still has too much poverty, too much racism, too much violence, too much indifference, too many of the things we have struggled with since the very beginning of time.

But there are great promises embodied in the lives of every one of us, and particularly in your lives. You have what I hope you will always hold onto, what someone once called "a hard-earned optimism." I know that many of you sit here often thinking in the past four years that you might not be able to stay the course. I know that there were times when it didn't seem worth it, when you didn't feel you had the support that you needed or thought you deserved from family and friends. But it was your optimism, your willingness to

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keep going that really at the root is what will make your promise ripple out into a great promise for the larger society.

That means you must have a vision of life that does not ignore the tough realities but is based on those tough realities but is infused with hope. You know, an attitude about one's ability to take responsibility and contribute to society can be yours no matter what your personal circumstances might be. And I would only say to you what I believe with all my heart, what I see my husband doing every day, and that is, never, never give up, no matter how many obstacles are thrown in your way.

Giving up, especially when you have the talent that you all have, is an indulgence. And you only have to look at the events of the last month to realize why it is never appropriate to give up. Think for a minute about the inauguration of Nelson Mandela.

If there were ever a man who had reason to give up, it certainly was he. Twenty-seven years, longer than you have been alive, he spent in prison. I had the extraordinary privilege of attending his inauguration. I hope you saw much of the television coverage of that historic event. But I want to tell you what personally made the single biggest impression on me.

Yes, I was overwhelmed by the inaugural ceremonies, by the sight of Nelson Mandela mounting the stairs, surrounded by the military leaders of South Africa who were now part of a new constitutional government. But what really moved me and what said more to me about his greatness than anything else was what he said at a function after the inaugural, when he stood before a very large crowd of visiting dignitaries and other people from around the world and told us that he had invited to his inaugural three of his former jailers.

Stop and think about that for a minute. I felt a rush of emotion like I have never experienced. I sat there thinking, this man is great because he has learned the basic lessons of what it is to be a human being filled with hope, who continues to forgive, never to forget, but always to forgive, because a hopeful heart has no room for bitterness, has no room for vengeance, has no room for (inaudible).

And I thought to myself, if this man in this

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extraordinary act of humanity could overcome bitterness and invite his three jailers to his inaugural, certainly every one of us could change our own hearts and our own minds and begin to live with that same level of hopefulness.

And then, last week, the President and I were in Europe to celebrate the lives and sacrifices of many of your grandparents and uncles and others who lived and fought and maybe even died during World War Two. We saw many there who had survived that particular conflict, but I want to tell you about one particular gentleman.

He's not a famous person, but he is a very important man. His name is Woodrow Profitt (phonetic). He was a member of a very significant group called the Tuskegee Airmen, young African American men who believed they were as good as anybody else. Who believed in the promise of democracy and freedom and decided they wanted to make their contribution, and they formed themselves into the Tuskegee Airmen.

And if you followed any of the TV coverage of the invasion of Europe, you may have heard that in the two months before D-Day, 2,000 planes, 12,000 men were shot down over Europe by the Germans. The Tuskegee Airmen, who flew fighter planes that were to protect bombers making those bombing runs, never lost a single bomber. And I asked Mr. Profitt, how, in the face of the extraordinary attacks that were going on, did the Tuskegee Airmen never lose a single bomber? And he said, "That's because we knew our job, we stayed in formation, and we took care of each other." Pretty good words to live by (inaudible).

And those words echoed for me when I heard these words from someone who not only plays beautiful music, but has a lot to tell us, namely, Wynton Marsalis. Wynton Marsalis says, "Life is like playing the blues." So, in ending, let me pass on his advice. And it is as follows: "Always bring your horn. Know the tune. Learn to listen with empathy. Understand your role in the ensemble. And, most of all, enjoy playing."

Think about your own lives in that light, and go forth from this celebration with optimism and hope, courage and confidence to chart your own courses. Many people have invested in you, and I think it's an investment that has been very well made. God bless you, and good luck, everyone.

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(End of speech.)

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definition of who we are as a people.

They offer us a vision of ourselves as Americans and our richness as a democratic people who are strengthened by the multitude of people with (inaudible) and have brought their own traditions to America.

The President wasn't able to join us this morning, but he has written each of the awardees a letter expressing his congratulations for their achievements, but also adds this paragraph:

"One of the greatest strengths of our nation is its rich and diverse cultural heritage. As a (inaudible) traditional artists, you have met (inaudible) standards of excellence in your craft. Your extraordinary skills are helping to ensure that the splendid legacies of our past are preserved and carried forward for generations of Americans to come."

The President and I are grateful for each of the contributions that our honorees have made and will continue to make, and I'm hopeful that their contributions will be not only honored (inaudible) today, not only recognized in this wonderful booklet that's been put together by NEA, but will really be appreciated for what they represent -- a way of demonstrating the diversity in art and culture but, even beyond that, the diversity of human experience, human aspiration, that is really at the core of the American experience.

We are grateful and appreciative and thankful that they have brought these gifts to all of us. Thank you (inaudible). (Applause.)

(End of tape.)

