

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. note	Handwritten note and business card (1 page)	00/00/0000	Personal Misfile
002. schedule	Schedule for Hillary Rodham Clinton (partial) (1 page)	04/26/1996	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20060

FOLDER TITLE:

Youth at Risk - Youth Development/Afterschool/Violence [1]

2013-0534-S

ry1781

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]

Youth at Risk

Youth Development/After School/
Violence

PHOTOCOPY
PRESERVATION

~~Pam~~ - Melanne - FYI - Pam
Despite the December date, this
just arrived in our mail.

Allen

HILLARY RODHAM CLINTON

Withdrawal/Redaction Marker

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The Poker Group
c/o Dara Schlissel
350 Judah, #304
San Francisco, CA 94122

22 April, 1996

Dear Ms. Rodham-Clinton:

We are a group of friends who congregate regularly to play cards and have ladies nights. We met at the Claremont Colleges between 1985 - 1991 and have remained close since, all living and working in the Bay Area.

We want you to know that we think you are a powerhouse, an inspiration and a terrific role model.

We also want you to know that the women of our generation are aware that the people who slander and point fingers at you are on a modern-day witch hunt, and that the idea of a strong, intelligent, attractive and devoted working wife/mother still makes most men squirm. It has become clear how they react when they are actually *confronted* with one.

We stand behind you 100% and are grateful for the opportunity to tell you so.

Most sincerely yours,

Karey Riemersma
Chela Richheimer
Kendall Jones
Michelle Kipper
Jamie Rasmussen
Alison Murdock
Melissa Magallanes
Dara Schlissel

A handwritten signature in blue ink that reads "The Poker Group". The signature is stylized, with "The" in a cursive script and "Poker Group" in a more blocky, outlined font.

Clinton Presidential Records Digital Records Marker

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This marker identifies the place of a publication.

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First Lady Hillary Rodham Clinton
Welcomes You to the White House
to Celebrate The Role of the Arts and Humanities
in the Lives of Children and Youth at Risk
Friday, April 26, 1996 [3 copies]



FIRST LADY
HILLARY RODHAM CLINTON

welcomes you to

THE WHITE HOUSE



To Celebrate

THE ROLE OF THE ARTS
AND HUMANITIES

in the lives of

CHILDREN AND
YOUTH AT RISK



Friday, April 26, 1996



HEALTH AFFAIRS

THE ASSISTANT SECRETARY OF DEFENSE

WASHINGTON, D. C. 20301-1200

MAY 9 1996

file
gulf war

To: Melanne
FYI.

LeeAnn

MEMORANDUM FOR THE DEPUTY SECRETARY OF DEFENSE

THROUGH: USD (Personnel and Readiness)

FROM: Stephen C. Joseph, M.D., M.P.H., Assistant Secretary of Defense
(Health Affairs)
Prepared by LTC Rauch and S. Mullen, OASD(HA), 697-2111

SUBJECT: Information regarding the May 8th *Washington Post* article:
INFORMATION MEMORANDUM

DISCUSSION: Yesterday, the *Washington Post* published an AP wire story on the Food and Drug Administration's (FDA) current consent procedures for investigational drugs (see attachment). The article reports on three allegations made by Sidney Wolfe of the consumer advocacy group Public Citizen. The three allegations are as follows: (1) DoD used "experimental drugs" on our troops without informed consent (2) DoD administered a drug (Pyridostigmine Bromide) which actually hindered protection of our troops under certain circumstances and (3) DoD did not share a research study on this protection issue with the FDA. I would like to address each issue in turn.

(1) During Operation Desert Storm/Desert Shield (ODS/S), DoD received an FDA waiver of the normal required informed consent to use Pyridostigmine Bromide (PB) in order to protect our troops from specific nerve agents. FDA made this determination because refusal by an individual to take PB could have seriously impaired and endangered the health of the individual, the safety of other members, and the success of the mission. This waiver procedure is now referred to as the "Interim Rule." FDA is currently considering making this interim rule a permanent rule. Secondly, as humans cannot be subject to deliberate nerve agent exposure, PB can never be proven effective in clinical trials, as generally required by FDA to be licensed as an "approved drug." Thus, it may indefinitely remain in the "investigational" drug category. The use of the word "experimental" in the article is incorrect. Repeated attempts to get AP to correct this misuse were rebuffed.

(2) Regarding the science of the matter, the beneficial effects of pyridostigmine for our Service members can be expressed in terms of expected protective ratios. A "protective ratio" (PR) is defined as the ratio of the lethal dose of a nerve agent given to a PB pre-treated group of animals compared to animals not pre-treated with PB; both groups then being given standard after exposure treatment. A PR of 1 would indicate the

PB pre-treatment is of no value. The more effective the pre-treatment is, the higher the PR will be.

Pyridostigmine was most beneficial in the pretreatment of animals challenged by soman. In three studies in guinea pigs exposed to soman *and* treated with atropine/2-PAM, the PR's were 3.4, 1.7, and 3.0; when pyridostigmine was given before soman challenge and the same therapy given after, the PR's were 6.4, 6.8, and 11.0. In other words, PB doubled and tripled the protection of atropine/2-PAM alone. In two studies in rabbits, the addition of pyridostigmine pretreatment to the standard atropine/2-PAM therapy raised the PR's from 1.4 and 2.2 to 2.7 and 3.1. In rhesus monkeys, the PR in atropine/2-PAM treated animals was raised from 1.6 to over 40 by the addition of pyridostigmine pretreatment.

After tabun challenge, the PR's after atropine/2-PAM therapy were 2.4 in rabbits and 4.4 in guinea pigs; pyridostigmine pretreatment raised these to 3.9 and 12.2 respectively.

The article reports Public Citizen's charge that PB "decreased the effectiveness of the two FDA-approved nerve-gas antidotes against sarin." Standard therapy (atropine/2-PAM) given to sarin - and VX - challenged guinea pigs produces PR's of 30-50. While Pyridostigmine did decrease the PR ratio, the change was not relevant to clinical outcome. It is important to note that **atropine/2-PAM therapy is so highly efficacious against sarin challenge that any interaction of pyridostigmine and sarin would be swamped by the atropine/2-PAM therapy.**

(3) The Army study (above) was conducted in 1990, with results submitted for publication in the open scientific literature in 1991. Publication occurred in 1992. The study was provided to the FDA in an annual report on December 30, 1992 and also submitted to the FDA in the New Drug Application (NDA) for PB for military use in March 4, 1994. The results of the study prior to publication in 1992, were not submitted to the FDA. The data did not have appreciable relevance to the issue of safety and efficacy of PB given the proposed battlefield scenarios of nerve agent threat.

I hope this clarifies the issue. Please let me know if I can provide further information.

FDA Asked to Require Consent for Military Experimental Drug Tests

By Luran Neergaard
Associated Press

The Food and Drug Administration should revoke the military's ability to give soldiers experimental drugs without their consent because of mistakes made during the Persian Gulf War, consumer and veterans groups said yesterday.

The Defense Department did not tell the FDA that an experimental drug given to gulf war soldiers might have hurt their chances of surviving a nerve-gas attack, said Sidney Wolfe of the consumer advocacy group Public Citizen.

The military also violated an FDA agreement that the soldiers would be told that the drug pyridostigmine bromide, or PB, was experimental and would be monitored for any side effects, Wolfe charged in a petition filed with the FDA.

"These troops need the same protection every American citizen gets," said Charles Sheehan-Miles of the National Gulf War Resource Center, which joined the petition. "If they are going to take experimental drugs, they need to know" the risks.

Federal law requires that Americans be fully informed about an experimental drug before consenting to take it. But

the FDA in 1991 waived that requirement when the Pentagon said it did not have time to get consent from 600,000 troops headed for the gulf war. Now the FDA is considering whether to make that waiver permanent so soldiers can be given experimental drugs quickly during any military crisis.

The FDA immediately began checking files yesterday to see if the Army had shared its research on PB and said it would consider the petition before deciding whether soldiers' informed consent should be waived permanently.

"We're not committed to that," said FDA Deputy Commissioner Mary Pendergast. "We're going to take a hard look at it."

