

HRC

**ARTS &
HUMANITIES**

Book #1

HRC Arts and Humanities Speeches

1993

October

10/7/93 Nat'l Arts Awards & Charles Frankel Prize

1994

April

4/21/94 American Academy of Rome
4/28/94 House Sculpture Dedication

May

5/18/94 American Symphony Orchestra Video
5/18/94 Saluting Mstislav Rostropovich Video

June

6/15/94 Duke Ellington School for Performing Arts
6/16/94 Praemium Imperiale Reception

September

9/20/94 National Heritage Fellowship Reception
9/21/94 President's Committee on Arts and Humanities
9/28/94 George Washington Univ., Van Cliburn

October

10/11/94 First Ladies' Garden: 20th Cen. Sculpture
10/14/94 Nat'l Medal of Arts & Charles Frankel Prize

December

12/2/94 President's Committee on Arts & Humanities

1995

March

3/9/95 National Design Awards

April

4/11/95 Madison Council Reception
4/27/95 National Museum of American Art

May

5/15/95 Sculpture Garden Opening

June

6/6/95 125th Anniversary of Met
6/8/95 Friends of Art and Preservation in Embassies

6/12/95

6/17/95 Women's Committee: Washington Performing Arts

September

9/27/95 National Heritage Fellowship

October

11/10/95 Mexican Cultural Institute

December

12/15/95 Washington Ballet Addition

1996

January

1/5/96 East Room Sculpture Exhibition

March

3/21/96 Children's Arts Medal Gala Video

April

4/26/96 Arts & Humanities for At-Risk Youth

May

5/6/96 Performance at the White House

June

6/7/96 Manchester Craftsmen's Guild

July

7/22/96 East Room Sculpture Exhibition

September

9/11/96 LA County Art Museum: American Crafts

October

10/7/96 Alley Theater Video

1997

January

1/9/97 Nat'l Medal of Arts & Charles Frankel Prize

February

2/25/97 Creative America

April

4/29/97 Folger Library 65th Anniversary

June

6/13/97 Scholastic Arts and Writing Awards Video

August

8/15/97 White House Millennium Program Launch

September

9/15/97 Sculpture Garden Event
9/23/97 Heritage Awards
9/23/97 AK Advocates: Children & Families Video
9/23/97 Chicago's Field Museum Video
9/23/97 Nat'l Hispanic Foundation for Arts Dinner

October

10/7/97 Library of Congress Event
 10/24/97 Unveiling: Georgia O'Keeffe Painting

November

11/5/97 Native American Exhibit: Sculpture Garden
 11/8/97 National Museum of Women & the Arts

December

12/7/97 Kennedy Center Honors Reception
 12/10/97 Franklin and Eleanor Roosevelt Institute
 12/10/97 New York Women's Agenda
 12/10/97 50th Anniv.of Universal Dec. Human Rights

1998January

1/14/98 Greeting: Skip Henderson Video
 1/15/98 Presidential Medal of Freedom Ceremony
 1/17/98 Design World Cares/Art for AIDS Auction
 1/21/98 White House Endowment Fund Dinner

February

2/4/98 Good Hope Marketplace Event
 2/8/98 Humanitarian Award to Ralph Lauren
 2/11/98 White House Millennium Evening
 2/23/98 Nat'l First Ladies Library Website Event

March

3/2/98 Prescription for Reading Event
 3/9/98 Evening of Dance: In Performance at WH
 3/17/98 Acceptance of Brazelton Found. Award Video
 3/17/98 Video Remarks for Thomas Kenneally
 3/17/98 CBS Tribute: Eleanor Roosevelt Video
 3/18/98 National Health Museum Reception
 3/18/98 First National Women's Museum

April

4/13/98 VH-1 Save the Music Concert Video
 4/13/98 Martin Luther King Library CD-ROM Event
 4/22/98 Poetry Millennium Evening
 4/22/98 Millennium Lecture Series Remarks
 4/22/98 Poetry Slam: Johnson Junior High
 4/28/98 U. Michigan "Year of Humanities & Arts"

May

5/4/98 Treasures Program Event
 5/5/98 National First Ladies' Library Video
 5/5/98 Living Arts Downtown
 5/11/98 American Ballet Theater Spring Gala
 5/27/98 Friends of Art & Preservation in Embassies

June

6/3/98 WETA "In Performance" Remarks
 6/3/98 Chicago Public Schools Principals' Luncheon
 6/4/98 Opening of Thoreau Institute at Walden Pond
 6/10/98 PSA for Stanford Book Fund
 6/10/98 Scholastic Art & Writing Awards Ceremony

June continued...

