

# Withdrawal/Redaction Sheet

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| 001. memo                | Liz Bowyer and Nicole Rabner to Hillary Rodham Clinton (1 page) | 06/03/1994 | P1/b(1)     |
| 002. report              | re: U.S. Government Report (1 page)                             | 05/12/1994 | P1/b(1)     |

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### FOLDER TITLE:

France: Background Materials

2013-0534-S

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### RESTRICTION CODES

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

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

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

RR. Document will be reviewed upon request.

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

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- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]



Back ground  
materials



\*  
199

# Today's Balance of Power Makes Rivals Out of Allies

By William Pfaff

PARIS — "I am not responsible for geography," Stalin told the Finnish government in 1938 as he demanded political concessions.

Geography has until our day been the fundamental factor in foreign policy. Dynastic conflict, disputed territorial claims, rivalry over resources, claims on ethnic minorities living across disputed frontiers, the straightforward desire for territorial aggrandizement — these have been the main nonideological causes of war.

Even imperial expansion was a form of territorial rivalry. Within Europe itself, national policy was driven by Hapsburg and Bourbon territorial claims, Napoleonic expansionism, Prussia's ambitions to dominate the other German realms and compete with Austria, its claims on Denmark, its seizure of Alsace

ers against competition. Are Mexico, Canada and the United States in an alliance directed against the European Union and Japan?

It seems to me that a political vocabulary of power balance is often misapplied today, when commentators talk of alliances with Russia to "contain" China, or with China to "contain" Japan. Contain them from what? The industrial nations and trading blocs are rivals in certain respects, but they are also mutually dependent in that the prosperity of one relies on the general prosperity of the others. NAFTA and the economic recovery of the United States can only benefit from European and Japanese prosperity, since all are major markets for one another's goods.

Geopolitical rivalry is a zero-sum game in which gains by one require loss for others. Economic rivalry is a matter of marginal gains or losses within a context of general growth (or decline). In this situation, the traditional policy conception of power balance and power advantage risks irrelevance.

I do not say that classical issues of military and political rivalry and intimidation have vanished. Military power certainly remains relevant with respect to the dangers that would arise from anarchical breakdown, political retrogression or the rise of authoritarian nationalism in a nuclear Russia; or with respect to the threat of further breakdown in the Balkans, jeopardizing the stability of Albania, Macedonia and Greece and indirectly threatening West European order.

But the United States, Europe and Japan are not military rivals, and they are today's crucial powers. This means that military power does not have the significance it had before 1989. In this respect the United States, "the only superpower," is not as powerful as it was when Russia still was a global power and national power was generally measured in military terms. Military power does not generate employment and prosperity, and that is today's competition.

Effective world power is economic and cultural. It lies in the success and good order of a nation. The nation that can successfully combine economic success and prosperity with social justice will exercise the greatest long-term influence.

In that competition America's power is compromised by the international perception that, in significant respects, it is an unjust society, distinguished by violence, social disorder and decline. European influence is limited by its recent incapacity to create jobs and prosperity. Russia still has enormous power in raw military terms but has drastically lost influence because of its economic and political disorder. These are the new factors of power and weakness in world affairs.

International Herald Tribune.  
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***Power is now economic and cultural, lying in the success and good order of a nation.***

and Lorraine in the Franco-Prussian war, Republican France's subsequent obsession with recovering those provinces, the Austro-German-Russian rivalry for influence over the territories breaking away from the Ottoman Empire and in revolt against Austro-Hungary's own authority . . .

American policy in the 19th century was motivated by the idea of Manifest Destiny on the North American continent, and, in the case of the war with Spain, the idea of Pacific empire.

Today power and influence no longer are linked to geography. The fact that Serbs and Croats are fighting to expand their national territories is generally taken by the rest of us as another proof that they are captives of ideas from the past. Now national power rests mainly on industry and finance, and on cultural influence.

During the period when the military reach of nations was limited, and the great powers occupied a relatively small part of the globe, policies of power balance made sense. Victory in war, or successful exploitation of the threat of war, required alliances that shifted the calculations of military and naval power. But what exactly does balance of power mean today?

If conflict is economic, what advantage is there in alliance with one potential rival against another? How does alliance, "balance," serve competitive economic interests?

The United States, Japan and the European Union are political and military allies, but they also are supposed to be economic rivals. They manufacture competitive goods and attempt to sell them in the same markets. The idea of economic alliance seems to make sense only as trading zones with barri-





BY PASCAL GUYOT FOR THE WASHINGTON POST

Frank Gehry's American Center in Paris will remain empty for the next nine months because of financial problems. But what a shell!

## Cityscape

# The Debonair American in Paris

By Benjamin Forgey  
Washington Post Staff Writer

PARIS—In a city that year by year sees its share of splendid—or at least very big—new modern buildings, architect Frank Gehry's American Center is a special treat. Like most Gehry buildings, it's a surprise, a burst of sculpted energy. It also is a beautiful, modestly scaled jewel in the still unfinished setting of Bercy, a redeveloping neighborhood along the Seine in east central Paris.

For seasoned Gehry watchers, the design's disciplined, urbanistic restraint is the biggest surprise. More or less the standard Parisian height (at seven sto-

ries), the center is sheathed like many traditional buildings here in limestone blocks that do wonders in the city's famous light. The northern facade hugs narrow Rue de Bercy in the polite, customary fashion, almost. And for all of its dynamism, even the great, cubistic fanfare of the main entrance, facing the new Parc de Bercy, conveys its energy with elegance and grace.

It's as if Gehry, unlike so many of the architectural stars who have built here over the past decade and a half, were paying his respects to time-honored Parisian conventions and then, subtly but powerfully, treating those conventions like so many pieces of malleable clay, shaping

them to his own idiosyncratic will. If this building is an American in Paris—and it most certainly is, just as the architect claimed a few years back when the model was unveiled—it is an American whose ebullience has been mitigated by an unaccustomed sophistication and tact.

With construction pretty much completed over the summer, the \$40 million building was opened, sort of, last week. "The spaces came alive with the people," reports Henry Pillsbury, the center's executive director, on an invitation-only evening gathering of about 400. "The building was everything we expected." But it will be a while before the public

See CITYSCAPE, D7, Col. 1



# An American Presence in Paris

CITYSCAPE, From D1

(excepting those taking language classes) begins to enjoy the center's commodious facilities.

Founded as a sort of expatriates' club in 1931, the American Center in Paris blossomed after World War II into a first-rate venue for contemporary American arts. The move from the center's old digs on the Boulevard Raspail, which it had occupied comfortably for half a century, greatly overextended the institution's financial resources. As a result, the center last fall trimmed sails, postponing the grand opening (next June is the new target) and firing several top staff members. The building is paid for, Pillsbury says, but contributions to the ongoing \$32 million endowment campaign were greatly affected by the recession, with only about "\$10 to \$11 million" committed so far. "We're optimistic," Pillsbury states, hinting at major donations in the offing, "but it's a struggle."

So, except for lonely staffers and students, the building will remain empty for at least the next nine months. But what a shell! One of the great challenges to the architect was to fit everything the center asked for into the relatively low structure on a relatively constricted site. There's an intimate, 350-seat theater with a proscenium stage, a balcony and boxes cascading down its side walls; two black box studios; a 100-seat movie theater and lecture hall; an impressive double-height visual arts gallery; two big studios for visual and performing artists; classrooms; offices; 27 apartments for visiting artists, writers, scholars; and, on the ground floor, spaces for an international bookstore, a travel agency and an American restaurant-cafe. Whew. This building is packed with stuff, and looks it.

It looks, in fact, as if it is bursting at the seams. The metaphor of an explosion is one often applied to recent Gehry projects, even by the architect himself. But real explosions are messy, destructive things. The tremendous energy of this building, like the triumphant new art school Gehry designed and that opened last January at the Toledo Museum of Art, is that of an explosion contained. The great entry corner of the American Center, like much of the Toledo school, is in ways more akin to sculpture than to conventional architecture—the kind of robust three-dimensional sculpture practiced by Picasso, Lipchitz, Boccioni and others in the 1910s, in which weighty faceted masses appear about to break away but are carefully counterbalanced and contained.