In a statement, the Pentagon said it would continue to use the earlier FDA waiver if an emergency arose before the FDA settles the issue. But it defended its use of PB.

PB is not FDA-approved as a pretreatment against nerve gas, but the FDA agreed to let soldiers take it based on Army animal studies showing it protected against certain types of gas, such as soman. Had soldiers been gassed, they would have taken FDA-approved antidotes as well.

But another nerve agent, which Iraq stockpiled during the gulf war, is sarin.

A separate Army animal study, which Wolfe sent the FDA yesterday, concluded that PB pretreatment decreased effectiveness of the two FDA-approved nerve-gas antidotes against sarin.

The Army submitted the sarin study for publication in a journal on Feb. 11, 1991, just weeks after the gulf war started—and a month after the FDA agreed to let the military give soldiers PB without their consent.

Wolfe contended that the Army knew the study's results as early as November 1990 and that the FDA should have seen the data before making its decision.

The Pentagon, in its statement yesterday, said that sarin antidotes are effective enough to overcome PB's negative effects and that PB worked so well against the gas soman that it had to be used.

Thousands of gulf war veterans say they have suffered mysterious illnesses since the conflict. Recent independent animal studies have suggested PB and insect repellents the soldiers used could have caused a toxic reaction.

"It is likely that information was not thoroughly disseminated to the individual service member," the Pentagon acknowledged yesterday. But it denied improperly collecting data for the FDA.

Russian Accused of Nuclear Smuggling

Associated Press

KRASNOYARSK, Russia, May 7—A scientist has been arrested for allegedly smuggling out of Russia more than two pounds of materials that could be used for nuclear weapons production, officials said today.

The Russian Tass news agency said the materials were radioactive and potentially could be used to make nuclear weapons, but an intelligence official denied that assertion.

"It was not uranium, plutonium or something like that," said Anatoly Samkov, the head of the Krasnoyarsk regional department of Russia's Federal Security Service, the domestic successor to the KGB. Samkov told the Interfax news agency that the materials could be used to produce components of nuclear weapons, such as coating or tubes.

He did not elaborate, but said the materials were banned for export under regulations on dual-purpose materials with potential military uses. "Dual purpose" means that, with the help of complex technology, the material could potentially be enriched for use in nuclear weapons.

Samkov added that it was not clear if the suspect, a former scientist, would be indicted.

The Tass report cited a Federal Security Service spokesman as saying the suspect, who worked in a research center in the Siberian city of Krasnoyarsk, supposedly invented a new method of making nuclear materials. He later smuggled the materials out of Russia, the spokesman was quoted as saying.

The Federal Security Service spokesman would not give the scientist's name, place of work or the des-

tinuation of the smuggled materials.

Before funding of the military-industrial complex was cut drastically, Krasnoyarsk, 2,100 miles east of Moscow, was one of the Soviet Union's largest producers of enriched uranium and weapons-grade plutonium.

WASHINGTON POST

May 7, 1996

Pg. C2

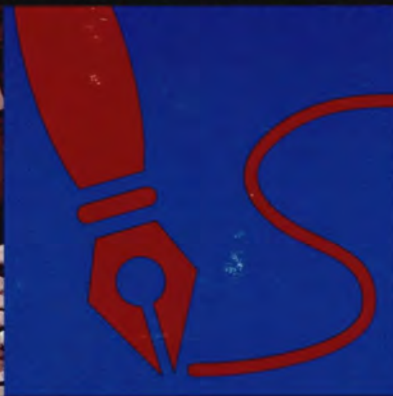
BDM Federal of McLean was awarded a contract with a program ceiling of \$150 million to provide technical and other services to support the Air Force's Air Combat Command Headquarters at Langley Air Force Base in Virginia.

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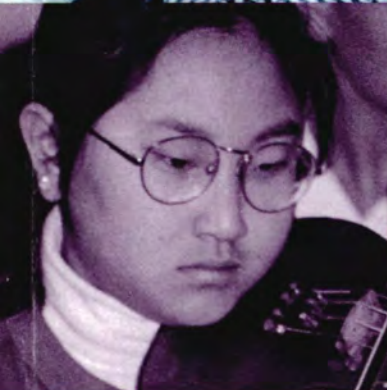
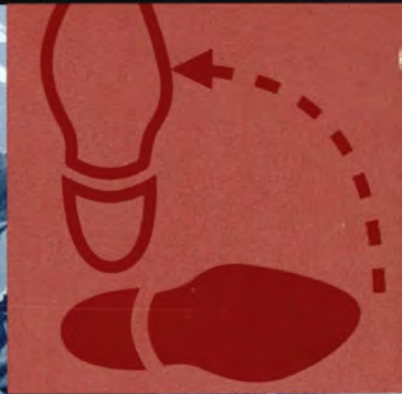
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Coming Up Taller

**Arts and Humanities Programs
for Children and Youth At Risk**



MEMORANDUM
OF CALL

Previous editions usable

TO:

Miale

☐ YOU WERE CALLED BY—

☐ YOU WERE VISITED BY—

OF (Organization)

Jim Englestedt

☐ PLEASE PHONE ►

☐ FTS

☐ AUTOVON

☐ WILL CALL AGAIN

☐ IS WAITING TO SEE YOU

☐ RETURNED YOUR CALL

☐ WISHES AN APPOINTMENT

MESSAGE

*The teacher is a
woman.*

RECEIVED BY

EB

DATE

4/26

TIME

1/30

50363-111 NSN 7540-00-634-4018
*U.S. G.P.O.:1994-300-891/00003

OPTIONAL FORM 363 (Rev. 1-94)
Prescribed by GSA

April 25, 1996

ARTS FOR AT-RISK YOUTH EVENT

DATE: April 26, 1996
LOCATION: Blue Room
TIME: 3:00 pm
FROM: Katy Button

I. PURPOSE

To highlight the important role that the arts and the humanities can play in reaching youth at risk of drugs and violence; and to recognize the publication of the President's Committee on the Arts and the Humanities' report, "Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk."

II. BACKGROUND

The President's Committee on the Arts and the Humanities (PCAH)

Today, the President's Committee on the Arts and the Humanities is publishing its report, "Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk." The study describes what makes programs for at-risk youth effective, how they are designed and supported and includes 218 examples of programs from all over the United States. The study and today's event are funded entirely by the private sector. The President's Committee hopes that this study will convince local, state and federal leaders, and private contributors, to continue to support these programs, and to create more of them.

A copy of the PCAH report is enclosed.

National Endowment for the Arts

Since the early 1980's, the National Endowment for the Arts has been supporting and encouraging programs that target at-risk youth by offering classes, rehearsals, and other activities after school, on weekends and during the summer. The NEA has also partnered with other federal agencies, such as the Department of Labor and the Department of Justice and, more recently, the Corporation for National Service in an attempt to offer youth positive alternatives to destructive behavior, safe outlets for self-expression and self-definition, and disciplines that provide academic and

job skills. The NEA recently published a book, "Part of the Solution -- Creative Alternatives for Youth," which describes local arts programs supported by the NEA that have made a positive difference in the lives of children and their families. (A copy is enclosed)

Program

You will open the program with remarks focusing on the importance of the arts and humanities in the lives of children, especially those at risk, highlighting the President's Committee's report and the work of the Administration in supporting and encouraging these important programs.

Richard Dreyfuss will then speak about the importance of arts programs for children from his own perspective, and, of course, refer to his recent role in "Mr. Holland's Opus." Dreyfuss will then introduce the Chicago Children's Choir and the two children who will offer short testimonials about their own experiences with the arts and humanities. The first, Sherrona Ragin, is a member of the Chicago Children's Choir. The second, Joel (HO-ell) Hernandez, is a participant in the WritersCorp program and will read one of his own poems. And finally, Bill Strickland, who is a member of the National Council on the Arts, will talk about how the arts played a critical role in his childhood.