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

March 9, 1995

REMARKS BY HILLARY RODHAM CLINTON
AT THE NATIONAL DESIGN AWARDS

Thank you. Thank you very much. Thank you. Thank you very much. I am grateful to Roger Johnson for this opportunity to be with all of you and also with his wife Janice. I am delighted that I had the opportunity to share this platform with Jane Alexander, who is doing a superb job of pointing out the relationship between the arts and the quality of our society. And I am particularly honored that I had the chance to share this platform with Senator Hatfield, and I think, by the reception you gave him this afternoon, you too were honored by his presence.

It is a particular pleasure to be with those of you who work day in and day out with the GSA and those of you who were involved in helping to choose amongst the many designs that were presented to you as members of the jury, and particularly to all of the honorees.

I am especially glad that we are holding this honorary ceremony here, in this building, which is one of my personal favorites in Washington, but I am usually inside of this building at night, at some event or another, so to be here during the day, especially with the sun shining, is a particular pleasure.

The work that we are honoring today, certainly goes far beyond any recognition that we can give you this afternoon. Because each day, what those of you who are being honored do, affects tens of thousands and even millions of Americans, who over the course of the lifetime of the buildings-- they too feel what you have attempted to impart to them in the way of your vision, your idea of what a public building should look like. Too often public buildings do not represent the best in any society. They do not reflect the work that goes on in them or do they in any way represent anyone's vision. They are strictly utilitarian and oftentimes not even effectively that.

But today we honor work that will stand the test of time. Sometimes that is not immediately apparent to the people of a building's or a design's time. You heard Senator Hatfield talk somewhat of the history of our Capitol. Well, both the Capitol and the White House were the results of a competition sponsored by President Washington. Many, many people complained about the results for both designs. Often the President's House, as the White House was called then, was referred to as undistinguished, disproportionate. And yet today it is, as is our Capitol, a

signal and a symbol of our democracy and what we as a nation stand for that is immediately recognized and appreciated around the world. Each of your designs are making a mark in the cities in which you worked. From the energy efficient border station in International Falls to the new technology which will strengthen the structure of the US Court of Appeals in San Francisco to resist future earthquakes, to a program which asked New York school children to interpret through art the significance of an African burial ground discovered during construction of the Federal Office Building.

All of these awards that are being honored today span a wide range of designs. And the fact that we are all affected means that each of us has a stake in the work that is done. Each of us has to in some way recognize that those buildings are us. They represent who we are, who we intend to become. The GSA, in partnership with the NEA, deserves great credit for encouraging creative design in our nation's infrastructure. Together they have encouraged preeminent national designers to participate in this process. These kinds of public/private partnerships are essential to bringing out the best, not only in government, but also in the private sector. As the world's leading purchaser of design services, the federal government should be the leader in fostering design excellence. Good design can affect our lives by beautifying our surroundings, improving our productivity and helping to affect positive social change. Too often we take our surroundings for granted. Too often we forget that the spaces we work in influence the way we live and do our jobs, the way we interact with each other, how we enjoy our days. I am lucky enough to be spending my days in very beautiful federal buildings-- The Old Executive Office Building, The West Wing, The White House. They say to me every day as I walk through the doors, this is a very special country, because the people who came before cared enough to think about the designs of the buildings they lived and worked in. And they wanted their vision, whether it was the Oval Office President Franklin Roosevelt put in, or the Truman Balcony, to say something about the kind of nation we were.

Federal buildings tell us a lot about our history, our culture and how we see ourselves as a people. The designs that are commissioned should reflect not only the best execution, but, as Senator Hatfield pointed out, the wise use of taxpayer's money. This year's 14 winners reflect both criteria, and it is a great pleasure for me to be part of saying thank you and congratulations.

End

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

May 15, 1995

**Remarks by First Lady Hillary Rodham Clinton
at Sculpture Garden Opening**

MRS. CLINTON: Good morning. Good morning. Oh please be seated. We're so pleased to have you on this glorious day here at the White House. It is always a pleasure to have guests and particularly those who have come from other parts of the country to be in Washington. And today it is especially a pleasure to have so many friends and lovers of art as we celebrate the second exhibition of contemporary American sculpture in the First Lady's Garden.

At a time of great debate about the role of art in society, I am particularly pleased that we can showcase American Art and artists at the White House. The president and I have always believed that art is not a marginal part of our culture nor a luxury that should only be accessible to those who can afford it. Art evokes our emotions and provokes our ideas. It enlarges our understanding of the world around us. It tells us who we are and what we can be and it ought to be experienced and shared by all Americans.

The twelve pieces assembled for this exhibition represent American sculpture since 1965. Like the sculptures in the first exhibit which some of you saw while they were on display in the fall, these sculptures embody the rich diversity of American artistic tradition and reflect the power of creative expression in our culture. I hope that you and the tens of thousands of visitors and guests who pass through here over the next few months will feel the same sensations of joy, excitement, inspiration, and intrigue, and challenge as I do looking at these particular sculptures.

I often come here at twilight after I try to do my daily exercise and sit and look at these sculptures as I did at the first ones that were here and find myself constantly being motivated and enjoying greatly the gifts that all of you have helped make possible. I hope that in seeing this exhibit all Americans will be reminded of the vital role that art plays in strengthening the democratic ideals upon which our nation is founded.