Still, the odd, heavy forms of this entryway—angled, curved, blocky, tall—are indeed architecture in both functional and expressive terms: Ingeniously, willfully, and yet very politely, they house and express the various elements of the center's complex program of activities. The politeness is due in no small measure to the requirements of the authority controlling the development of Bercy, the Zone d'Aménagement Concret Bercy, or ZAC, as such zones are universally called in Paris. Such zones represent a thoroughgoing type of urban renewal widely discredited in the United States but practiced in Paris with unrelenting zeal.

The Bercy ZAC, for instance, involves the almost total rebuilding of a colorful, chummy district that used to be filled mainly with warehouses for the storing of wine barrels from the provinces. The authorities have been criticized, perhaps justifiably, for eliminating too many of the picturesque old warehouses in favor of

*"The spaces came alive with the people. The building was everything we expected."*

—Henry Pillsbury, the center's executive director

new apartment buildings and the vast new formal garden currently under construction alongside the American Center. But the benefits of the comprehensive process are real: It is part of a large-scale, long-term effort to link the traditionally poorer eastern districts and suburbs with the wealthier districts to the west.

Even in little Bercy, this is no small operation. It involves construction of a new high-speed subway, called the Métro, with a station close to the American Center's doors; the Palais Omnisports de Paris-Bercy, a curious, grass-covered pyramid of a building that seats 17,000; a huge complex housing research and office facilities for agricultural industries (including, of course, the wine industry); and three big parking structures. Learning from mistakes, ZAC planners have also paid attention to the city's traditional mixed-use neighborhoods and its hu-

man scale—along with several new schools, there are pockets of preservation, redesigned public spaces and new, low apartment buildings with street-fronting retail stores.

For Gehry, as for other architects working in the district, there were some strict design requirements. The alignment with other buildings along the Rue de Bercy, for instance, was nonnegotiable. Gehry complied with typical aplomb. Then he outflanked traditionalists, and showed up a few of the other modern architects working on adjacent projects, with that beautiful (unrequired) limestone skin. And he took the idea of the canted Parisian Mansard roof and converted it to a facade design, so that the street-facing elevation has an angled skirt on its lower levels, as if the roof had somehow slipped a bit. The esoteric origins of this trick may escape the notice of the casual passerby, but it certainly makes for a handsome, unusual facade.

Gehry's biggest challenge, he has said, was the ZAC's insistence that the southwestern corner be sliced back at an angle, in mirror image of the mediocre, metal-and-glass office building to the center's west. It is a good rule, establishing a welcoming entrance to the park, but Gehry, with all the center's orders to fill, didn't like it: He had to squeeze things together on the inside. All that squeezing, however, produced the brilliant entryway, with its low zinc-sheathed canopy—the architect has likened it to a ballerina's skirt—setting off the powerful forms above and luring visitors inside.

Part by necessity and part by intention, the public interiors of the building are tight. There is no really big, ceremonial open space—the place most people will gather on performance nights, for instance, is a mezzanine that in functional fact is the roof of a ground-floor room housing electronic and mechanical equipment for the black box studios in the basement. On the other hand, one wouldn't want a Lincoln Center-type ceremonial space in this compact building. Gehry did all he could to shape this space and the other public interiors with good limestone walls and architecturally interesting shapes—cantilevered stairwells and the like. The glory of the interiors, both public and private, is moving around in them, from narrow passageways to open spaces with curiously shaped skylights, from enclosed rooms to balconies with striking views, from down to up, and back.

Gehry's signal achievement, viewed in the context of his own work, is to prove that he's not a "plop" architect who will swoop down on a place with a singular sign of his own genius. True, this building brings a lot of Los Angeles and a lot of Gehry to Paris. Yet it's finely adapted to local circumstances. Though it does indeed need people to bring it alive, we can, while waiting, rest assured that this architect did the American Center in Paris, and America, proud.

## SHOWTIM

**KENNEDY CENTER**  
CONCERT HALL—National Symphony  
8:30  
EISENHOWER—"The Kentucky Cyclone"  
7:30  
TERRACE THEATER—"Lolly Foster"  
show, 7:30  
THEATER LAB—"Shear Madness," 7:30  
**ARENA**  
FICHLANDER—"Twelfth Night," 2:30  
SMITHSONIAN  
DISCOVERY—"Nightgale," 11:30  
**STAGE**  
METROSTAGE—"Mool Street Moves"  
FORD'S—"Beau Jest," 7:30  
GALA—"El Beso de la Mujer Arana,"  
DUNE—"Show Me Where the Good"  
ROUND HOUSE—"Two Rooms," 8  
SHAKESPEARE—"Richard II," 2:30  
SOURCE—"Distant Fires," 8  
STUDIO—"The Caretaker," 8  
WARNER—"Principal Dancers of 11"  
Ballet, 7:30  
**DINNER THEATRE**  
BURN BRAE—"Brigadoon," dinner  
LAZY SUSAN—"Nursense," dinner  
TOBY'S—"Meet Me in St. Louis," dinner  
WEST END—"Evita," dinner 6: show

# STA

THE 21<sup>ST</sup>  
CENTURY'S  
DANGEROUS

# DEEN

THE FUTUR

SILVER PICTURES SILVERMASTER  
R

### WASHINGTON

• AMC'S UNION STATION 8  
Washington, D.C.  
1:10 5:30 8:00 10:40  
• CINEPLEX ODEON  
WEST END 14  
Washington, D.C.  
2:15 4:40 7:15 9:40 12:05  
• CINEPLEX ODEON  
TENLEY  
Washington, D.C.  
2:10 4:30 7:10 9:30

### MARYLAND

• AMC'S ACADEMY 14  
Greenbelt, MD  
1:45 5:00 7:40 10:15 12:45  
• AMC'S CARROLLTON 6  
New Carrollton, MD  
SEE DIRECTORY



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## AMERICAN CENTER

295 LAFAYETTE ST. SUITE 820 NEW YORK, NY 10012 U.S.A.  
TEL (1.212) 966.0909

51 RUE DE BERCY 75592 PARIS CEDEX 12 FRANCE  
TELEPHONE (33.1) 44-73-77-77

Abstract #4

# Newsletter

Printemps / Spring 1994

## Saison de printemps

Avant Première

Sociétés Partenaires

La donation du  
défi Weisman

Un Nouveau  
Directeur pour  
Club France

Gala en faveur de la  
lutte contre le SIDA

## Spring Season

Avant Première

Corporate Campaign

Weisman Challenge  
Grant

New Director for Club  
France

AIDS Gala

## Éditorial : Le Génie si particulier des sociétés américaines à but non lucratif

Grâce à deux négociations en cours, l'American Center a maintenant l'occasion de donner aux français un aperçu de ce que sont les organisations culturelles américaines.

D'une part, le Center est en train de réconcilier sa réalité française—une association privée assumant le mandat d'une institution culturelle publique—avec son identité américaine, une société commerciale de corporation à but non lucratif qui ne dépend pas des impôts de la ville ni de l'état. C'est pour cette raison que le Center apparaît aux Français comme très particulier et singulièrement malléable : un ami qui a du génie, peut-être, mais tout de même spécial. Notre tâche est de montrer que—tout en restant une organisation privée et ne faisant partie d'aucune agence du gouvernement américain—nos activités restent à la fois non lucratives et dans l'intérêt public.

D'autre part, l'American Center est en train d'étudier les façons de collaborer avec d'autres organisations à but non lucratif aux États-Unis : comment représenter, à Paris, non seulement les **artistes** et les **savants** américains, mais aussi ce génie si particulier aux **institutions culturelles** américaines. Vue de Paris, la constellation américaine des fringants théâtres, musées, et universités, avec leurs collectes de fonds et leurs conseils d'administrateurs fiduciaires sans ministère pour centraliser, n'est guère plus cohérente qu'un plan marqué, ici et là, "points d'intérêt".

L'American Center, à travers son propre caractère et celui de ses collaborateurs, peut attester de l'efficacité et de la richesse de cette variété institutionnelle tout en offrant une position avantageuse qui permettra de comprendre la méthodologie du système américain.