III. PARTICIPANTS

Stage:

- The First Lady
- Richard Dreyfuss
- The Chicago Children's Choir
- Sheronna Ragin (RAY-gin), member, Chicago Children's Choir (she will be seated with the Choir)
- Joel (HO-ell) Hernandez, participant, WritersCorp
- Bill Strickland, Executive Director, Manchester Craftsmen's Guild, Pittsburgh, Pennsylvania

Audience:

- Congressman Orrin Hatch (T)
- Members of the President's Committee on the Arts and the Humanities
- 180 invited guests, including representatives from arts programs across the country, Administration officials, and leaders in the arts and humanities community

IV. SEQUENCE OF EVENTS

To be provided by the Social Office

V. PRESS PLAN

Open Press

VI. REMARKS

Provided by Lissa Muscatine

THE WHITE HOUSE
WASHINGTON

TO: THE FIRST LADY

WHAT: ARTS & HUMANITIES PROGRAMS FOR YOUTH & RISK
REMARKS & RECEPTION

WHEN: Friday, April 26, 1996
2:50 p.m

WHERE: Meet & Greet: Blue Room
Remarks: East Room
Receiving Line: Blue Room

of GUESTS: Approx. 180/Open Press/Business Attire

FROM: Ann Stock, Sarah Farnsworth

(Invitation time is 2:30 p.m.)

2:50 p.m. THE FIRST LADY arrives in the Red Room for event briefing.

After event briefing, **THE FIRST LADY** proceeds to the Grand Foyer for a group photo with the **Chicago Childrens Choir**.

Note: Sheronna Ragin, program participant, will be with the Choir.

After the photo, **THE FIRST LADY** proceeds to the Blue Room to greet program participants and the following guests:

Blue Room Participants:

- Richard Dreyfuss
- Donna Bojarsky, guest of Richard Dreyfuss
- William Strickland, Executive Director, Manchester Craftsmen's Guild (Pittsburgh, PA)
- Joel Hernandez (12 yrs. old), Participant in WritersCorps (San Francisco, CA)
- Elizabeth Lerma, San Francisco Arts Commission
- Hoa Nguyen, Joel's teacher
- Jane Alexander, Chairperson, National Endowment for the Arts
- Sheldon Hackney, Chairman, National Endowment for the Arts

- Diane Frankel, Director, Institute of Museum Services
- John Brademus, Chairman, PCAH
- Ellen Lovell, Executive Director, PCAH
- Dorothy Hilbt, Tremaine Foundation
- Sandy Crary, Chief of Staff & WH Liaison, NEA

The Chicago Childrens Choir is announced into the East Room from the Cross Hall and proceeds on risers to sing two songs while the First Lady is in the Blue Room.

3:15 p.m.

(Approx. time) At the conclusion of the second song, non-program participants are escorted to reserved seats in the East Room.

PROGRAM BEGINS:

- The following Blue Room participants are announced into the East room and are seated in the front row:
 - Jane Alexander, Chair, National Endowment for the Arts
 - Sheldon Hackney, Chairman, National Endowment for the Humanities
 - John Brademas, Chairman, President's Committee on the Arts & Humanities
 - Diane Frankel, Director, Institute of Museum Services

- **THE FIRST LADY** is announced into the East Room accompanied by the stage participants:

Stage Participants:

Richard Dreyfuss

Joel Hernandez

William Strickland

*Note: *Sheronna Ragin will be with the choir.*

- **THE FIRST LADY** makes remarks and introduces Richard Dreyfuss
- **Richard Dreyfuss** makes remarks.
- **The Chicago Children's Choir** performs one song.
- **Sheronna Ragin** proceeds on stage from the risers and remarks. Upon conclusion of remarks, Sheronna Ragin returns to seat at risers.

- **Joel Hernandez, Participant in WritersCorps,** reads a poem.
- **William Strickland** remarks.
- Upon conclusion of remarks, **THE FIRST LADY** returns to the podium and invites guests into the State Dining Room for a reception and into the Blue Room for a receiving line

4:00 p.m.

THE FIRST LADY proceeds to the Blue Room for a receiving line.

Note: The receiving line will flow from the Red Room through the Blue Room and out the Green Room.

4:45 p.m.

Upon conclusion of receiving line, **THE FIRST LADY** proceeds to the Red Room for a group photo with the President's Council on the Arts & Humanities. (Approx. 30 guests).

4:50 p.m.

Upon conclusion of group photo, **THE FIRST LADY** departs.

TBD

Guests depart the East Gate and receive copies of the PCAH report as they leave.

SET UP NOTES:

The stage will be in front of the gold curtain in the East Room. The Chicago Children's Choir will be on risers at the South East corner. The Choir will be seated during the remarks. A string quartet will play in the Grand Foyer during the receiving line and reception.

Richard Grant & Associates

Public Relations

Biography of

RICHARD DREYFUSS

Richard Dreyfuss, who has relied on intelligence, energy and personal integrity to gain and keep his place among the leading actors of the American cinema, can currently be seen starring in "Mr. Holland's Opus," for which he recently received Academy Award and Golden Globe Award nomination for Best Actor. He is currently filming "Trigger Happy", a feature film in which he co-stars with Gabriel Byrne, Ellen Barkin, Jeff Goldblum, and Richard Pryor, among others, for his Dreyfuss/James Productions Banner.

Born October 29 in Brooklyn, New York, Dreyfuss and his parents moved to Los Angeles when he was eight-years-old. It was not much later he realized he wanted to spend his life as an actor. He attended Beverly Hills High School, began his acting career at The Westside Jewish Community Center in Los Angeles, studied for a year at San Fernando Valley State College and, then, as a conscientious objector, spent the next two years in alternate service as a clerk at Los Angeles County Hospital.

In the late sixties and early seventies, Dreyfuss commuted between both coasts doing Broadway, off-Broadway, repertory and improvisational comedy, as well as some guest appearances on television.

Dreyfuss made his motion picture debut in 1967 with a bit part

-more-

Richard Dreyfuss Biography -- Page 2

in "Valley of the Dolls," followed by one line in "The Graduate." Then several films later, in 1973, his sensitive portrayal of an ambivalent college-bound teen in the cult classic "American Graffiti," garnered him both praise and attention. This was the beginning of a string of stellar performances in such films as "The Apprenticeship of Duddy Kravitz," "Jaws," "Close Encounters of the Third Kind" and "The Goodbye Girl," for which he won the Academy Award for Best Actor in 1977 at the age of 29...the youngest actor to win this coveted award.

The 80's saw a string of acclaimed movies including "Down and Out In Beverly Hills," "Tin Men" and "Stakeout," followed by at least a dozen others.

Dreyfuss, like many other actors began his career on stage but few have returned to their theatrical roots as steadfastly as he with starring roles in "The Hands of Its Enemy," "The Normal Heart," and most recently the Broadway production of "Death and the Maiden" with Glenn Close and Gene Hackman, to name a few. This past summer, he directed "Hamlet" for The Birmingham Theatre Company at The Old Rep in England, marking his bow as a director. He is also a charter member of the Los Angeles Classic Theatre Group.

Most recently, Dreyfuss starred in "Three Hotels" at The Mark Taper Forum in Los Angeles for which he received an L.A. Drama Critics Circle Award nomination for Best Actor and did a cameo role

Archer, Carrie Fisher and William Peterson for Showtime's "Directed By" series and starred as Mark Antony in the L.A. Theatre Works/BBC Radio/KCRW production of Julius Caesar. Both of these productions are scheduled to be broadcast later this year.

One of the many dimensions Dreyfuss has displayed throughout the years of his success has been his political and social activism. He has campaigned for political candidates, given testimony before congressional and other governmental committees, worked with groups promoting solutions to the Arab/Israeli conflict and encouraged community service and civic literacy, among other activities. Dreyfuss has made his involvement a priority.

Dreyfuss has three children: Emily, born November 1983, Benjamin, born June 1986 and Harry, born August, 1990, and currently resides in Los Angeles.