As some of you know, the idea for this exhibition was inspired in part by First Lady Jacqueline Kennedy Onassis. My all too brief friendship with her left a lasting impression on me as it did on so many others. It is a fitting tribute to her and

the extraordinary contribution she made to the White House to keep alive her appreciation of the arts through this ongoing exhibition of contemporary American sculpture.

Many people have helped us realize this dream. And I am so pleased that today we are able to again thank some of you who have worked hard over the last years to take an idea and translate it into reality. Once again, I want to thank the Iris and B. Gerald Cantor Foundation for their extraordinary support of this exhibition and for sculpture in general. Thank you. Iris, stand up. I also want to thank the Committee for the Preservation of the White House and the White House Historical Association some of whose members I see in the audience and I'd like to ask all the members of these important organizations to please stand and be recognized.

I owe a special debt of thanks to J. Carter Brown who has helped to shepherd this idea and to Rex Scouten, curator of the White House, both of whom have been extraordinarily helpful. I am so personally pleased to welcome back George Newburt, the director of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska who curated the first exhibit and got us off to such a great start when we began with sculptures from the midwest.

Today it is a special honor and pleasure for me to thank the curator of this exhibit, someone whom I have known for a long time, admired and appreciated, and had nothing to do with his selection. The Association of Art Museum Directors, in its wisdom, chose Townsend Wolfe, the director and chief curator of the Arkansas Arts Center in Little Rock, to be the curator of this exhibit and we are very excited about that, Townsend. Thank you so much.

I would also like to thank Betsy Braun, the director of the National Museum of American Art, and Larry Rieger for their efforts to save and preserve our nation's outdoor sculptures through the Save Outdoor Sculpture Program which they have helped to implement.

The twelve sculptures behind me are from the southeast and they focus on American Sculpture from 1965. I am very grateful to the institutions which have lent their sculptures to this exhibit. It is not an easy decision to make.

I know that there are many of you here in this audience who are devoted benefactors and enjoy greatly the works in the institutions who are participating and we are so pleased that you would be willing to do this.

I'm also delighted that we have some of the artists with us who created these sculptures and, in fact, I think we have eight

of the eleven living artists with us and we thank them for adding beauty to our daily surroundings, for preventing us from becoming complacent about the lives we lead and the world we live in, and I would like all the artists who are with us to please stand for a moment.

This is a very exciting time for us in our country as we confront very challenging decisions about the kind of people we are, the kind of society we wish to have, the country that we will live in as we move into the 21st century and I am grateful that so many of you here for this ceremony are people who have supported the arts in your local communities and throughout the country. It is a major contribution that you make, not only to the arts but to the quality of our life together. And I would like now to invite you to again walk through the garden and then join me in the Blue Room upstairs for a reception, then in the State Dining Room. Thank you all very much. (Applause)

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THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

June 6, 1995

Remarks by
First Lady Hillary Rodham Clinton
at the 125th Anniversary Celebration of the
Metropolitan Museum of Art
New York, New York

MRS. CLINTON: Thank you. Thank you. Thank you, very much. It is such a great honor and pleasure for me to join you this evening. I am someone who is a great fan of this Museum and a great fan of the Cantors.

And to have an occasion such as this where we celebrate both is special. I want to add my word of thanks to this Museum and to all of you who have supported it, nurtured it, loved it, brought it to where it is today. I have just had an opportunity to view the proposed new galleries, for the exhibition of the collection of Greek and Roman art, as I was told, the finest collection in the Western hemisphere.

And it is very exciting to see the plans for this and to know what a contribution it will make to the continuing greatness of the Museum. None of this would be possible without all of you who have been patrons and supporters of this Museum. And tonight, we honor two people who have been especially important.

Iris and Bernie have over the years stood behind so many important causes in health care and education. And tonight, we celebrate their contribution to the arts. What they have done by their generosity has not only meant that literally millions of people have been enhanced by their eye, their passion, their commitment. But it has also, I believe, served to spur others to be similarly generous with their own love of art.

For all we celebrate tonight, I must say, though, it is something of a bittersweet moment, for those of us who care deeply about the arts in our country. Because, there is, as you know well, a movement underway to undermine the cultural traditions that all of you in this room are upholding by your presence tonight.

It is sad, that there are those among us who do not appreciate what this Museum represents - what it stands for. And who more than that, do not understand that our democracy depends upon culture. We are witnessing a full-scale assault on public support of the arts which in many ways is misguided and misinformed. One of the great accomplishments of the arts in America, is that it truly has become part of the public domain.

Accessible to all, firing the imaginations of all. I was told that Bernie saw his first Rodin here in 1945 and look where it has led. There is a proud tradition in our country of both private and public support - a unique partnership unlike what exists in many other countries not only in modern times but going back through history. Where art was either the domain of the public or of the private. But instead, in America there has been this marriage.

And that is thanks, in large part, to far-sighted people, like yourselves in both the public and the private sector. The NEA has helped to bring art to millions of Americans who would not have otherwise enjoyed it.

It has supported artists and teachers, students, men, women and children, whose daily lives have been transformed by their exposure to great art. And I would like to thank Bill Lures and the trustees, and the members of the business committee and all of you who have raised your voices in the last months on behalf of public support for the arts. I hope you will continue to do so because we cannot afford to retreat from that commitment.