## Editorial: The Peculiar Genius of American Nonprofits

*Because of two current negotiations, the American Center may provide the French with insight on American cultural organizations.*

*On the one hand, the Center is reconciling its French reality—a private association doing the work of a public cultural institution—with its role as an American nonprofit institution fulfilling no constitutional obligation, nor operating on state or city taxes. As a result, the Center appears idiosyncratic and ad hoc to the French: a friend with some genius, perhaps, but peculiar nonetheless. Our job is to show that—while private and not part of any American government agency—our activities remain both "non-lucratives" and "dans l'intérêt public."*

*On the other hand, the American Center is exploring how to collaborate with nonprofit organizations in the United States: how to represent in Paris not only American **artists** and **scholars** but also this peculiar genius of American cultural institutions. As seen from Paris, the constellation in the States of feisty theaters, museums, colleges, with their fund raising and their boards of fiduciary trustees and no centralizing Ministry, is hardly more coherent than a map marked here and there: "points of interest."*

*The American Center, through its own distinct personality and that of its U.S. collaborators, can bear witness to the effectiveness and the richness of this institutional variety while providing a vantage point to see how the American system works.*

Henry Pillsbury



Dear Melanne,

May 26, 1994

I greatly enjoyed seeing you last night at Bill Marsden's farewell. Aside from the all too infrequent contact with a person I like and who reminded me of the exhilaration of 1991-92, it was fortuitous to be able to speak of the American Center. The following should provide you with some insight on its history and mission. I will follow this on Friday with more material, equally useful but not easily transmitted by facsimile..

The Center had its technical opening September 30, 1993. My brother regards the date, June 7th, not so much as an opening as a forum for the First Lady to make a significant statement to representatives of the artistic, diplomatic, business, political, and professional communities there assembled, and to a world-wide audience.. In it she could address the current state of American-French cultural relations, and in particular the successful, sometimes frightening impact in Europe of American culture in all its manifestations. Within this context she could address the creative directions and desires of the youth on both sides of the Atlantic who will define the level of mutual understanding in the coming century.

You probably noted that it is not easy for me to be objective on this subject; you will therefore, I hope, forgive any flights of hyperbole herein!

The American Center had its origins in the years following World War I. The founders - for the most part American businessmen resident in Paris - wanted to provide a recreation center for themselves, their children, and friends. After World War II the focus, and program of the Center began to change radically, until, by the early 60s it became the focal point in France for all the creative, exciting new ventures in American plastic and performing arts that had begun to take shape. The Center in fact provided the European debut for many artists and performers who today have achieved world reknown. (Attachment #1)

By the late 80s it became clear that the Center, in its location on the Boulevard Raspail, could no longer carry out its goals, nor could it possibly serve the creative expressions of young Americans with a great deal to say in

COPY  
PREPARATION



theater, music, painting, sculpture, dance, and new directions in the audio-visual world.

Leaping, truly, into the unknown, the Board decided to sell the Raspail location and move to a completely new, untried site in the eastern part of the city - the announced focus for a major urban development. It has proved to be, in hindsight, a felicitous and prescient decision.

My brother, Henry Pillsbury, has been associated with the Center for 27 years, and its director twice, most recently, and without interruption, since 1979. He is, to me, the Center's heart and soul, and has committed a disproportionate amount of his own resources, as well as his adult life, to its success and growth.

After the decision to sell, the Board turned to the selection of an architect. After an arduous process they commissioned Frank Gehry of Los Angeles to design the new American Center. (Gehry subsequently won the Pritzker Prize in 1989.)

I have been honored to follow the process from design to completion. The result, The American Center in Bercy, is an architectural masterpiece, so recognized by Gehry's peers and the architectural community in general.

Working with Henry (The architect-client relationship that the two of them realized is in itself unique.) Gehry has managed to focus two complex cultures to create in his Center a new synthesis, truly French/American, that will serve, not only as an icon in itself but will provide the cradle for what I believe will be a new level of cultural understanding between us and the French.

The American Center is governed by a binational Board of Directors, and is a 501 (c) 3 institution. Mrs. Samuel (Judith) Pisar and Mr. Fred Henry serve as co-chairs. My brother is the Director. I would like to say here that in no way do I wish to slight or minimize the contributions of Judith Pisar in the realization of the new Center. They have been monumental.

Currently an operating directorate made up of my brother,

COPY  
REPRODUCTION



P. 3

Mr. Fred Henry, and Ms. Rachel Bellows set policy as well as administrative and programming activity. Mr. Henry and Ms. Bellows (of the Mellon Foundation) represent the next generation of leadership at the Center.

Again Melanne, it was VERY good to see you again. Nina and I look forward to our next meeting at the American Center! Say hello to Phil.

All best wishes,

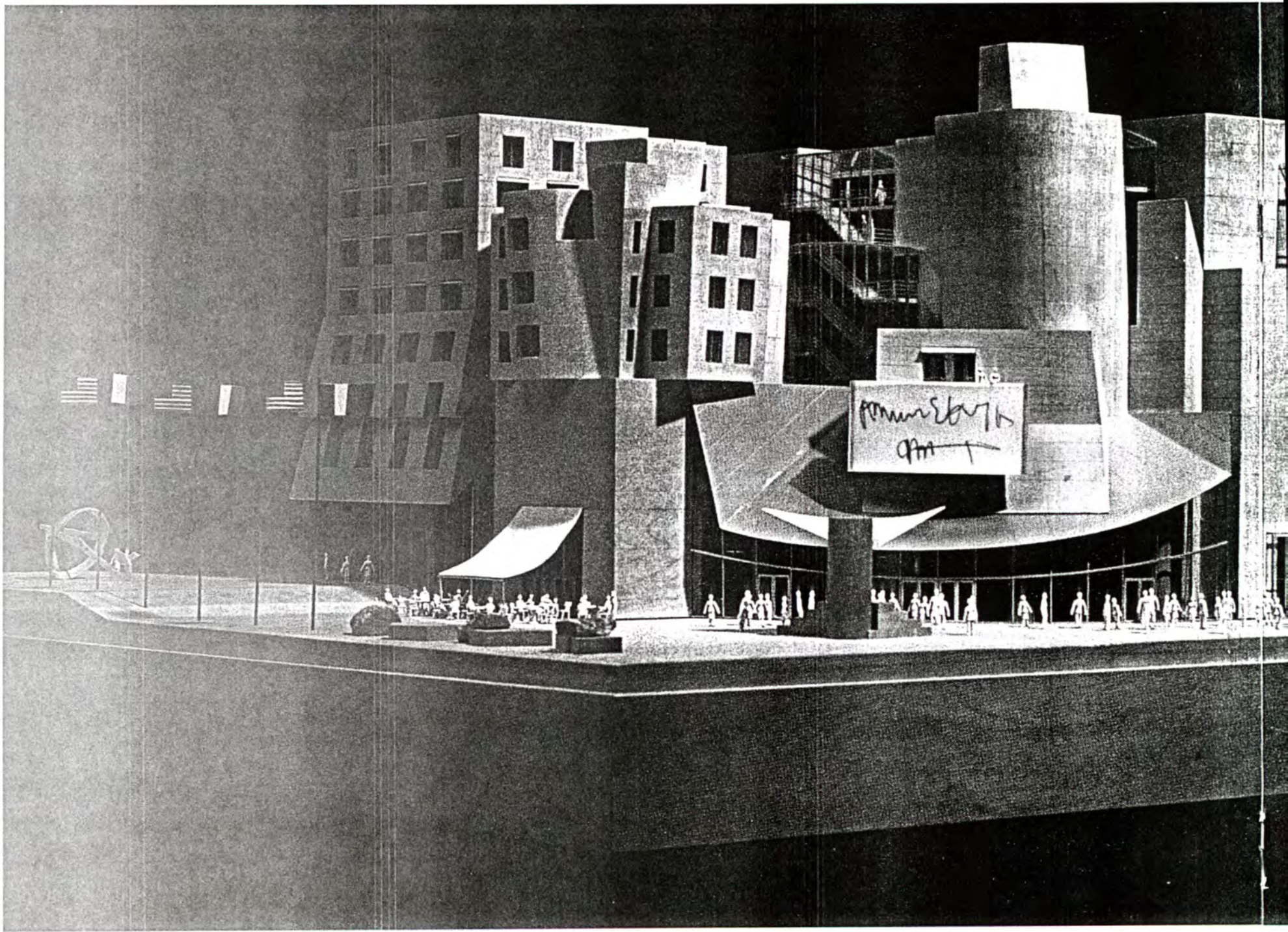
Philip W. Pillsbury Jr.