021396

#

RICHARD DREYFUSS
CREDITS

MOTION PICTURES

VALLEY OF THE DOLLS (20th Century Fox).....1967
THE GRADUATE (United Artists/Embassy).....1967
THE YOUNG RUNAWAYS.....1968
HELLO DOWN THERE (MGM).....1969
DILLINGER (AIP).....1973
AMERICAN GRAFFITI (Universal).....1973
THE APPRENTICESHIP OF DUDDY KRAVITZ (Paramount).....1974
JAWS (Universal).....1975
INSERTS (United Artists).....1976
CLOSE ENCOUNTERS OF THE THIRD KIND (Columbia).....1977
THE GOODBYE GIRL (Warner Bros.).....1977
THE BIG FIX (Universal).....1978
THE COMPETITION (Columbia).....1980
WHOSE LIFE IS IT ANYWAY? (MGM).....1981
THE BUDDY SYSTEM (20th Century Fox).....1984
DOWN AND OUT IN BEVERLY HILLS (Buena Vista).....1986
STAND BY ME (Columbia).....1986
TIN MEN (Buena Vista).....1987
STAKEOUT (Buena Vista).....1987
NUTS (Warner Bros.).....1987
MOON OVER PARADOR (Universal).....1988
LET IT RIDE (Paramount).....1989
ALWAYS (Universal).....1989
POSTCARDS FROM THE EDGE (Columbia).....1990
ROSENCRANTZ AND GUILDENSTERN ARE DEAD (Cinecom)
(Voted best actor by the Italian film journalists).....1990
ONCE AROUND (Universal).....1990
WHAT ABOUT BOB (Touchstone).....1991
LOST IN YONKERS (Rastar/Columbia).....1992
ANOTHER STAKEOUT (Buena Vista).....1993
SILENT FALL (Morgan Creek/Warner Bros.).....1994
THE AMERICAN PRESIDENT (Castle Rock).....1995
MR. HOLLAND'S OPUS (Interscope/Disney).....1995
NIGHT FALLS ON MANHATTAN (Paramount).....1996
TRIGGER HAPPY (United Artist).....1996

STAGE

JULIUS CAESAR (New York).....1978
OTHELLO (Atlanta/New York).....1979
A DAY IN THE DEATH OF JOE EGG (New Haven).....1981
REQUIEM FOR A HEAVYWEIGHT (New Haven).....1983
THE HANDS OF ITS ENEMY (Los Angeles).....1985
THE NORMAL HEART (Los Angeles).....1987
DEATH AND THE MAIDEN (New York).....1992
HAMLET - Director (London).....1994
THREE HOTELS - (Mark Taper Forum, Los Angeles).....1995

-more-

Richard Dreyfuss Credits cont.
Page 2

TELEVISION

FUNNY, YOU DON'T LOOK 2001 (ABC-TV)
(Creator, Producer, Writer).....1987
AMERICAN CHRONICLES (Fox TV)
(Narrator).....1990
PRISONER OF HONOR (HBO)
(Producer/Star).....1991
CLASS OF THE 20TH CENTURY (A&E)
(Host).....1991
THE PAPAL CONCERT TO COMMEMORATE THE HOLOCAUST (PBS)
(Narrator).....1994
SMITHSONIAN'S GREAT BATTLES OF THE CIVIL WAR (THE LEARNING CHANNEL)
(Host).....1995
OUR LOVE IS HERE TO STAY (SHOWTIME)
(Director).....1995

RADIO

JULIUS CAESAR (L.A. Theatre Works/BBC Radio/KCRW Production)
(Actor).....1995

**SELECTED SUMMARY OF RICHARD DREYFUSS'
RECENT PUBLIC SERVICE ACTIVITIES**

"Citizen Participation"

- L.A. WORKS, Co-Founder. One of L.A.'s premiere public action centers that organizes community service projects throughout the Los Angeles area, recruiting volunteers from the entertainment, corporate, non-profit and arts communities. April, 1991.
- Americorps, Cal Poly Pomona. Keynote speaker at a state conference of Americorps members, faculty and supporters. August, 1995
- 1994 Krinsky Lecture, Pomona College. Delivered an address to students, faculty and community. April, 1995.
- Commonwealth Club, San Francisco. Speaker at prestigious forum for San Francisco community and business leaders. Broadcasted nationally over NPR affiliates. December, 1994.
- Show Coalition & Town Hall, Los Angeles. Moderated a drug policy panel, which included some of the nation's experts on drug policy reform, as well as Colombian Drug Czar Gustavo de Greiff. July, 1994
- Town Hall of California, Los Angeles. Speaker at prestigious forum for Los Angeles community and business leaders. October, 1993.
- Clinton Presidential Campaign. Numerous personal and media appearances as well as speeches and rallies on behalf of the campaign, in Los Angeles, New York and Ohio. 1992.
- Commission on National Service, Los Angeles. Gave formal testimony on the importance of national and community service. December, 1992.
- American Magazine Conference, Naples, Florida. Keynote speech before editors and publishers from most major North American magazines. October, 1991.
- Social Venture Network, Santa Cruz. Speech to organization of corporate leaders concerned with social responsibility. February, 1991.
- Citizen Action. Midwest Academy Retreat, Chicago. Speech before nationwide workshop of community organizers. August, 1990.
- People for the American Way, North Carolina. Speech. March, 1990.

"Middle East/Jewish Affairs"

- Imagining the Peace: Alternative Futures for the Middle East. Co-creator of a forum for academic teams from the Middle East (Israeli, Syrian, Jordanian, Egyptian, Palestinian), to explore scenarios for possible future co-existence in the region.

- United Jewish Appeal Galas, Keynote speaker. Cleveland, Nov. 1995, Baltimore, Nov. 1995, Denver, Feb. 1995.
- For the Record, Founder and U.S. Advisory Board Chair. A unique publication of translated news and editorial opinion from Israeli newspapers. Distributed to Mid East policy makers, foreign press, Capitol Hill and American Jewish leaders. 1992-93.
- Frequent speaker on Jewish values as well as the Middle East conflict, to a variety of Jewish and other civic organizations, including UCLA Hillel and the 1993 World Union for Progressive Judaism's Biennial (via video tape).

"Choice"

- Featured speaker, November 12, 1990, National Mobilization Rally, Los Angeles.
- Featured speaker at Pro-Choice rally at University of North Carolina campus. One part of a special 10 campus tour, organized by the Hollywood Women's Political Committee.
- Narrated independent Pro-Choice, Inc. spot used during the 1990 election cycle.

"Boards" (Selective)

- ACLU Foundation of Southern California.
- National Constitution Center, Philadelphia.
- Americans for Peace Now, New York.
- Co-Founder of L.A. Works, Los Angeles.
- Citizens For Service, Washington, D.C.

"Awards"

- Venice Family Clinic, Silver Circle Award recipient, 1995.
- Man of the Year 1993, from KNX News Radio. Honored for his contribution to the Los Angeles community and for his participation in L.A. WORKS.
- Medal of Honor Award, from the Jewish Museum of the Diaspora in Tel Aviv. Awarded in New York, May, 1992.
- Good Guy Award, from the National Women's Political Caucus, 1990.
- Nominated for a 1994 Jefferson Award by the American Institute for Public Service.

"Productions"

- "C-TV." Producer of an educational video for the Close Up Foundation that teaches civics to 5-8th graders. 1988.
- "Funny, You Don't Look 200." Producer and creator of a one-hour prime time special for ABC TV, commemorating the bi-centennial of the Constitution. October, 1987.

Chicago Children's Choir
Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602
312 849 8300
312 849 8309 fax



BACKGROUND INFORMATION

The Chicago Children's Choir has achieved a reputation as one of the nation's best young choral ensembles. Recently called "one of Chicago's musical treasures," the Choir is known for its broad, multilingual repertoire which includes spirituals and folk songs as well as standard high-voice and four-part music from around the world. The Choir has performed with the Chicago Symphony Orchestra and Chorus, the Grant Park Symphony and Chorus, the Chicago Civic Orchestra, Chicago Youth Symphony Orchestra, the Joffrey Ballet, and the Wheaton Symphony.

The Choir has also developed an international touring reputation. In June 1995 the Choir traveled along the Great Lakes with concerts in Toronto and Stratford, Canada as well as Macinac Island; while during July 1994 the Choir toured Russia and Warsaw and performed in the Capella Hall in St. Petersburg, and with the Preobrazhenie Children's Choir in Moscow, and the Ekaterinburg Municipal Boys Choir in Ekaterinburg. In June 1993 the Choir traveled to Mexico City and performed concerts with the Carlos Chavez National Youth Symphony Orchestra. In 1992 the Choir toured Japan with the Chicago Youth Symphony Orchestra. Together they were hailed by the Japanese press as "the best America has to offer."