I would argue strongly, that, contrary to what some say, "Public support for the arts is a luxury we can no longer afford," that it is, instead, a necessity for the continuing strength and vitality of our community of culture in this country.

It is particularly ironic that those who bemoan the loss of civility and character and the loss of values in America are the first to recommend obliterating the federal agencies, in many ways cutting back on state and local support, responsible for promoting our cultural traditions.

For example, the Greek and Roman exhibition that is being worked on now, for those who at one hand, claim they support our Western traditions and Western civilization but who on the other hand would not support the kind of exhibition that would bring to life those very traditions and roots; are living, in my view, a very ironic way of demanding we do what they say, without recognizing how important it is to give other people the chance to have the same experience that they have had.

They fail to appreciate what every generation of Americans have intuitively known, that our artistic imagination is critical to our civilization and our democracy. So I hope that, as we think about this Museum tonight and the contribution of the Cantors, we will think about ways that each of us can try to continue the traditions represented. And we will think, too, about all of the children, two hundred to three hundred thousand a year, who come to this Museum. The potential artists and teachers and lovers and patrons of the arts of the future.

To make sure that their potential for appreciating what we have today, thanks to the partnership between public and private lovers of the art; will always be there. Yes, we have hard decisions to make in America; yes, they are challenging. But let us remember what really lies at the root of greatness as a people -investing in our future, caring about the best of our traditions. And let's not turn our back on that kind of legacy.

With your help, your generosity, your energy and your commitment, I don't think we will, but I know this is a challenging time. I personally wanted to be here this evening to thank the Cantors, to thank the Museum and to thank all of you for standing up on behalf of the arts in America. Thank you all.
(Applause)

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THE WHITE HOUSE

Office of the Press Secretary

For Internal Use Only

June 12, 1995

**Remarks by First Lady Hillary Rodham Clinton
At a Reception for the Washington Performing Arts Society
The White House**

MRS. CLINTON: Well, I want to welcome all of you here to the White House. I am particularly pleased that we could host this reception. And I know that we have an outgoing President, Glendonia McKinney, and an incoming President, Lenney Knat, and I love being able to welcome Presidents to the White House.

I also want to thank Muriel Alper. Not only for her work with the Women's Committee over the past twenty years, but also for the work she has done as a volunteer in my office for more than two years. I have to tell you that Muriel is something of a legend in what is called, both to my face and behind my back, "Hillaryland." There is not a person on my staff who doesn't know her, doesn't love her, doesn't do whatever Muriel tells her to do. So I want to thank you, Muriel. I want to thank you for sharing so much energy, enthusiasm, dedication and humor with me and my staff, and for making our days brighter, livelier, easier and, most of all, happier. Thank you so much.

I also want to acknowledge that the White House Social Secretary, Ann Stock, is a former member of the Washington Performing Arts Society. Ann, however, has been working so hard the past two and a half years -- we've had more events and more people in the White House than in any comparable time. In fact, we exceeded most four year terms about six months ago, and that is because Ann is indefatigable. But the down side is that she has done so much in such a short period of time, that when several of you reminded her that she had worked on some of the events of the Society, she was desperately trying to remember that far back. It's sort of a sad commentary on life in a constant activity circle, as we seem to be. And I think Ann, as she said to me, missed being part of this. She did it when she used to have a life, is what she said.

I want to take this opportunity to thank all of you for your strong support of the arts in this community, and particularly for the work you do on behalf of children and our

particularly for the work you do on behalf of children and our schools through the arts programs and the cultural exchange programs. Your efforts are critical to the people, particularly the children, that you touch. Many of them would not otherwise have any really positive exposure to our common culture, or to the cultures of people from around the world. You know, I was at one of the events celebrating the 125th Anniversary of the Metropolitan Museum in New York last week, and I thanked the people there for their commitment to that institution, as I thank you for your commitment to this.

And it really is unique in the history of the world that the arts would be supported by a public-private partnership. Some countries, in fact, most, that have had any significant support for the arts have done so publicly over the years. A few have done so largely privately, through patronage and other ways. But America is unique because here we have, thankfully, a public-private commitment to the arts. This partnership has been critical to sustaining the arts throughout our history. And I believe that it is short-sighted for some among us to try to eliminate or severely cut the public commitment to the arts, which really must go hand in hand with the kind of private efforts that you are involved in.

I know many of you have already spoken out on behalf of the National Endowment for the Arts and the National Endowment for the Humanities and I urge you to continue to make sure your voices are heard. Others of you have been active in speaking out on behalf of public broadcasting, which in many parts of our country is the only vehicle, the only channel that brings great art and artistic performance to the lives of literally millions of people.

You know, 40% of the homes in our country do not have cable television, and those 40% have the majority of children residing in them. So, without public broadcasting they will not hear what we are able to hear, perhaps by going to the Kennedy Center or by going to a performance that you have helped to arrange.