As attachments I include:

- 1) A listing of artists who have appeared at the American Center
- 2) Copy of an article in FRANCE Magazine Fall 1990  
"An American in Paris"
- 3) Copy of an article in THE WASHINGTON POST of October, 9, 1993 by Benjamin Forgey entitled:  
"The Debonair American in Paris"
- 4) The American Center Newsletter, Spring 1994: It includes a front page editorial by my brother, as well as related articles that provide a sense of the Center's present and future work

cc: Mr. Henry Pillsbury  
Director, American Center Paris





# AN AMERICAN IN PARIS

*Frank Gehry's  
boogie-woogie of a  
building ushers in  
a new era for the  
American Cultural Center*



BY JANE FRIEDMAN

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆



Attachment #1



Ils ont fait l'American Center

DANSE

Ateliers et représentations

SUSAN ALEXANDER  
JUNE ANDERSON  
KAROLE ARMITAGE  
CHARLES ATLAS  
RUTH BARNES  
TANDY BEAL  
BLUE PALM  
RUSTEN BROWN  
TRISHA BROWN  
SUSAN BUIRGE  
TIMOTHY BUCKLEY  
CALCK HOOK  
LUCINDA CHILDS  
BLONDELL CUMMINGS  
MERCE CUNNINGHAM  
LYNN DALLY  
ANDREW DEGROAT  
LEIGH DILLARD  
DOUGLAS DUNN  
ELIOT FELD  
MOLISSA FENLEY  
JUNE FINCH  
SIMONE FORTI  
DIANE FRANK  
LAURA GLENN  
DAVID GORDON  
CHUCK GREEN  
MEG HARPER  
SUSANNA HAYMANN-CHAFFEY  
FRED HOLLAND  
JANE HONOR  
ISHMAEL HOUSTON-JONES  
RISA JAROSLOW  
MARGARET JENKINS  
BILL T. JONES  
CATHERINE KERR  
KENNETH KING  
CHRIS KOMAR  
ROBERT KOVICH  
LISA KRAUS  
RALPH LEMON  
EDOUARD LOCK  
GARY LUND  
SUSAN MARSHALL  
BEEBE MILLER  
TIM MILLER  
PETER MORIN  
MARK MORRIS  
CHARLES MOULTON  
JENNIFER MULLER  
LISA NELSON  
ROSALIND NEWMAN  
NEW DANCE ENSEMBLE  
MARY OVERLIE  
JUDY PADOW  
STEVE PAXTON  
MOSES PENDLETON  
SARA PETRONIO  
ALBERT REID  
DANA REITZ  
DEBORAH RILEY  
ELISABETH ROUX  
JIM SELF  
POWELL SHEPARD  
SAND MAN SIMS  
JIMMY SLYDE  
HENRY SMITH  
SOLARIS  
WILL SWANSON  
PAUL TAYLOR  
BARBARA WATSON  
ELLEN WEBB  
JULIE WEST  
DAVID WOODBERRY  
STEPHANIE WOODWARD  
ARNIE ZANE  
JAWOLF WILLA JO ZOLLAR

Représentations

LAURIE BOOTH  
CLAUDE BRUMACHON  
CISSE  
REGINE CHOPINOT  
SHIRO DAIMAN  
CATHERINE DIVERRES

ANNE DREYFUS  
ODILE DUBOC  
HIKO AND KOMA  
JACQUES GARNIER  
CESC GELABERT  
LESLIE GIFFORD  
PHILIP JECK  
MAY KAZAN  
GENE KELLY  
NOEMI LAPSEZON  
LOUIS LECAVALLIER  
BRIGITTE LEFEYRE  
DANIEL LEPKOFF  
NADEGE MACLEAY  
LISA MARCUS  
JEAN-MARC MATOS  
BERNARDO MONTET  
MARCIA MORETTO  
NAZARE PEREIRA  
DOMINIQUE PETIT  
JEAN POMARES  
KARINE SAPORTA  
NANCY STARK SMITH  
CHRISTINE SVANE  
JANE WATTS

MUSIQUE

Ateliers et concerts

JOHN ADAMS  
CHARLES AMIRKHAHANIAN  
JON APPLETON  
ROBERT ASHLEY  
MILITIA BATTLEFIELD  
JOHN BISCHOFF  
ROBERT BLACK  
PAUL BLEY  
ANTHONY BRAXTON  
DON BUCHLA  
TOM BUCKNER  
HAROLD BUDD  
JOHN CAGE  
JOSEPH CELLI  
RHYS CHATHAM  
PHILIP CORNER  
MARILYN CRISPELL  
CONRAD CUMMINGS  
FRANCES DANNENBERG  
ROGER DANNENBERG  
DENNIS RUSSEL DAVIES

ROBERT DICK  
JOHN DRISCOLL  
CHARLES DODGE  
JULIUS EASTMAN  
JON ENGLISH  
DOUGLAS EWART  
ALAN FEINBERG  
MORTON FELDMAN  
LINDA FISHER  
LUKAS FOSS  
MICHAEL GALASSO  
JOHN GIBSON  
PHIL GLASS  
MALCOLM GOLDSTEIN  
PETER GORDON  
GORDON GOTTLIEB  
JAY GOTTLIEB  
BARBARA HELD  
GERRY HEMINGWAY  
CHARLES HOLLAND  
SCOTT JOHNSON  
TOM JOHNSON  
SHARON KANACH  
MARY KING  
JOAN LA BARBARA  
JIM LAMPEY  
FRED LEHRDAHL  
A. LEROY  
HUGH LUYCK  
GEORGE LEWIS  
JOHN LINDBERG  
GARRETT LIST  
JEREMY LOHN  
TOD MACHOVER  
FRANKIE MANN  
PAUL DE MARINIS  
INGRAM MARSHALL  
PATRICK MASON  
YVAR MIKHASHOFF

DAVID MOSS  
CANDACE NAEVIG  
PHIL NIMLOCK  
JAMIS ONYRNIE  
BARRI PHILLIPS  
HENRY PILLSBURY  
STEVE REICH  
FOSTER REID  
NED ROTHENBERG  
CARLOS SANTOS  
DAVID STAROBIN  
MORTON SUBOTNICK  
YVAN TCHEREPNIN  
ROBERT OTIS TELSON  
CHRISTOPHER TREE  
DAVID TUDOR  
BLUE GENE TYRANNY  
ERIC WATSON  
COLETTE WILKINS  
JAN WILLIAMS  
YALE BRASS QUINTET  
PETER ZUMMO  
MICHAEL ZWERIN

Concerts

IRENE AEBI  
JEAN-MARIE ALAIN  
CLAIRE ALBY  
MUHAMMED ALI  
MICHEL ALIMECK  
JOEL ALLOUCHE  
BARRY ALTSCHUL  
CESARIUS ALVIM  
ERIC BEDOUCHA  
DAVID BEHRMAN  
HAN BENNINK  
ANNIE BION  
SUGAR BLUE  
EBERHARD BLUM  
ALAIN BOUCHAUX  
HENRI BOUGEROLLE  
HERVE BOURDE  
BOW GAMELAN  
RAINER BRUHNINGHAUS  
FATON CAHEN  
KENT CARTER  
EVAN CHANDLER  
JEAN-LOUIS CHAUTEPS  
JEAN PIERRE CHEVALIER  
XAVIER COBO  
JEAN-PIERRE COCO  
PAUL COOPER  
COUTURIER CLEA  
QUINTEET  
ERIC DEHENNE  
JACQUES DIDONATO  
LYDIA DOMANCICH  
BOB DOROUGH  
EQUIPE OUT  
PIERRE FAVRE  
BOBBY FFW  
JEAN CHARLES FRANCOIS  
IVRY GILLES  
MICHEL GODARD  
SAM GOODYEAR  
BURTON GREENE  
STEVE GROSSMAN  
GROUPE INTERVALLES  
GUEM GUEM  
SULAIMAN HAKIM  
NANCY HILKIN  
PAUL HOLTMANN  
ANNA MARIA HOLROYD  
DANIEL HUMAIR  
MARTIN INGHI  
FRANÇOIS JEANNEAU  
JEAN FRANCOIS JENNY CLARK  
OLIVER JOHNSON  
CHRISTIAN JOUS  
SEGEREID KESSLER  
JIM KITZIN  
KODALY QUARTET  
BIRGIT KREUTERTZ  
JOACHIM KUHN  
STEVE LACY  
DANIEL LANDREAT  
JOELLE LEANDRE  
MICHEL LEGRAND  
JERRY LEIBER