The Chicago Children's Choir was founded in 1956 by the late Reverend Christopher Moore at the First Unitarian Church in Hyde Park as a way to bring children from diverse ethnic, cultural, and economic backgrounds together to strive for a common goal - to make beautiful music. Reverend Moore envisioned a choir with a repertoire as diverse as its singers, with equal emphasis given to outreach to Chicago's youth and to artistic excellence.

Today the Chicago Children's Choir is a multiracial, multicultural children's choir dedicated to making a difference in young people's lives through musical excellence. The Choir's tuition-free programs extend well beyond the acclaimed Concert Choir, serving over 2,000 young people ages 4-18. The In-School outreach program provides elementary music education and performance opportunities for children in more than 35 Chicago schools. The After-School program provides choral and performance training at graduated skill levels in five neighborhood-based locations.

Chicago Children's Choir

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Chicago, Illinois 60602
312 849 8300
312 849 8309 fax



Sheronna Laki Ragin has been a member of the Chicago Children's Choir since 1990. She attends Dunbar High School and is also a member and section leader of the school's Advanced Choir. Sheronna is a member and treasurer of the R. Nathaniel Dett Jr. Club Music and Allied Arts organization. Very active in community and civic organizations, Sheronna is a member of the Guild Girls where she works in the food pantry and in nursing homes. She is also a choir member and Jr. usher at her church. Sheronna has been nominated to attend the Women in Engineering Minority Program at Southern Illinois University this summer that she will participate in upon returning from a 4-week long tour to South Africa along with the Chicago Children's Choir. Sheronna is 15 years old and lives on the south side of Chicago with her grandparents and her sister Khalia, who is also a member of the Chicago Children's Choir.

APR-22-1996 19:41

Remarks by Joel Hernandez

Hello, my name is Joel Hernandez and I am twelve-years-old. Every Tuesday after school, I go to the South of Market Cultural Center. It is an art center near my house, located in South of Market, East-side of San Francisco. Highway 101 is over our roof. I walk a half a block from my home to get there, under the highway.

At the South of Market Cultural Center, I can help make a mural for the city which is really fun— and I can write poetry with WritersCorps. Poetry relaxes my mind. My mind needs this after a long day of school. Sometimes my classroom at school is so full of confusion and disorder that I feel like getting into trouble so I can be sent home. (But I don't.) In the studios with my art teachers I can learn how to express myself better.

If kids didn't have a place like the cultural center to go to after school, they could be out somewhere their parents didn't know about. Or they could be watching TV and playing video games. Becoming a couch-potato doesn't help their lives, but writing does.

APR-22-1996 19:41

My Soul*Joel Hernandez, age 12*

My soul is like something with the sun trapped inside.
My soul is tasty and chewy like bubble gum.
My soul is like a pizza being cut in pieces.
My soul is a flower but there's a bee taking its power.
My soul wishes it had a mind of its own.
My soul wishes it could ride a bike around a garden.
If my soul could talk it would say, "I'm finally free!"
My soul is like something with a dream trapped inside.

My Home ✓

My home is as dirty as my neighbor's bird cage.
My home is a cage for me.
In the morning it is as cold as Antarctica
and in the afternoon, it is as hot as the sun.
When we are cleaning up, it is as big as a jungle
and as dirty as a jungle.
My home is as old as George Washington.

Joel Hernandez, 12

William E. Strickland, Jr.

William Strickland presently serves as Executive Director of the Bidwell Training Center, Inc., located in Pittsburgh, Pennsylvania. The center concentrates on the provision of technology-based job training for dislocated and disadvantaged citizens of the region. Mr. Strickland has developed programs in conjunction with IBM, Heinz USA, Bayer USA, PPG Industries, and Alcoa, among other corporations.

In addition to his responsibilities at Bidwell, he serves as Executive Director of the Manchester Craftsmen's Guild, an arts apprenticeship training program for inner-city public school students. This training has resulted in the successful placement of minority students in undergraduate school programs.

Mr. Strickland is a practicing ceramic artist and lectures frequently on the subject of arts and economic development. He holds a Bachelor of Arts degree from the University of Pittsburgh, where he is also a candidate for a Master of Arts degree in Diplomatic History. Mr. Strickland was an airline pilot with Braniff International and holds a captain's rating and full certification on turbo jet aircraft as second officer, a position he held with Braniff for more than a year.

DRAFT SPEECH - Bill Strickland

I would like to add my voice to that of the first lady's and the others' heard today in celebration of the enormous power of the arts and human imagination in providing real life choices for young people caught in a downward spiral. My own experience speaks directly to this point. Many years ago, I was a young person in an inner city high school whose life was transformed by a public school teacher who trained me in ceramic art. Through my apprenticeship, I learned about clay and, as importantly, I learned that I could achieve recognition from my peers and from the community through creative activity. My teacher also introduced me to the architecture of Frank Lloyd Wright, the importance of jazz music, the necessity of good food and for beautiful objects in the environment.

In Pittsburgh, I have reproduced my apprenticeship experience by building a facility designed by a student of Frank Lloyd Wright that features a music hall devoted to jazz, a culinary arts program devoted to food and its presentation, and a ceramic art and photography program that is devoted to reclaiming inner city children. For nine years in a row, approximately 80% of these children who are at-risk of failing at life, go on to college. The antidote for these "at-risk" children, we have discovered, is to surround them with good architecture, good food, and good

teachers who are allowed to function in well equipped environments and who will not accept anything less than the best that the human imagination can provide. During the nine years of operation, we have never had a police call, never had a fight, never had a drug or alcohol incident with any of the hundreds of students we work with. The school is located in the middle of one of the worst neighborhoods in Pittsburgh but, there are not bars on the windows, no cameras in the building and no security during the day. The arts and humanities are vital to life and by embracing both, I believe we can literally change the fate of thousands of children from one of failure to one of achievement and we can do so in our lifetime.

Thank you.



PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
1100 Pennsylvania Avenue, N.W. Suite 526
Washington, D.C. 20506
(202) 682-5409 Fax (202) 682-5668

Embargoed for Release
Friday, April 26, AM's

Contacts: Debbie Pickford
Ryan McDay
202-667-0901

Arts and Humanities Programs Turn Around Lives of At-Risk Youth Enhance Self-Worth, Self-Discipline, and Achievement

First Lady, Cabinet Honor Local Arts, Humanities Programs from 37 States

*President's Committee Report Finds At-Risk Youth and Communities
"Come Up Taller" As Result of Local Arts & Humanities Efforts*

WASHINGTON -- April 26, 1996 -- Here's a story with a surprise ending: Alfonso Soto and Miguel Boyas, inner-city teenagers, got into mischief and occasionally into the back of a squad car, failed school, and surrounded themselves with people who sold drugs. They began spending their free time shooting....videos. Today, they're not in gangs, they don't take drugs, they've graduated from high school, and now work for the community arts organization that took them off the street.

These young men's defiance of the odds is not really all that remarkable. Instead, it's a predictable outcome duplicated in hundreds of communities around the country because of local arts and humanities programs helping at-risk children, according to a new report released today by the President's Committee on the Arts and the Humanities at a White House ceremony. The report, *Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk*, reveals how local artists and educators help turn around the lives of young people and describes the common characteristics of effective programs. The study was prepared in partnership with the National Assembly of Local Arts Agencies.

"Studies show that those high-risk children who become competent, confident adults do so through forming strong relationships with adults, participating in a community support network, and building social and other skills," says Academy Award winning actress Rita Moreno, a member of the President's Committee. "Arts and humanities programs provide this adult contact and community support in ways that set adolescents on a positive course for their future. Teenagers not only gain confidence in themselves and their abilities, but also gain a chance to win adult approval and respect."