So I thank you for what you have done in this community, I thank you for speaking out on behalf of the relatively meager commitment of public funds we do make to the arts in our country. But it's more than just the funds, it is a statement. It is a real statement of commitment to excellence and to what has stood the test of time. The commercial marketplace for music or for art is always new, always looking for something on the cutting edge, fads come and go. Yet we know that great art often is not even recognized in its own time, and we often are paying our debt to those who came years, if not centuries before. And if we do not support what now has been recognized and accepted as great art over the centuries, the marketplace will not. That is not

what it can do. It is not one of its better contributions.

So I urge you to speak out against these efforts to cut public support and to continue your private support of the arts. We are all the richer for it and we are grateful to you for what you have done and will continue to do. And I wanted personally to say thank you very much.

We're going to have a receiving line in the Blue Room, which is through the Green Room and on the other side of the Red Room. And here is Muriel to give me some more orders.

MRS. ALPER: I just wanted to say that last week a call came in to your office and it was a South American Embassy. The voice was very heavily accented and the person said she wanted to speak to the "Prima Dona." So I thought it was another nut call, because we sometimes get them.

MRS. CLINTON: Just a few, right.

MRS. ALPER: And then I realized that it wasn't meant in the pejorative sense at all. It was really said in the greatest respect for you, because "La Prima Dona" means "The First Lady." And that's how you're called. And I thought to myself how very fortunate we are that we have a First Lady that is first in compassion, in empathy and in caring, because you do care. And only look around at the people who work in her office, and everybody loves her, and they're the ones who know her best. So please accept our little gift...it looks big, but it's really small. It's an American craft by a woman in Kentucky and it's a candle holder. It's red, white and blue. And we thought that it would be good for you.

MRS. CLINTON: It's beautiful. Thank you so much. Thank you all. Muriel knows that I really love crafts, and particularly American crafts. We have this exhibit at the Museum of American Arts, so that is especially meaningful to me. And "La Prima Dona" is one of the nicer things I've been called, so I'll take it, whatever it means. And I look forward to greeting each of you individually.

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FIRST LADY HILLARY RODHAM CLINTON
VIDEOTAPE REMARKS FOR
THE 1995 SCHOLASTIC ART AND WRITING AWARDS CEREMONY
JUNE 17, 1995

To all of the recipients of 1995 Scholastic Art and Writing Awards, their families and their teachers, congratulations and welcome to our nation's capital. I am sorry not to be with you today, but I share the excitement and pride you must feel on this special occasion.

I am delighted that America's most promising young artists and writers are being hosted at two of our nation's most important cultural institutions - The Library of Congress and the Corcoran Gallery of Art. I am also pleased to join in congratulating the Alliance for Young Artists and Writers -- its Board of Directors and national sponsors, for their important efforts to reward and promote a remarkable group of artists and authors, who will no doubt contribute much to this country's cultural heritage.

Through their original works, the 1000 awardees have distinguished themselves and their schools in their aspirations and their achievements. The level of talent and technical facility represented among these young men and women would be difficult -- if not impossible -- to duplicate anywhere else in the world. You are a microcosm of America's diverse creative and cultural heritage.

Sadly, we live in a time when arts and humanities education are being devalued. School budgets are being cut and the arts and humanities are especially vulnerable. While we respect the need for fiscal responsibility, we need to recognize that art instruction and writing ability are central to a comprehensive education. Moreover, arts education is transforming when used to enliven and illuminate other academic disciplines.

What these young people are doing in their creative pursuits is vital to the direction of our country. Through discipline and verve, they have created new standards of excellence that will help America maintain preeminence in the arts and in culture internationally.

This country has always valued imagination and creativity -- in fact, they are part of the legacy of the pioneers and immigrants who founded our nation. Human imagination -- your imagination -- is the fuel that will lead us into the next millennium. That imagination and your creative spirits must be allowed to guide us on our journey.

Thank you and congratulations to you all.

Arts for Our Sake

By Hillary Rodham Clinton

This is an ominous time for those of us who care deeply about the arts in America. A misguided, misinformed effort to eliminate public support for the arts not only threatens irrevocable damage to our cultural institutions but also to our sense of ourselves and what we stand for as a people.

One of the great successes of the arts in America is that they are not the preserve of any "cultural elite." Through museums, libraries, schools, dance companies and concerts, the arts are truly part of the

form whole communities by bringing the arts and artists to millions who otherwise might never have had the opportunity to explore first-hand our shared artistic heritage.

The President has shown that we can balance the budget over the next 10 years without undermining our commitment to the arts. The N.E.A. budget accounts for less than 0.02 percent of the Federal budget. Eliminating this small but vital agency would have grave consequences for local economies. Federal support for the arts helps attract tourists, stimulate business, expand the tax base and improve the quality of life — a huge return on a small investment.

Despite a 30-year bipartisan commitment to the arts, there are those who argue that public support is a luxury we can no longer afford. They mistakenly suggest that the arts are enjoyed only by a small, wealthy minority. But if public support for the arts disappears, those most affected will not be the richest Americans but the millions of citizens who rely on the N.E.A. to bring the arts to their local schools and communities.

I find it ironic that those who talk the loudest about America's loss of civility, character and values (particularly those arising from Western civilization) are often the first to recommend obliterating the agencies responsible for promoting and arts programs that make Sophocles, Shakespeare, Mozart and O'Keefe available to our children.