JACQUES LEMERCIER  
JACQUES LE TROQUER  
DIDIER LEVALLET  
AL LEVITT  
STELLA LEVITT  
GYORGY LIGETI  
ELIANE LUBLIN  
DENNIS LUXION  
GEOFFREY DOUGLAS MADGE  
DIDIER MALHERBE  
PHILIPPE MATE  
STEVE MCGRAVEN  
MICHA MENGELBERG  
ALAIN MIDDLETON  
BERTRAND MOLLA  
GALESHKA MORAVIOFF  
ROBERT NOLAND  
ORCHESTRE COLONNE  
ROB OSTERTAG  
KIM PARKER  
RON PITTMER  
GEORGES PLEDERMACHER  
MICHEL PORTAI  
STEVE POTTS  
QUINTETT NIELSEN  
AMI RADUNSKAYA  
RICHARD RAUX  
CATHERINE RINGER  
JACQUELINE ROSS-HEINEN  
HENRI DE ROUVILLE  
MARK RUDKIN  
FREDERIC RZEWSKI  
MICHEL SARDABY  
REMY SARRAZIN  
JACQUES SERRANO  
ALAN SILVA  
SPIRIT LEVEL  
TOMASZ STANKO  
MARK STECKAR  
MIKE STOLLER  
PIERRE STRAUSS  
GÜNTER BABY SUMMER  
BILL TAKIS  
TAMIA  
GERARD TAMESTIT  
RICHARD THEILBAUM  
HENRI TEXIER  
TRIO BUTTERFLY  
KARIN TROW  
FRANCIS-MARIE UTTI  
NANCY USCHER  
CHRISTIAN VANDER  
YOSHIO WADA  
PETER WARREN  
BENNY WATERS  
BERRY WEDGE  
BARNEY WILLEN  
JOE LEE WILSON  
IANNIS XENAKIS  
PILAR ZAMORA  
ZOO FLEISCHER QUINTET

THÉÂTRE

Ateliers et représentations

ANTENNA THEATER  
ROGER BARR  
JAMES BARBOSA  
BOB BERRY  
ANNE BOGART  
STEPHEN BORST  
LEE BREUER  
TIMOTHY BUCKLEY  
JOSEPH CHAIKIN  
RICHARD FOREMAN  
JUDITH GERSHMAN  
LESLIE GIFFORD  
RONNIE GIBERT  
BILL IRWIN  
SPALDING GRAY  
BEN HALLEY  
CHRIS HARDMAN  
LINDA HARTMAN  
JOHN JESURUN  
BERNARD JOLY  
COLLEEN LARKINS  
THOMAS LEABHART  
GREG LIGHT

MICHEL LINANTI  
JOAN MACINTOSH  
HARRY MANN  
GREG MERRITT  
DANIEL MESGUICH  
MABOU MINES  
MICHAEL MOSCHEN  
NYU EXPERIMENTAL THEATER WING  
HENRY PILLSBURY  
LAVINIA PLOMKA  
BILL RAYMOND  
LENNY SACK  
SAN QUENTIN DRAMA WORKSHOP  
BRUCE SCHWARTZ  
DALE SCOTT  
STUART SEIDE  
SANDRA SOLOV  
DANIEL STEIN  
TALKING BAND  
KEITH TERRY  
JEAN CLAUDE VAN ITALIE  
PAUL WEAVER



ROBERT WILSON  
DALE WORSLEY  
PAUL ZIMET

Représentations

JEAN-LOUIS BARRAUET  
TOM BISHOP  
GEORGE CARL  
PIERRE CHABERT  
JACQUES CHWAT  
NATHALIE EPON  
LAURE GUIZERIX  
GORDON HEATH  
THIERRY LE LURON  
JOHN O'NEAL  
MADELINE RENAUD  
BLANCHIE SALANT

ARTS PLASTIQUES

Ateliers et expositions

KATHY AGNOFF  
WILLIAM ANASTASI  
STEVE ANDERSEN  
FREDERICK BALDWIN  
LAURA BLAW  
DOVE BRADSHAW  
ANN BROWN  
JOHN CAGE  
MINDY CAMPOSERCHI  
FREDERICH CANTOR  
ROSEMARIE CASTORO  
WILLIAM CHITT  
CLAUDIA DE MONTE  
MADLEINE DESHAMP  
LAURA DIETZ  
CHARLES ELDREDGE  
ALLEN ELLINSWORTH  
HENRY GLASSIE  
MICHAEL GIBSON  
MICHAEL GRAVES  
HARMONY HAMMOND  
HUGH HARDY  
NEIL HARRIS  
CYRIL HECK  
SHEILA HICKS  
BURDETTE KELLAND  
EDWARD KEINHOLZ  
NANCY REDDIN KEINHOLZ  
KITTY KLAIMAN  
WILLIAM KLEIN  
SUSAN KLEINBERG

KRISTINA LUCAS  
SCOTT MACLEAY  
RAFAEL MAHDAMI  
GREGORY MASLOVSKY  
KENWORTH MOFFETT  
CHRISTINE O'LOUGHLIN  
BETTY PARSONS  
NENA PRENTICE  
DAVID ROBINSON  
BARBARA ROSE  
ERNESTINE REUBEN  
SAO  
TIM SMITH  
T.L. SOLIEN  
STEVEN SORMAN  
DAVID STARK  
THEODORE STEBBINS  
JUDITH WOLFE

Expositions

MARTINE ABALLEA  
STEPHEN ANTONAKOS  
ARAKAWA  
DIANE ARBUS  
RICHARD BOSMAN  
OLIVIER DE BOUCHONY  
JAMES CASWELL  
JEAN CLAREBOUDT  
PIERRE COLBOC  
HELENE DELPRAT  
JEAN DETHIER  
MARTHA DIAMOND  
JIM DINE  
BERNARD FAUCON  
LUIS FRANGELLA  
VIOLE FREY  
JEAN PIERRE GAPIHAN  
PETER GNASS  
RED GROOMS  
HAGIWARA  
COMTE MOSTA HERT  
SARA HOLT  
VERA LEHNDORF  
MONIQUE MAREGIANO  
STANLEY MATHEWS  
MATSUTANI  
RICHARD MILANI  
HELENE MUGOT  
NILI  
NICHOLAS NIKON  
GEORGES NOEL  
JENNY OKUN  
RICHARD PAYNE  
JOHN PFAHL  
JANI PROVISOIR  
PHILIPPE ROBERT  
JAMES ROSENQUIST  
DAVID RYAN  
ADRIAN SAXE  
ANNE SAUSSOIS  
DOROTHEE SELZ  
ANDREAS SENSER  
RUSSELL SHARON  
MURRAY SMITH  
MICHELLE STUART  
HOLGER TRULZSCH  
WILLIAM T. WILEY  
BETTY WOODWARD

VIDEO

Ateliers et présentations

JANE AARON  
MAX ALMY  
CHARLES ATLAS  
DANA BIRNBAUM  
SKIP BLUMBERG  
TOM BOWES  
CAROL BRANDENBERG  
RUSSELL CONNOR  
DENA CRANE  
MERCE CUNNINGHAM  
JAIME DAVIDOVICH  
DOUG DAVIS  
JUAN DOWNEY  
ED EINHILLER  
KEN FEINGOLD  
KIT FITZGERALD

DON FORISTA  
DOUG HAFT  
JOHN HANSHARDT  
PAT HERN  
GARY HILL  
KATHY HUFMAN  
BRUCE JENKINS  
PHILIP JONES  
JACKIE KAIN  
THE KITCHEN  
JOAN LOUET  
BARBARA LONDON  
CHIP LORD  
SUSAN MILANO  
BRANDA MILLER  
ANTONIO MUNIADAN  
BARBARA OSBORN  
TONY OERSLER  
NAM JUNE PAIK  
OTTO PIENE  
JEAN MARC POUCHOUX  
TONY RAMOS  
DAN REEVS  
PETER ROSE  
JOHN SANBORN  
IRA SCHNEIDER  
SKIP SWEENEY  
STEINA VASULKA  
VOODY VASULKA  
EDIN VELEZ  
BILL VIOLA  
MELINDA WARD  
BILL WEGMAN  
JOHN ZIEMAN