From the Boston Institute of Contemporary Art's *DocentTeens Program*, which trains teenagers as researchers and museum guides, to *Street-Level Video and Live Wire Youth Media* in Chicago, which uses video to bring gang members together to communicate on neutral territory, these programs provide at-risk youth with a safe place to go, supportive relationships with peers and adults, and access to engaging opportunities to learn and contribute.

"The arts, by building on imagination, creativity and discipline, help students develop their interior lives -- interior selves. There is no other certain way to build character, civility, and a common morality," says arts advocate and President's Committee member Peggy Cooper Cafritz.

According to research conducted by the President's Committee on the Arts and the Humanities, programs succeed when they: take full advantage of the power of the arts and the humanities to engage and teach youth; promote sustained caring relationships between youth and adults; stay small and make a commitment to long-term programming; find ways for children to succeed; help youth build useful skills and take responsibility while developing their own interests and values; express clear and consistent goals and expectations; and provide youth a safe place to work and express themselves. (*See backgrounder on Characteristics of Effective Arts and Humanities Programs*).

The report also describes the positive power of the artists and scholars involved in these programs—professional actors, dancers and visual artists, college professors, writers and videographers—who are not only skilled in their cultural discipline but also are essential "child development workers" who help youth learn about themselves and the world, deal with conflict creatively, and collaborate on projects that teach discipline. These arts and humanities programs help sever the link between poverty and school failure, drug abuse, adolescent pregnancy, and crime.

Without a strong connection to the adult world, many teens find their community in gangs and are unrestrained by adult morality. The Carnegie Council on Adolescent Development reports many young people spend 40 percent of their time without responsible adult companionship or supervision. According to one student survey, only one in five tenth graders participates in youth groups or organized recreational programs or takes weekly arts classes outside of school. But a growing number of communities are providing alternatives.

These programs demonstrate that beyond the labels of risk—teen parent, school dropout, juvenile delinquent, poor child—children are resilient. Put in the right environment, youth flourish.

The programs outlined in the report offer opportunities for young people to dance, sing, paint, write plays and poems, take photographs, make videos, perform Shakespeare, transform public spaces, mount exhibitions, and explore the history of their neighborhoods. As a result, young people who participate in these programs master skills they have been unable to acquire at home or in school; they learn how to take responsibility, to connect with adults, to resolve conflicts and find solutions to problems, and to acquire job skills, the report says. Above all, young people begin to believe they have the ability to transport themselves beyond the boundaries of their current circumstances.

Furthermore, because the arts and humanities transcend language, they can build bridges between cultural, racial, and ethnic groups. They can reduce prejudice and racial violence, promoting a deeper understanding of similarities and differences among religions, races, and cultural traditions. For some young people, the exploration of their own unique cultural histories can be critical to their sense of themselves, and of others' images of them.

The President's Committee on the Arts and the Humanities was created by Presidential Executive Order in 1982 to encourage private sector support and to increase public appreciation of the value of the arts and the humanities, through projects, publications, and meetings. Appointed by the President, the Committee comprises leading citizens from the private sector who have an interest in and commitment to the arts and the humanities. Its members also include the heads of 13 federal agencies with cultural programs, such as the National Endowments for the Arts and the Humanities, the Institute of Museum Services, the Department of Education, the Smithsonian Institution, the Library of Congress, the National Gallery of Art, and The John F. Kennedy Center for the Performing Arts.

The National Assembly of Local Arts Agencies (NALAA) conducted the program profile research for this report. NALAA is the professional organization for local arts agencies, the nation's community arts councils, and city arts commissions. Based in Washington, D.C., it specializes in training, information dissemination, peer networking, and maintaining a collective national voice for local arts agencies and the arts on a community level. NALAA serves over 3,800 local arts agencies across the United States.

The report is available from the President's Committee on the Arts and the Humanities, 1100 Pennsylvania Ave., N.W., Suite 526, Washington, D.C., 20506. Telephone: 202/682-5409.

Federal Arts, Humanities, and Museum Programs for Children and Youth At-Risk

"Children who pick up a paintbrush or a pen, a clarinet or a fistful of clay are less likely to pick up a needle or a gun. They've got better things to do." – Jane Alexander, Chairman

The National Endowment for the Arts, in partnership with state and local arts agencies, art organizations, foundations, the corporate community, and other government agencies, supports programs to benefit at-risk youth, their families, and their communities through involvement in the arts.

Project Support: In fiscal year 1995, the NEA granted approximately \$9.2 million for projects of direct benefit to youth through its Arts in Education, Expansion Arts, Arts for Youth, and State & Regional Programs.

Federal Interagency Partnerships: The NEA has partnerships with other Federal agencies specifically to support programs for youth at risk of drugs and violence. They include:

Pathways to Success, the NEA/Department of Justice partnership, funds programs after-school and week-end programs for at-risk youth that utilize the arts, job skills, education, and recreation activities.

Arts and Prevention, a cooperative initiative with the Center for Substance Abuse Prevention (CSAP) of the Department of Health and Human Services, promotes the inclusion of arts organizations in community drug prevention programs and services for youth.

WritersCorps, the NEA partnership with the Corporation for National Service, supports 75 writers to work with inner-city youth and their families in the Bronx, San Francisco, and Washington, DC.

Public-Private Partnerships: The NEA supports at-risk youth initiatives of national scope and significance in collaboration with community and corporate organizations. For example,

Vision 2000: Literary Arts for Change, a partnership with YMCA of the USA, expands the National Writer's Voice Project's training and program initiatives and literary centers for at-risk youth.

YouthArts Development Project, a consortium of local arts agencies and community groups from Portland, OR, San Antonio, TX, and Atlanta, GA, will develop and disseminate models for the training of artists who work in social service settings, and for the evaluation and documentation of arts-based at-risk youth programs.

"I am proud of the work the National Endowment for the Humanities is doing on behalf of at-risk young Americans. The social benefit derived from participation in the humanities is far too important to leave anyone out, least of all disadvantaged children who, with appropriate care, may discover how exciting learning truly is." – Sheldon Hackney, Chairman

One of NEH's highest priorities is to bring more Americans of all ages into an appreciation and understanding of the humanities. The NEH has in the past and continues to welcome applications for projects that offer at-risk youth the tools for lifelong learning by exposing them to books, museums and art. For example,

Crusade Against Crime (St. Louis, Mo.): This community organization creates opportunities, through a collaboration between the St. Louis public library and the St. Louis public schools, for children and their parents or guardians to read children's literature together and discuss ethical and moral issues.

The Vermont Center for the Book (statewide): This organization provides reading and discussion programs for both newly literate adults and at-risk youth. Scholars and literacy tutors lead discussions about such themes as courage, friendship, home and Arthurian legends. The young people who participate also receive library orientation, library cards and encouragement to continue library use.

MOTHEREAD (nationwide): By engaging parents who are not skilled in reading literature to their children, this program helps those parents interpret the themes in the writings, explore the power of language and become role models for their children. Partners in this program, funded by several state humanities councils, include corrections departments, community-based agencies, daycare centers and pre-school programs.

NEH-funded museum exhibitions (nationwide): Museums in major cities receive NEH support for a variety of exhibitions offering excellent enrichment programs for schoolchildren, including guidebooks, classroom activity guides for teachers, hands-on learning stations and interactive computer activities.

*"Talk to any young person who has been involved in these programs and you will know its true: Museums are magical places." –
Diane Frankel, Director*

Museums, supported by the Institute of Museum Services, are integral parts of their communities. They use their collections and exhibitions to serve families, schools and at-risk children. IMS serves small and large museums of all types including history, art, and children's museums, zoos, botanical gardens and nature centers.

General Operating Support: In fiscal year 1995, IMS awarded over \$22 million for museums' general operating expenses. Many grantees report that these funds help strengthen programs for at-risk youth. For example:

San Diego Museum of Man, San Diego, CA, uses its *Life and Cycles and Ceremonies* exhibit as an integral part of the 6th grade curriculum to provide information about teen pregnancy prevention. Cross cultural perspectives on rituals surrounding birth, puberty, and marriage are also included in the displays.