They fail to appreciate what every generation of Americans has intuitively known — that the artistic imagination is critical to our civilization and our democracy. They forget the prescient words of John Adams: "I must study politics and war that my sons may have liberty to study

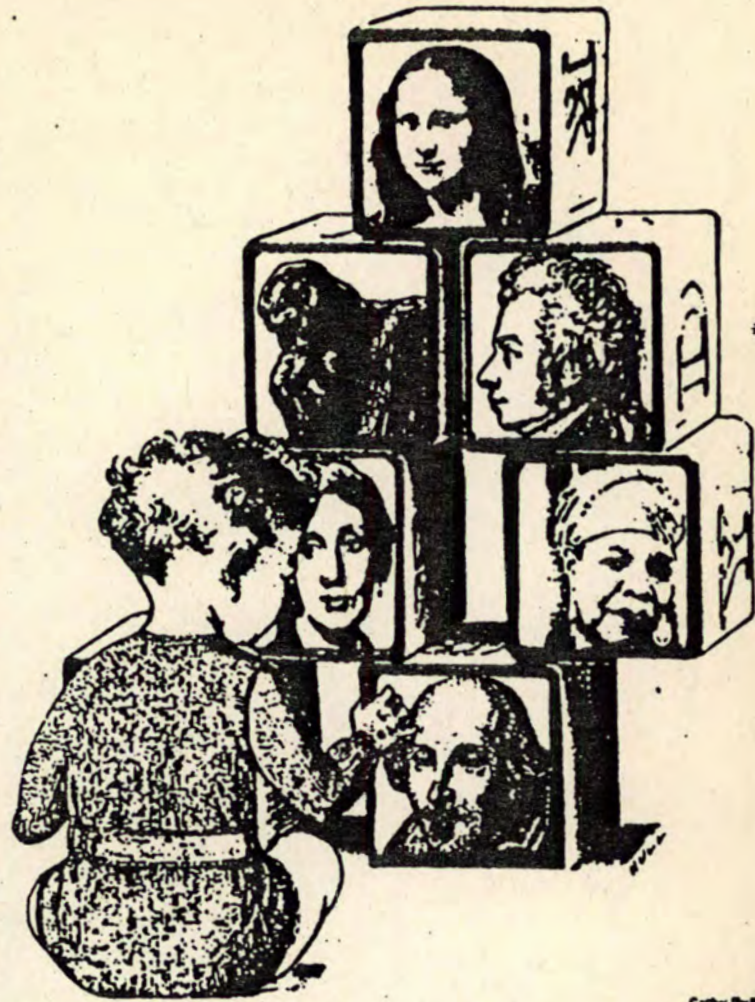
mathematics and philosophy. My sons ought to study mathematics and philosophy ... in order to give their children a right to study painting, poetry, music."

The power of the arts is not simply to provide pleasant esthetics but to help move us forward as a democracy. Human expression, as conveyed through the arts, enables us to under-

stand better the complexities of life and gives us a bridge to the world preceding and surrounding us. Most important, exposure to our cultural traditions enriches the lives of our children.

Too often, we see children who, instead of discovering the joys of painting, music, sculpting or writing, express themselves through acts of frustration and even violence. The arts offer an alternative to the more disturbing elements of our popular culture, and a safe haven that allows children to explore their creative potential, transporting them beyond the bounds of their difficult circumstances. Their exposure to the roots and diverse richness of human civilization will enhance their understanding of their own heritage and the world in which they live.

Clearly our nation faces difficult choices. But as the rhetoric heats up over the role of government in our society, I hope we will remember that public support for the arts is a down payment on our future. It is an investment in the values we claim to honor and in the cultural traditions in which democracy has flourished for 218 years. Now is no time to turn our backs on that legacy or its promise.



Cathy Bell

Cutting support for the N.E.A. will hurt children.

Public domain, accessible to all and able of encouraging every person's artistic expression and sensibility.

The National Endowment for the Arts, in partnership with individuals, corporations, foundations and other patrons of the arts, has helped trans-

Hillary Rodham Clinton is honorary chairwoman of the President's Committee on the Arts and Humanities. This article is based on her remarks at the Metropolitan Museum of Art earlier this month.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

January 5, 1996

**REMARKS BY FIRST LADY HILLARY RODHAM CLINTON
AT THE SCULPTURE GARDEN RECEPTION
THE WHITE HOUSE**

MRS. CLINTON: Please be seated and welcome to the White House. I wish the weather were just a little warmer so we could be out in the garden, but we are so pleased to have you here in the East Room. And I am very sorry that because of the prior government shutdown in November, we were forced to postpone the original opening, and I deeply regret any inconvenience that this necessary but regrettable postponement caused any of you. We are, as you know, in the middle of another partial government shutdown, but thankfully we were able to hold this ceremony because the White House Appropriations Bill was one of those that was passed and the President signed.