Présentations

BERNARD BATS  
JEAN-PAUL FARGIER  
YVAN NGUYEN  
ALAIN LONGUET  
HERVÉ NISIC  
MICHEL JAFFRENOU

LETTRES

Ateliers et lectures

KATHY ACKER  
WILLIAM BURROUGHS  
VICTOR HERNANDEZ CRUZ  
LAWRENCE FERLINGHETTI  
ALLEN GINSBERG  
JOHN GIORNO  
BRIAN GYSIN  
DICK HIGGINS  
TAD JOANS  
JEAN-JACQUES LEBEL  
LEWIS MACADAMS  
HARRY MATHEWS  
MICHAEL MCCULLUM  
TAYLOR MEAD  
TERRY NIEDZIALSK  
PETER ORLOVSKY  
JEROME ROTHENBERG  
ARMAND SCHWERNER

Lectures

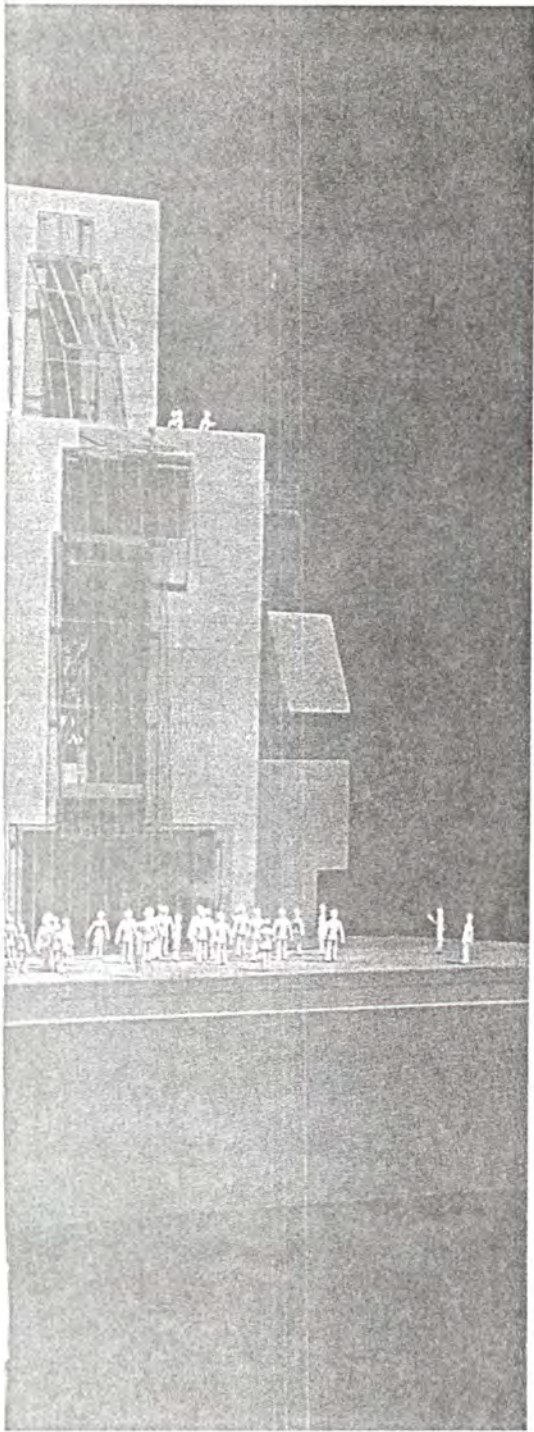
JULIAN BECK  
MICHEL BUTOR  
SAM CANNARAZZI  
HENRI CHOPIN  
ROBERT CORDIER  
FRANÇOIS DUTRINI  
BERNARD HEIDENCK  
GERARD GEORGE LEMAIRE  
GHERASIM LUCAS  
JUDITH MALINA  
PHILIPPE SOLLERS  
JASON WEISS  
EDMUND WHITE

PERFORMANCE ART

ERIC BOGOSIAN  
JOELLE BALLONZOIT  
YOSHIKO CHUMA  
LETITIA ELDREDGE  
JOAN JONAS  
ROBERT LONGO  
STUART SHERMAN  
STEPHANIE SKURA







Established in 1931 as a place for Americans abroad to congregate and feel at home, the American Center in Paris—the largest independent showcase for American culture overseas—has gone through the same changes as the world at large.

Ernest Hemingway, Gertrude Stein and other expatriate writers were among the first to gather in the stone building that housed the American Center on the Left Bank's Boulevard Raspail. During World War II, the building was taken over by the occupying Nazis, and after the Liberation, it was briefly turned over to the Free French Army.

During the postwar years, the Center saw its mission as keeping young Americans out of the tempting French cafés, acting as a kind of social club with a bowling alley, swimming pool and meeting rooms.

Then came the '60s, and the first "happening" in Europe—complete with dancers covered in spaghetti—happened right

there at 261 Boulevard Raspail. In May '68, as Dany the Red and other French radicals threw Paris into chaos, the Center was swept up in the revolt and eventually became a hangout for hippies.

Under new management in the late '70s, a time when America was feeling its strength culturally, the Center showcased high American art, including musicians John Cage and Steve Reich, dancer Merce Cunningham and composer Philip Glass.

But "the times they are a changin'" and so is the American Center in Paris. In the late '80s, the board of directors reexamined the Center's role in light of the imminent changes in Europe and concluded that its mission should go beyond merely showcasing American culture. They decided to create a new Center dedicated to fostering dialogue among intellectuals, artists, scientists and opinionmakers from both continents, one that would become a crucible for Euro-American brainstorming.

"We were really a community center before," says board chairman Judith Pissar. "Now we're joining the big leagues."

Speaking during a recent fund-raising trip to the United States, she explained that the Center would reflect "the partnership between Europe and the United States, in keeping with the new Europe of the '90s."

A few years ago, the directors realized that the building was too small and outdated for their new plans. "We finally had to admit that having dance performances in the empty swimming pool and visual arts exhibitions in the billiard room was no longer viable," said Henry Pillsbury, the Center's executive director. So the grand old building on the Boulevard Raspail was sold to an Arab bank for about \$40 million. Soon after, the Center bought a large piece of property (at what Pissar calls a "*prix d'amis*") from the City of Paris.

Formerly a wine entrepôt, the new premises are located in the heart of the current Parisian renaissance, on the Right Bank near the Quai de Bercy, across from the Très Grande Bibliothèque, the new national library that is a pet project of President Mitterrand's.

With such a commanding site, a grandiose program was de rigueur. "The directors began asking 'Why can't we provide an open environment for researchers to discuss AIDS, for example?'" recounts Pissar. "So we decided we would hold seminars in various fields, that we would become an interdisciplinary institution."

American architect Frank Gehry, 61, has designed a \$40 million boogie-woogie of a building to complement the Center's new ambitions. The new structure "will be the most exciting building that France has ever

seen."

says Pissar. After reviewing plans submitted by a dozen American architects, the directors chose Gehry's because, they say, his work is "quintessentially American."

Gehry, who is based in Los Angeles and calls himself a "populist" architect, entitled the building "an American in Paris," and architecture critics have acclaimed its originality. Thomas Hine, architecture critic for the Philadelphia Inquirer, wrote that the

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The limestone and glass façade facing the Seine will be what Gehry calls "polite to the street" and relatively smooth and tame, the way French façades must be. But the back, facing the Parc de Bercy, will be a wholly different matter. It will be a disjointed, dancing structure, part ballerina tutu, part tilting tin rooftops of old Paris.

building "is likely to be the clearest and most visible expression of American culture in Paris."

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The building's "collage-like composition," says Hine, "can be read as an homage to Picasso, Braque" and similar artists. Paul Goldberger of The New York Times wrote that "the disorder and fragmentation of contemporary life have been an inspiration" in the design and that, in acknowledging and transcending its Parisian surroundings, the building "forges Parisian and American visions of urbanism into a new whole."

The structure will include exhibition galleries, theaters, cinemas, classrooms, studios for sound and film recording, a restaurant (with changing American cuisines) and a bookshop. There will also be 27 apartments for visiting artists, professors and other intellectuals, forming a kind of international artists' colony within the

center.