Seattle Children's Museum, Seattle, WA, brings young people hands-on activities that teach tolerance and understanding of cultural differences. The program aims to improve self-esteem; empower children to resist substance abuse and gang involvement; provide access to resources that develop job skills and improve interpersonal behaviors through positive role models and mentorship.

Museum School Partnerships: IMS has awarded over \$1 million to strengthen partnerships. They include:

The Chicago Children's Museum, Chicago, IL, to develop parent networks at The Robert Taylor Public Housing Community. This public/private partnership aims to break down barriers that inhibit low income families from seeking enriching educational opportunities and gaining access to them.

At the Utah Museum of Natural History, Salt Lake City, UT, middle school students are trained to use museum resources and teach "hands-on science" to elementary students in "extended day" after-school programs. The project provides opportunities for both the middle school student teachers and younger participants to work in positive peer groups and to engage in activities that spark their interest in science and in learning.

National Award for Museum Service: The Institute of Museum Services makes annual awards to museums that are central to the life of their communities. This award celebrates museums that are woven into the fabric of a community through collaboration and through meaningful public outreach.

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
002. schedule	Schedule for Hillary Rodham Clinton (partial) (1 page)	04/26/1996	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20060

FOLDER TITLE:

Youth at Risk - Youth Development/Afterschool/Violence [1]

2013-0534-S
ry1781

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]

**SCHEDULE FOR HILLARY RODHAM CLINTON
FRIDAY, APRIL 26, 1996
FINAL***

Scheduler:	Holly Nichols	
	202-456-7561	Office
	202-456-5340	Fax
	703-931-2483	Home
	WHCA pager	#4096
Lead Advance:	Kirk Hanlin	
	202-456-7560	Office
	703-875-9866	Home
	WHCA pager	#4108 (Aging event ONLY)
	202-797-9297	Cellular (Aging event ONLY)

PREV RON The White House

7:45 am

(b)(6)

[002]

8:45 am

DEPART South Portico
EN ROUTE Washington Hilton Hotel
[drive time: 10 minutes]

MOTORCADE MANIFEST

LIMO: HRC

STAFF VAN: RYAN, FINNEY, ALSWANG, WHITE, BROSTROM

8:55 am

ARRIVE Washington Hilton Hotel

Greeters:

- Jim Furman, President and CEO, National Council on Aging
- Reba Schafer, Chair of the Board, National Council on Aging

9:00 am -

NATIONAL COUNCIL ON AGING

9:50 am

Grand Ballroom
HRC Hold: Cabinet Room
Phone: 202-483-3000 x3480
Fax: 202-232-0438
OPEN PRESS

FORMAT:

- HRC is announced off stage from President's Walk escorted by Jim Furman and Reba Schafer.

SCHEDULE FOR HILLARY RODHAM CLINTON
FRIDAY APRIL 26, 1996
PAGE 2

- HRC proceeds to seat on dais.
NOTE: HRC is seated next to Reba Schafer and Arthur Flemming, Chairman, Save our Security Coalition.
- Reba Schafer introduces the "Claude Pepper Award" and invites HRC to present the Award to Senator Ron Wyden.
- HRC presents the Claude Pepper Award to Sen. Wyden.
- HRC returns to seat.
- Sen. Wyden accepts award and makes remarks.
NOTE: Sen. Wyden will depart immediately after his remarks.
- Reba Schafer intros HRC.
- HRC delivers remarks.
- HRC answers 1-2 pre-selected questions from audience moderated by Reba Schafer.
- HRC exits stage left and works ropeline from left to right.
- HRC departs.

PARTICIPANTS: Approx. 2000 people to attend.

10:00 am **DEPART** Washington Hilton Hotel
 EN ROUTE The White House
 [drive time: 10 minutes]

MOTORCADE MANIFEST

LIMO: HRC

STAFF VAN: RYAN, FINNEY, WHITE, ALSWANG, BROSTROM

10:10 am **ARRIVE** West Executive Drive

NOTE: Proceed to OEOB

SCHEDULE FOR HILLARY RODHAM CLINTON
FRIDAY APRIL 26, 1996
PAGE 3

10:15 am - **MEET AND GREET** w/ Award Recipients and Sponsors
10:20 am Indian Treaty Room
CLOSED PRESS/WHITE HOUSE PHOTO

FORMAT: HRC to do a photo receiving line.

PARTICIPANTS: Approx. 25 people to attend.

10:20 am **PROCEED TO HOLDING AREA FOR ROOM 450**

NOTE: HRC, Sen. Harris Wofford, CEO, Corporation for National Service, and Bob Goodwin, CEO, Points of Light Foundation, are announced onto stage from holding room.

10:25 am - **PRESIDENTIAL SERVICE AWARDS**
11:15 am OEOB, Room 450
OPEN PRESS

SEATED ON STAGE W/ HRC:

- Sen. Harris Wofford
- Bob Goodwin

FORMAT:

- HRC, Sen. Harris Wofford, and Bob Goodwin are announced onto stage and proceed to seats.
- Sen. Harris Wofford makes remarks and intros HRC.
- HRC makes remarks from podium.
- Sen. Harris Wofford returns to podium and announces Award Recipients individually to stage giving a brief description of each.
- Bob Goodwin hands HRC Award and HRC presents Award to individual as they proceed onto stage.
- Upon conclusion of Award presentation, HRC closes program and departs.

PARTICIPANTS: Approx. 150 people to attend.

11:20 am - **PHOTO-OP w/ First Lady Interns**
11:30 am Room 100, Conference Room
WHITE HOUSE PHOTO ONLY

**SCHEDULE FOR HILLARY RODHAM CLINTON
FRIDAY APRIL 26, 1996
PAGE 4**

FORMAT:

-- HRC to a photo receiving line.

PARTICIPANTS: Approx. 20 interns to attend.

Contact: Evan Ryan
456-6751

11:35 am - **LUNCH**
12:10 pm

12:15 pm **DEPART** South Portico
EN ROUTE Washington Hilton Hotel
[drive time: 10 minutes]

MOTORCADE MANIFEST LIMO: HRC STAFF VAN: CRAIGHEAD, LATTIMORE, ALSWANG
--

12:25 pm **ARRIVE** Washington Hilton Hotel

Greeter:

- Ellen Malcolm, President EMILY's List

12:30 pm - **PHOTO-OP w/ VIPs**
12:40 pm **President's Walk**
CLOSED PRESS

FORMAT: HRC to do a photo receiving line.

PARTICIPANTS: Approx. 20 people.

12:45 pm - **EMILY'S LIST FUNDRAISING LUNCHEON**
1:30 pm **Grand Ballroom**
HRC hold: Cabinet Room
Phone: 202-347-3480 x3480
Fax: 202-232-0438
OPEN PRESS

FORMAT:

-- Head Table is individually announced into room and proceed to seats at table on stage.

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- HRC is announced into room and proceeds to seat at head table on stage.
NOTE: HRC is seated next to Patricia Duff and Colonel Billie Bobbitt, USAF.
- Ellen Malcolm, President, EMILY's List delivers remarks and intros Representative Millender-McDonald.
- Rep. Millender-McDonald delivers brief remarks.
- Ellen Malcolm intros Mary Beth Cahill, Executive Director, EMILY's List.
- Mary Beth Cahill delivers remarks and intros Patricia Duff.
- Patricia Duff delivers remarks.
- Ellen Malcom intros HRC.
- HRC delivers remarks.
- HRC exits stage right and departs [optional ropeline].
NOTE: A slide presentation with music

PARTICIPANTS: Approx. 1500 people to attend.

1:40 pm **DEPART** Washington Hilton Hotel
 EN ROUTE The White House
 [drive time: 10 minutes]

MOTORCADE MANIFEST LIMO: HRC STAFF VAN: CRAIGHEAD, LATTIMORE, ALSWANG
--

1:50 pm **ARRIVE** West Executive Drive

NOTE: HRC proceeds to OEOB.

1:55 pm **GROUP PHOTO** w/ West Virginia Business Women
2:05 pm Indian Treaty Room, OEOB
 WHITE HOUSE PHOTO ONLY

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FORMAT:

- Mrs. Sharon Percy Rockefeller welcomes and intros HRC.
- HRC delivers very brief remarks.
- HRC takes a group photo.
NOTE: Group will be pre-positioned.