But I am happy to report that the exhibit did open in October in glorious weather, and in time for the Arts and Humanities Celebration here at the White House. A thousand or more people saw the exhibit that first day, and thousands and thousands more have been enjoying it during October, November and into December. This is the third in a series of exhibitions of 20th century American sculpture that have been installed at the Jacqueline Kennedy Garden here at the White House. As some of you know this exhibit was inspired in part by Jackie Kennedy Onassis. My much too brief friendship with her left an indelible impression on me, and the garden is a lasting, living tribute to the extraordinary artistic and cultural contributions she made to the White House. It became possible because others shared my hope that the White House could be an exhibition place for modern American art as well as the extraordinary White House collection of art that you see around you here in this room with the Gilbert Stewart and in other rooms throughout the house.

I must say that every time I come into the East Room, and particularly on an occasion like this, I am always grateful to another of my predecessors, Dolly Madison. Because it was Dolly Madison during the War of 1812, when James Madison, who was the last of our presidents actually to be Commander in Chief in the field, was out with the troops in 1814, who was here preparing a dinner for her husband and all of the officers who had returned when word came that the British were advancing, had broken through, were on their way to the house. So she, I think in one of the great heroic moments in American history, began to gather

up many of the treasures here in the house and took down the Gilbert Stewart portrait of George Washington, rolled it up and escaped right before the British.

I have said this in both Canada, where the commanding general of the British forces was based, and recently in the United Kingdom, that we don't forget -- although we are great friends. And some of you may notice on the front part of the White House we've actually left some of the stone exposed where the burn marks show. And the thing that I do find hard to forgive is that, at least I have been told, the British came into the house, ate the dinner Dolly Madison had prepared and then burned it.

Well, we are still here, and we have survived much over our history. And that is also part of what I had hoped with these exhibits, because they represent the diverse and rich talents of this extraordinary country of ours. I am thrilled that some of the artists whose works are exhibited could be with us today. And I think one only needs to look, and I hope all of you get a chance to look, at the intriguing sculptures in this particular exhibit. They embody the transformations of both 20th century and society. Among them is an abstract sculpture by Georgia O'Keefe, who many of us casual art lovers knew only as a painter. In a house full of wonderful, 200-year-old antiques, it is also a blessing to live amongst objects that represent the era in which we live.

Well, the president and I believe strongly that art should be accessible to everyone, because it has the power to evoke in each of us a deeper understanding of our lives and of the world around us. This is a particularly difficult and challenging time in Washington and in our country, but art can make our spirits soar and remind us of life's possibilities and of our human powers to imagine and to create. And it gives me great satisfaction that amongst the more than one and a half million American and foreign visitors who walk through this house, the only residence of a head of state open to tourists, that they will be able to share in this artistic exhibition. They walk down through the colonnade, and on a day like this even when it's cold outside where the sun is shining, they can look out and as their standing in line, begin to think about what it means, what their own lives mean. And for me that is a great gift that you have made possible.

This exhibition celebrates the sculptors themselves. Ann Tucker once said, "All art requires is courage." You could amend that and say, "All life requires is courage." But sometimes it is art that displays and embodies that courage for us. So I would like, on behalf of the President and myself, to thank the artists who are featured in this exhibit.

I also want to thank and recognize the people who have made this exhibit and our prior ones possible. It took enormous generosity, dedication, wisdom, planning and just plain hard work to make this happen. Special thanks to Peter Marzio, the director of the Museum of Fine Arts in Houston, and Alison Delema Green, the curator of the Museum of Fine arts in Houston. I also want to say a special word of gratitude to the Iris and B. Gerald Canter Foundation and to my friend Iris Canter who is here. I don't know of any other two Americans who have done more to support and promote the arts and particularly sculpture. The White House is such a richer, more beautiful place because of their generosity. I want also to thank J. Carter Brown, who sheperded this idea that was inchoate, to say the best about it, to fruition. I also want to thank the lending institutions that are acknowledged in the program, the White House Preservation Committee and the White House Historical Association, which are such great partners in promoting and maintaining this house. A special word of thanks to the curator of the White House, Rex Scouton, and his very able and dedicated assistants, the Association of Art Museum Director and its president, Sylvia Williams. All of them deserve certainly, my thanks, but far beyond my thanks, you deserve the thanks of every American whether they see the exhibit or not -- because of what you are doing to keep inspiring us, keep giving us a sense of human possibility.

You know, in this time of great global change and as we approach not only a new century, but a new millennium, with the pace of technological change occurring at a rate far beyond the capacity for human beings to comprehend, let alone understand or adjust to -- art becomes more and more important. It is the very first way one goes back to the cave drawing and the tiny figures of women carved from bone, that people knew they were something in addition to just foragers for food and survivors against the elements. We are a long way in time from those days, but we have the same needs to understand ourselves and to appreciate what stays human despite the changes around us.

And so in this time of change and very difficult adjustments for people, we need art more than ever. So thank you for making that possible for all of us. And now I look forward to greeting you individually in the Blue Room and on to the reception in the State Dining Room. Thank you all very much.

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THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

October 7, 1993

REMARKS BY THE PRESIDENT
IN WHITE HOUSE PRESIDENTIAL ARTS MEDAL CEREMONY

The South Lawn

2:26 P.M. EDT

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

As a person who at various times in his life has been a frustrated writer and a frustrated musician, this is an extremely humbling event for me today. (Laughter.) But I've been getting a lot of training in humility lately. (Laughter.) I have a Vice President who humbles me all the time by all the things he teaches me about things great and insignificant -- (laughter) -- and who unlike me actually got to go on David Letterman to prove how funny he was. (Laughter.)