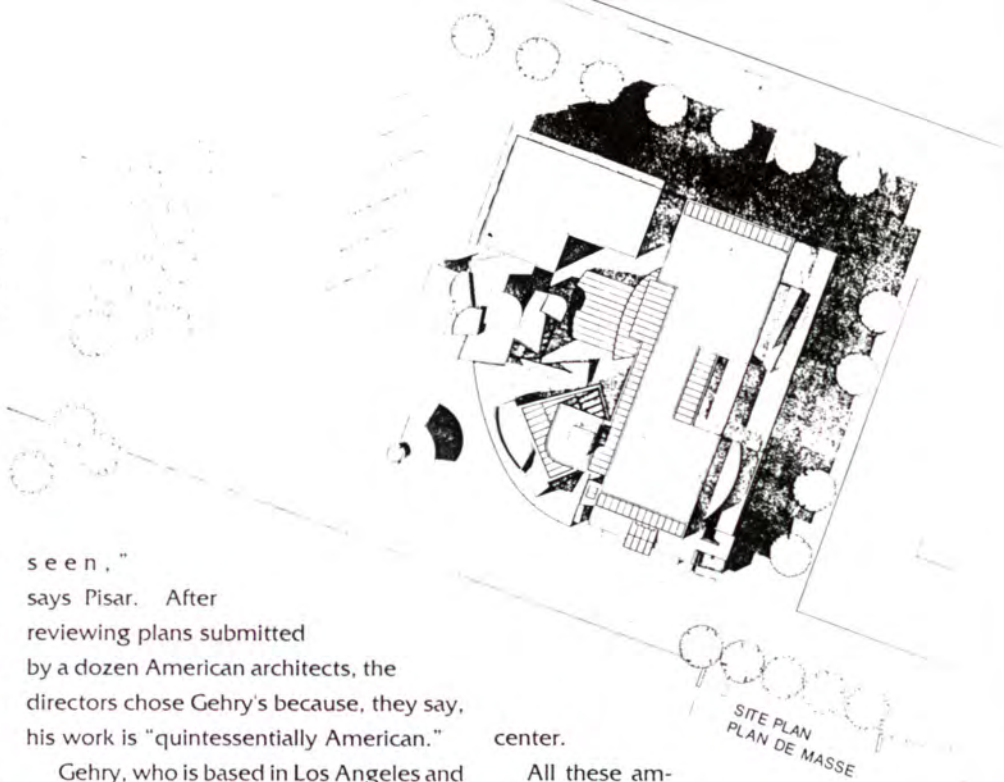
All these ambitions require money; operating expenses alone will be \$6 to \$8 million a year. In May, officials from the Center came to the United States seeking \$25 million in

gifts to constitute an endowment as well as corporate underwriting for the apartments. Three apartments have already been financed—one by couturier Yves Saint Laurent, who donated \$525,000 so young designers could live there.

July 4 was the aptly chosen date for groundbreaking ceremonies, and Paris Mayor Jacques Chirac was on hand for the event. Pissar says the new Center's inauguration is planned for October 12, 1992, the 500th anniversary of Columbus's discovery of America.

Although analysts are unsure how the changes under way in Western and Eastern Europe will shape the Continent, many are confident that Paris will remain its cultural vortex. With such a grand structure, expansive program and strategic location, the Center will be well equipped to absorb European vibrations—Eastern and Western—in the '90s and beyond. ♦

Formerly a correspondent in France and the Middle East, Jane Friedman is now based in Washington, D.C. and contributes to The Christian Science Monitor and The Washington Post.





To: HRC  
From: MV  
June 6, 1994

Welcome to Paris! A few points before we see you tomorrow.

- \* American Cultural Center Photo Op. You are scheduled to have a brief photo op with the key leaders of the ACC. I have been holding their hands some because they are still upset that you will not be with them for their opening (even though we all know it's their own fault). The photo op and the enclosed greeting should go a considerable way toward pacifying them. You should also know that they received excellent coverage, mostly of the Gehry masterpiece that is their new home, in the NYT and the Herald Trib over the weekend. Gehry and John Brademus, who is on their board, are among the leaders of the Center with whom you will briefly meet. Henry Pillsbury, the director, is the brother of Philip Pillsbury who was very generous during the campaign.

They would like to have the enclosed greeting signed by you and the President, if possible. Apparently, Mitterand is also sending a greeting which will be read at the opening events. You can hand the greeting to them during the photo op.

- \* Meeting with Simone Veil (Vay) and other Women Leaders  
You will be speaking from a standing position at the table, without a lectern, since that would be awkward. Therefore, your remarks have been turned into talking points for you. They are enclosed. Obviously, you might want to make other points. Also, you will be consecutively translated so you will need to pause from time to time to give your interpreter the opportunity to provide translation.

- \* Meeting with Danielle Mitterand - Enclosed is a background piece prepared by the Embassy on the issue of the Kurds and East Timor which she is expected to raise with you. You will see that the memo includes some suggested responses for you.

- \* Avis Bohlen - is the #2 official at our embassy here. She has been absolutely superb and my brief experience is shared with staff who have been here longer preparing for the visit. (You may recall that Maurine Shea spoke of her when we were flying back from your commencement address at Univ of Illinois. She and Maurine are very close friends) Avis' father was a previous ambassador to France and she is very close to Mrs. Harriman. She will be spending the day with you and will ride in your limo from time to time. She will also be with you and act as your translator in the meeting with Mme. Balladur. She has been in all our planning meetings for your events and is very informed.



\*Janet Howard - she was instrumental in putting the Opera event together and working out all the difficulties in getting the ballet practice arranged. Please thank her privately for her efforts.

\*Welsley - there will be several alums in the meet & greet at the Embassy. Their names are enclosed.

We'll be over to the Residence early to meet with you if you will find that useful.



Mme. Jean-Francois Bournot  
Marjorie F. Lange  
Le Presbytere du Quesnay  
14240 Torteval-Quesny,  
France

Mrs. Adrian Doull  
Susan L. Kirchheimer  
Chateau de Remaisnil  
80600 Doullens,  
France

Ms. Margaret A. Harrison  
Margaret E. Avery  
63, Av. du Marechal Douglas Haig  
78000 Versailles,  
France

Dr. Lee Orloff  
Lee Orloff  
2bis rue Moufle  
75011 Paris,  
France

*Wedding alums in the Embassy  
"meet & greet"*



# Withdrawal/Redaction Marker

## Clinton Library

| DOCUMENT NO.<br>AND TYPE | SUBJECT/TITLE                                                   | DATE       | RESTRICTION |
|--------------------------|-----------------------------------------------------------------|------------|-------------|
| 001. memo                | Liz Bowyer and Nicole Rabner to Hillary Rodham Clinton (1 page) | 06/03/1994 | P1/b(1)     |

### COLLECTION:

Clinton Presidential Records  
First Lady's Office  
Melanne Verveer  
OA/Box Number: 20032

### FOLDER TITLE:

France: Background Materials

2013-0534-S  
rc1613

### RESTRICTION CODES

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

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

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

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RR. Document will be reviewed upon request.

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

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]



June 3, 1994

PHOTO-OP WITH AMERICAN CENTER VIPS

DATE: Tuesday, June 7  
LOCATION: Residence of Ambassador  
Harriman, Paris, France  
TIME: 9:00 - 9:05 am  
FROM: Julie Hopper, Nicole Rabner

**I. PURPOSE**

To accept a plaque from the American Center and very briefly greet VIPs of the Center.

**II. BACKGROUND**

Plaque

You will receive a glass replica of what will be engraved in marble on the new American Center building.

American Center

The American Center was established to encourage understanding between the United States and the international community through art and education. Founded in 1931, as a private, nonprofit institution, the American Center has served as an overseas studio for thousands of artists. It has provided European debut for many artists and performers including; Diane Arbus, John Cage, Philip Glass, Israel Horovitz, Paul Taylor and Sam Shepard. Founding Director Fredrick Beekman, intended that the Center play a prominent role in America's cultural dialogue with Europe.

The Center's artistic, education, and language programs raise issues of particular relevance to the challenges facing the world today. Against a shifting background of global affairs, the American Center hopes to play an ever-greater role as a forum for the expression of ideas that promote cultural and intellectual discourse.

The American Center's Reopening

In 1987, the City of Paris invited the American Center to re-establish its multi-arts institution in Bercy Park, a developing cultural/residential/business district near the Bastille Opera and the Bibliotheque Nationale de France. Thus the Center closed its doors to most of the public as it entered a planning period.