PARTICIPANTS: Approx. 60 people to attend.

2:15 pm - **BRIEFING** via Conference Call
2:25 pm Room 100 (Maggie's office)
CLOSED PRESS

PARTICIPANTS:

- HRC
- Maggie Williams
- Lisa Caputo
- Mike McCurry
- Mandy Grunwald
- Ann Lewis

2:25 pm - **PHONE CALL** w/ Todd Purdum, *The New York Times*
2:45 pm Maggie's Office
ON THE RECORD

2:50 pm **PROCEED TO RED ROOM**

2:55 pm - **EVENT BRIEFING**
3:00 pm Red Room
CLOSED PRESS

FORMAT: Melanne Verveer to conduct briefing.

3:05 pm - **GROUP PHOTO** w/ Chicago Children's Choir
3:10 pm Grand Foyer
CLOSED PRESS

3:15 pm - **MEET AND GREET** w/ Program Participants
3:20 pm Blue Room
CLOSED PRESS

FORMAT: Informal meet and greet.

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PARTICIPANTS:

- HRC
- Richard Dreyfuss
- William Strickland, Executive Director,
Manchester Craftsmen's Guild
- Joel (pronounced "ho-el") Hernandez, Participant
in WritersCorps
- Jane Alexander, Chairperson, Nat'l Endowment for
the Arts
- Sheldon Hackney, Chairman, Nat'l Endowment for
the Arts
- John Bradem^aus, PCAH
- Diane Frankel, Director, Institute for Museum
Services
- Ellen Lovell, PCAH

3:25 pm -
4:00 pm

ARTS & HUMANITIES PROGRAMS FOR YOUTH AND RISK
East Room
OPEN PRESS

FORMAT:

- Blue Room participants are announced into the
East Room and seated in the front row.
- HRC is announced from the Green Room and
accompanied by Richard Dreyfuss, Sheronna
Ragin, Joel (pronounced "Ho-el") Hernandez,
and William Strickland.
- Announcement of program participants.
- HRC makes remarks and intros Richard
Dreyfuss.
- Richard Dreyfuss makes remarks and intros
Sheronna Ragin, Chicago Children's Choir,
Joel Hernandez and William Strickland.
- The Chicago Children's Choir performs one
song.
- Sheronna Ragin proceeds on stage from the
risers and makes remarks.
- Joel Hernandez, Participant in WritersCorps,
reads a poem.
- William Strickland makes remarks.

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- Upon conclusion of remarks, HRC returns to podium and invites guests into State Dining Room for a reception and into the Blue Room for a receiving line.
- HRC proceeds to the Blue Room for a receiving line.

4:05 pm - **RECEIVING LINE**
5:00 pm Blue Room
CLOSED PRESS

FORMAT: HRC to do a photo receiving line.

PARTICIPANTS: Approx. 180 people to attend.

5:05 pm - **GROUP PHOTO** w/ the President's Council on the Arts
5:10 pm & Humanities
Red Room
CLOSED PRESS

5:15 pm - **PHOTO-OP** w/ Children from Chernobyl
5:20 pm Blue Room
WHITE HOUSE PHOTO ONLY

FORMAT:

- HRC to do a group photo.
NOTE: Participants will be pre-positioned.

PARTICIPANTS: Approx. 20 people to attend.

5:30 pm - **PRIVATE MEETING W/** Maggie Williams and
5:45 pm Sara Grote
Residence

5:45 pm - **PRIVATE MEETING W/** Maggie Williams
6:00 pm Residence

NOTE: The President returns to the White House at 11:05 pm from his trip to Philadelphia, PA.

RON The White House

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WEATHER FORECAST FOR WASHINGTON, D.C.

- Mostly cloudy w/ afternoon showers and thunderstorms. Wind southeast and southwest at 10 to 20 knots. Low 55 to 60. High 72 to 77.

WASHINGTON, D.C. EVENTS

KENNEDY CENTER:

- The Great Brain
- National Symphony Orchestra
- Nomathemba
- Shear Madness

ARENA STAGE:

- Blithe Spirit
- Candide

WOLF TRAP

- Bill Morrissey and Band

THE WHITE HOUSE

WASHINGTON

TO: THE FIRST LADY

WHAT: ARTS & HUMANITIES PROGRAMS FOR YOUTH & RISK
REMARKS & RECEPTION

WHEN: Friday, April 26, 1996
2:50 p.m

WHERE: Meet & Greet: Blue Room
Remarks: East Room
Receiving Line: Blue Room

of GUESTS: Approx. 180/Open Press/Business Attire

FROM: Ann Stock, Sarah Farnsworth

(Invitation time is 2:30 p.m.)

2:50 p.m. THE FIRST LADY arrives in the Red Room for event briefing.

After event briefing, **THE FIRST LADY** proceeds to the Grand Foyer for a group photo with the **Chicago Childrens Choir**.

Note: Sheronna Ragin, program participant, will be with the Choir.

After the photo, **THE FIRST LADY** proceeds to the Blue Room to greet program participants and the following guests:

Blue Room Participants:

- Richard Dreyfuss
- Donna Bojarsky, guest of Richard Dreyfuss
- William Strickland, Executive Director, Manchester Craftsmen's Guild (Pittsburgh, PA)
- Joel Hernandez (12 yrs. old), Participant in WritersCorps (San Francisco, CA)
- Elizabeth Lerma, San Francisco Arts Commission
- Hoa Nguyen, Joel's teacher
- Jane Alexander, Chairperson, National Endowment for the Arts
- Sheldon Hackney, Chairman, National Endowment for the Arts

- Hilary Rosen, funder

- Diane Frankel, Director, Institute of Museum Services
- John Brademus, Chairman, PCAH
- Ellen Lovell, Executive Director, PCAH
- Dorothy Hilbt, Tremaine Foundation
- Sandy Crary, Chief of Staff & WH Liaison, NEA

The Chicago Childrens Choir is announced into the East Room from the Cross Hall and proceeds on risers to sing two songs while the First Lady is in the Blue Room.

3:15 p.m.

(Approx. time) At the conclusion of the second song, non-program participants are escorted to reserved seats in the East Room.

PROGRAM BEGINS:

- The following Blue Room participants are announced into the East room and are seated in the front row:
 - Jane Alexander, Chair, National Endowment for the Arts
 - Sheldon Hackney, Chairman, National Endowment for the Humanities
 - John Brademas, Chairman, President's Committee on the Arts & Humanities
 - Diane Frankel, Director, Institute of Museum Services
- **THE FIRST LADY** is announced into the East Room accompanied by the stage participants:

Stage Participants:

Richard Dreyfuss

Joel Hernandez

William Strickland

*Note: *Sheronna Ragin will be with the choir.*

- **THE FIRST LADY** makes remarks and introduces Richard Dreyfuss
- **Richard Dreyfuss** makes remarks.
- **The Chicago Children's Choir** performs one song.
- **Sheronna Ragin** proceeds on stage from the risers and remarks. Upon conclusion of remarks, Sheronna Ragin returns to seat at risers.

- **Joel Hernandez, Participant in WritersCorps**, reads a poem.
- **William Strickland** remarks.
- Upon conclusion of remarks, **THE FIRST LADY** returns to the podium and invites guests into the State Dining Room for a reception and into the Blue Room for a receiving line

4:00 p.m. **THE FIRST LADY** proceeds to the Blue Room for a receiving line.

Note: The receiving line will flow from the Red Room through the Blue Room and out the Green Room.

4:45 p.m. Upon conclusion of receiving line, **THE FIRST LADY** proceeds to the Red Room for a group photo with the President's Council on the Arts & Humanities. (Approx. 30 guests).

4:50 p.m. Upon conclusion of group photo, **THE FIRST LADY** departs.

TBD Guests depart the East Gate and receive copies of the PCAH report as they leave.

SET UP NOTES: The stage will be in front of the gold curtain in the East Room. The Chicago Children's Choir will be on risers at the South East corner. The Choir will be seated during the remarks. A string quartet will play in the Grand Foyer during the receiving line and reception.