And I have a wife who swept the television ratings last week talking about the arcana of health care with a passion and an eloquence -- (applause). As if that weren't bad enough, USA Today had the bad grace to go out and poll the American people, and 40 percent of them said she was smarter than I am. (Laughter.) To which I reply, of course, what kind of dummy do you think I am. (Laughter.) How else would I have gotten elected President.

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

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

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

Whether or not one plays an instrument, reads poetry, learns to pirouette, or spends hours alone in a local art gallery, we all have the capacity to be moved by a song, a poem, a story, a dance, a painting. We can feel our spirit soar when we see an intriguing film, or the sudden illumination of a new idea, or an old idea put in a new way.

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

For 200 years, the freedom of our artistic and intellectual imagination has contributed to the quality of our civic life. It has helped to shape American ideas of democracy, of pluralism, of tolerance. Three decades ago, President Kennedy said this: "There's a connection, hard to explain logically but easy to feel, between achievement and public life, and progress in the arts." The Jeffersonian era gave birth not only to the Declaration of Independence, but also to beautiful Monticello. The age of Lincoln produced the Emancipation Proclamation, along with the Hudson River School of Painting and the writings of Ralph Waldo Emerson, Henry David Thoreau and Harriet Beecher Stowe.

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

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

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

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

Now it is a privilege to call forward the following recipients of the National Medal of Arts.

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

(Medal is presented.)

The legendary vocalist and bandleader Cab Calloway has had indeed a remarkable career -- one of the originators of American jazz. An enduring figure in popular music, Cab Calloway added "Hi-dee-ho" and the "scat" sound to our musical vocabulary.

And for those of us who have lived a while, we can enjoy seeing the brightness of his smile in our memories going back for decades. He is an American original, and I am deeply honored that he's here with us today. (Applause.)

(Medal is presented.)

MR. CALLOWAY: Hi-dee-ho! (Applause.) Thank you very, very much. This comes on a very, very beautiful day for me. This is my 49th wedding anniversary. (Applause.) My wife is here --. (Applause.)

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

MORE

I can tell you that it's a particular honor for me to give him this award today, because I suppose no singer ever had a bigger impact on my musical life than Ray Charles. I still remember over there in Constitution Hall a concert I attended on June the 24th, 1967. I was notable for being one of a few members of my race in the audience. And Ray Charles electrified that crowd so much that that night, I literally could not go to sleep until 5 a.m. in the morning -- I went out and ran three miles to get the energy out. And I still remember to this day the date of the concert. That is testament to the enduring impact of this phenomenal American original. (Applause.)

(Medal is presented.)

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

(Medal is presented.)

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

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

Welcome, Stanley Kunitz. (Applause.)

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

MORE

Mr. Robert Merrill. (Applause.)

(Medal is presented.)

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

(Medal is presented.)

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

(Medal is presented.)

He's also a pretty good comic. I said it's great to see you here today. He said, oh, I'll show up for this anytime. (Laughter.)

Lloyd Richards has devoted his career to promoting theater in America. As Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theater, he has trained some of our nation's finest young talents, many of whom have turned into our finest, not so young talents, helping to make for him a remarkable legacy for which we are all grateful, Lloyd Richards. (Applause.)

(Medal is presented.)

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

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

MORE

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

(Medal is presented.)

Paul Taylor has been one of our nation's preeminent dancers and choreographers for more than three decades. And I might say, he looks as if he could outdance most of us in this country still today. His more than 80 works explore the richness, the complexity of the American character, and graphically demonstrate the deep undercurrents of human relations in a way few other choreographers have ever been able to do. Please join me in welcoming Paul Taylor. (Applause.)

(Medal is presented.)

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

(Medal is presented.)

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

(Award is presented.)

In a 50-year career as a writer and a teacher, historian John Hope Franklin has been a leading scholar of African-American studies and an active voice in the social transformation of America. He's won nearly 100 honorary degrees. He's served on the National Council of Humanities. His writings have illuminated his subject for a whole generation after generation of young readers. I was once one of them -- a reader, and young -- reading John Hope Franklin.

And I'd like to say that one of the great moments of our 1992 campaign was when John Hope Franklin came on one of our bus trips with us; and Al Gore and Tipper and Hillary and I sat and had a chance to visit with him, and really learn something from a man who has mastered the mystery of America. John Hope Franklin. (Applause.)

(Award is presented.)

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

(Award is presented.)

After a distinguished career as Chairman and Chief Executive Officer of Time Incorporated, Andrew Heiskell was appointed founding chairman of the President's Committee on Arts and Humanities in 1982. As a leader in promoting the Arts and Humanities, he energetically, and I echo energetically, persuaded cultural leaders and business executives to support cultural activities and institutions. He filled a void in American life at a time when we need him. And today we thank him for that. Andrew Heiskell.
(Applause.)

(Award is presented.)

There are a lot of funny people. He said, all this and dinner, too? (Laughter.)

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

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

(Award is presented.)

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

(Medal is awarded.)

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

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