Frank Gehry, the California-based architect, who received the Pritzker Architecture prize was chosen to design the new building. Designed to convey in physical form the openness and accessibility of the American personality, the building provides state-of-the-



art facilities.

Opening day is June 7, 1994; it is being planned as an "American in Paris Festivity". The day's events will include jazz performances, video, dance, theater, and visual arts happenings.

### III. PARTICIPANTS

#### -HRC

-approximately 7 VIPs of the American Academy [see final schedule for complete list]

### IV. PRESS PLAN

- Closed Press (White House Photo Only)

### V. SEQUENCE OF EVENTS

- Photo-Op

### IV. REMARKS

No remarks needed.



Text of American Center Plaque  
To Be Presented to Hillary Rodham Clinton  
June 7, 1994

AMERICAN CENTER

ARCHITECT FRANK O. GEHRY

INAUGURATED JUNE 7, 1994

BY

HILLARY RODHAM CLINTON  
FIRST LADY OF THE UNITED STATES OF AMERICA

JACQUES CHIRAC  
MAYOR OF PARIS

FREDERICK R. WEISMAN  
FIRST FOUNDING MEMBER OF THE NEW AMERICAN CENTER

PAUL PERNIN  
MAYOR OF THE 12TH ARRONDISSEMENT OF PARIS



### "In the Night"

The ballet piece which you will view is a 3½ minute finale performance of "In the Night," choreographed by Jerome Robbins to music of Chopin. "In the Night" premiered in 1970 at the New York State Theatre, when it was danced by the New York City Ballet. It was added to the Paris Opera Ballet repertory in November of 1989. In the ballet, three couples represent in turn three different stages of love: lyrical (youthful tenderness); serene (harmonious, mature love); and passionate (the stormy moods of a lasting relationship). In the final segment, the couples are brought together briefly before returning to their own solitude.

Robbins, described as "American ballet's premiere choreographer" (NYT 5/29/94), has spoken of his "deep reverence" for Chopin and his wish to "reveal [his music] in all its complex profundities, hidden emotions and remarkable inventions." At age 75, Robbins is internationally renowned for his choreography on Broadway, in film and in Ballet. Among his many awards of recognition, he received a Tony Award for his direction of "West Side Story" on Broadway and Academy Awards for his Direction and his Choreography of the film "West Side Story."

### III. PARTICIPANTS

#### -HRC

- M. Christian de Pange, Secretary General of the Opera (Garnier and Bastille)
- Mme. Brigitte Lefevre, Assistant Director of the Opera Garnier
- M. Patrick DuPond, Director of Dance, Opera Garnier
- M. Jean-Claude Cluzel, Director of the National Opera of Paris [tentative]
- Six ballet dancers of the Paris Opera Ballet

### IV. SEQUENCE OF EVENTS

- See attached scenario

### V. PRESS PLAN

- Closed Press Arrival
- Open Press Tour
- Pool Press View of Ballet Rehearsal

### VI. REMARKS

- No Remarks Needed



June 3, 1994

## VISIT TO THE OPERA GARNIER

DATE: Tuesday, June 7  
TIME: 11:15 am - 12:30 pm  
LOCATION: Opera Garnier, Paris  
FROM: Liz Bowyer, Nicole Rabner

### I. PURPOSE

To tour the Opera Garnier and view a rehearsal performance by the Paris Opera Ballet.

### II. BACKGROUND

#### Opera Garnier

With its grandiose architecture and richly decorated interior, the Opera Garnier epitomizes the heavy opulence of the Second Empire era, and is one of the most famous buildings of the 19th century. The Opera House is named for Charles Garnier, the architect who was selected by Napoleon III in 1860 to design France's first home of opera. It took 14 years and 33 million francs to build the 17-story structure, and some 90 prominent painters and sculptors contributed to the ornamentation. "One of the high temples of culture in the French capital", the Garnier Opera House is also the setting that inspired Gaston Leroux's "Phantom of the Opera".

The Opera Garnier is one of two opera houses that operate under the Opera de Paris. The Opera Garnier hosted major operatic performances until 1990, when it was deemed too dated and technically inadequate and the new, ultramodern Opera Bastille became the new home of the Paris Opera. The Opera Garnier, however, continues to be a major venue for international ballet and contemporary dance. The Paris Opera Ballet is now based there.

#### Tour of the Opera Garnier

On the tour of the Opera Garnier, you will ascend the Grand Staircase to the famous Grand Foyer de la Danse. The Grand Foyer is the famous practice studio known for its elaborate murals, chandeliers and mirrors. It was the inspiration for Edgar Degas' famous impressionistic paintings of ballet dancers. Also in the Grand Foyer, you will view elaborate costumes worn by dancers in the Paris Opera Ballet.

#### Paris Opera Ballet

The Paris Opera Ballet, one of the largest corps de ballet in the world, is based at the Opera Garnier. Most of the 160 dancers in the company trained at the Paris Opera Ballet School.



VISIT OF THE FIRST LADY

TO

PARIS, FRANCE

**EVENT:** Meeting with Madam Balladur

**DATE:** June 7, 1994

**TIME:** 12:45 p.m. - 2:30 p.m.

**LOCATION:** Hotel de Matignon  
The Smoking Room

**ATTENDEES:** The First Lady  
Madam Balladur

**PRESS:** Open arrival - to the right in the courtyard.

**SCENARIO:**

HRC arrives the Hotel de Matignon via motorcade and is greeted by Mrs. Balladur

(NOTE TO STAFF: Only the limo will be allowed through gates of the palace. Staff will enter from the street through the front gate, and should use the door to the right of the front door to access the staff holding room. A light lunch will be provided.)

(ADDITIONAL NOTE: Due to the above, if Melanne is going to be attending the meeting, she will need to ride in HRC's limo (also our interpreter) to arrive at the proper time.

Mrs. Balladur will escort the First Lady to the second floor to the "smoking room" for a brief welcome.

HRC's holding room is located to the right of the "smoking room" in the Library, tel.# 42 75 84 28.

At the conclusion of this meeting, Mrs. Balladur will escort HRC to the Red Room on the ground level where they will meet and greet with approximately 30 guests who will be attending the luncheon.



# Withdrawal/Redaction Marker

## Clinton Library

| DOCUMENT NO.<br>AND TYPE | SUBJECT/TITLE                       | DATE       | RESTRICTION |
|--------------------------|-------------------------------------|------------|-------------|
| 002. report              | re: U.S. Government Report (1 page) | 05/12/1994 | P1/b(1)     |

### COLLECTION:

Clinton Presidential Records  
First Lady's Office  
Melanne Verveer  
OA/Box Number: 20032

### FOLDER TITLE:

France: Background Materials

2013-0534-S  
rc1613

### RESTRICTION CODES

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

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

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

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

RR. Document will be reviewed upon request.

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

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]



Draft Scenario

HRC visit to the Musee d'Orsay  
June 7, 1994

Location: Musee d'Orsay  
62, rue de Lille  
75343 Paris  
telephone 40 49 48 14

3:55 pm Arrive Musee d'Orsay

Note: HRC will enter through the "Porte Montherlant" on the Quai Anatole France.

Greeters: Mme. Francoise Cachin  
Director of the Museum

Monsieur Patrick Monod  
Administrative Director of the Museum

Both will greet HRC inside the entrance and accompany HRC and group on the tour of the museum. Mme. Cachin will be HRC's guide. She speaks fluent English. Note: Mme. Cachin will be at the breakfast at Le Doyen.

Mme. Cachin has planned a tour of approximately 30-35 minutes which includes brief stops in the following areas of the Museum:

Courbet Gallery, Manet Gallery, Brazille Gallery, Degas Gallery and Carpeaux (sculpture).

We will then proceed to a model of the Opera section of Paris that has been built into the floor of the museum. Clear glass covers the model for viewing. There is an additional model of the interior of the Opera which we will view as well.

We will go up an escalator to a balcony where HRC can view the museum floor (a sculpture garden).

We will then proceed to the Impressionism exhibit, including works from Monet, Cezanne, Renoir and Degas.

We will then proceed outside to the roof of the museum for a view of the river and the Louvre.

After the roof viewing, we will view the Van Gogh and the Gauguin galleries, proceed downstairs to the Salle des Fetes, the ballroom of the former Hotel d'Orsay.

4:15 pm Depart Musee d'Orsay for the Ambassador's residence.