6/10/98 Pritzker Architecture Prize Event
 6/19/98 Scholastic Tea

July

7/9/98 Montpelier, Virginia
 7/10/98 Marine Band's 200th Birthday

06/18/97	Art	Welcoming Remarks	D.C., White House		Friends of Art Embassies
11/05/97	Art	Kids Congress on Art	459 OEOB	Video	The Getty Edu
11/22/97	Art	Grand Opening	California, Los Angeles		The Getty Cen
05/27/98	Art	Preservation in Embassies	White House,DC	Trans	Friends of Art Embassies
10/08/98	Art	Arkansas Arts Center	Arkansas, Little Rock	Trans	Gallery
12/05/98	Art	Importance of the Arts	Boston, MA	Trans	Massachusetts
06/15/94	Arts	Commencement	D.C.	Trans	Duke Ellingto
06/16/94	Arts	Praemium Imperiale prizes	D.C., White House	Draft	Praemium Imp Reception
04/27/95	Arts	White House Crafts Reception	D.C.	Draft	National Muse
05/21/97	Arts	Dedication	Washington, D.C.		Washington B
10/27/97	Arts	Dedication of HRC Park	Chicago, Illinois	Draft	Guest at HRC Park
12/10/97	Arts	Reception	New York, NY		Saxophone clu
01/14/98	Arts	Tribute-Skip Henderson	Video	Draft	New York Po
05/05/98	Arts	downtown revitalization	Washington, DC	Draft	Living Arts D Summit
06/17/98	Arts	Bill Ivey's Swearing In	White House, DC	Trans	Bill Ivey's Sw
07/08/98	Arts	Music Museum	Washington, DC	Trans	Announcement Museum
09/17/98	Arts	Arts in Schools Event	DC, White house	Trans	Sculpture Gar CEO
10/24/98	Arts	Georgia O'Keeffe painting	D.C., White House	Draft	Guests at Whi O'keefe painti
11/05/98	Arts	Children & The Arts	Video	Draft	Arts Literacy
11/05/98	Arts	National Medal of Arts/Humanities	Washington, DC	Draft	South Lawn, W
12/05/98	Arts	Massachusetts College of Art	Boston, MA	Trans	125th Anniver Dinner
01/07/99	Arts	Trumpet Awards	Video	Draft	Turner Broadc Annual
01/12/99	Arts	Reading of Necessary Targets	Washington, DC	Draft	Kennedy Cent
03/03/99	Arts	Adrien Block School	Queens, New York	Dr/Tr	Block Interme #25
04/07/99	Arts	Pell Awards for Arts Excellence	Video		
04/08/99	Arts	Exhibit Announcement	Smithsonian Museum of Natural History	Dr/Tr	Vikings: The N

04/30/99	Arts	Friends of Art Preservation	East Room, DC	Draft	Embassies Re
06/13/99	Arts	Ford Theater Gala	Washington, DC		
07/09/99	Arts	Remarks to Audience at "Gypsy"	New York		Washington P
Aug 27 96	Arts	Culture, tradition, expression	Chicago, IL	Draft	Remarks for "
07/14/95	Arts - civil society	Reception and Performance	Washington, D.C.		Gandhi
09/20/97	Arts - music	Reception	California		Saxophone clu
11/08/97	Arts- special ceremony	New Wing Dedication	Washington, D.C.	Trans	National Muse
09/11/96	Arts-American	Support for arts/NEA	California, Los Angeles	Draft	LA County Ar
02/25/97	Arts-American	Millenium initiative	D.C.	Draft	Pres. Committ
09/22/97	Arts-American	American artists	D.C., White House	Transcr ipt	Heritage Awa
09/23/97	Arts-American	Hispanic Art	D.C.	Transcr ipt	National Hisp Arts
03/09/95	Arts-architecture	Public Building Design	D.C.	Trans	National Desi
05/11/98	Arts-ballet	Ballet	New York, New York	Draft	American Bal
12/15/95	Arts-dance	Ballet	D.C.	Draft	D.C. Ballet Ad
06/17/95	Arts-education	Scholastic Art and Writing Awds	Video	Draft	Scholastic Art
03/21/96	Arts-education	Tribute-Peter Max	Video	Draft	Young Audien
04/26/96	Arts-education	Service to children	D.C., White House	Trans	Arts/Humaniti youth
06/07/96	Arts-education	Children-safety	Pennsylvania, Pittsburgh	Draft	Rtable, Manch
06/11/96	Arts-education	Art and writing	Video	Draft	Scholastic Art
06/13/97	Arts-education	Importance of arts/education	Video	Draft	Scholastic Art
06/10/98	Arts-education	arts education for children	Video	Draft	Scholastic Art Awards
06/08/95	Arts-Embassies	Art in Embassies	D.C., White House	Draft	Friends of Art
07/17/96	Arts-Embassies	Importance of art	D.C., White House	Draft	Friends of Art
12/02/94	Arts-funding	Arts funding	D.C.	Trans	Pres. Com. on
06/12/95	Arts-funding	Public Funding	D.C., White House	Trans	Washington P
06/21/95	Arts-funding	Support for Arts funding	D.C., White House	Draft	Reception for
04/30/97	Arts-funding	Importance of art in America	New York, New York	Draft	White House E
04/21/94	Arts-importance	American culture	D.C., White House	Draft	American Aca

09/21/94	Arts-importance	Cultural heritage	D.C.	Trans	Nat'l Heritage
09/21/94	Arts-importance	Support for arts and humanit.	D.C., White House	Trans	Pres. Cmte. on
06/06/95	Arts-importance	Importance of Art	New York, New York	Trans	125th Anniver Met.
09/27/95	Arts-importance	Importance of arts	D.C., White House	Draft	National Herit
09/15/97	Arts-importance	Sculpture Garden	D.C., White House	Draft	Sculpture Gar
11/05/98	Arts-importance	Bring in 'Da Noise, Bring in 'Da Funk Video	Video	Draft	Coming Up T
06/03/98	Arts-importance of	Sara Lee Corp Donation	Chicago, IL	Trans	Art Institute o Announcemen
06/03/98	Arts-importance of	Arts education for Children	Chicago, IL	Trans	CHI Public Sc
06/19/98	Arts-importance of	Scholastic Tea	White House, DC	Draft	Scholastic Tea
10/07/98	Arts-importance of	Coming Up Taller Awards	White House, DC	Trans	Coming Up T
11/06/98	Arts-importance of	Sculpture Garden Reception	Washington, DC	Dr/Tr	Sculpture Gar House
04/28/98	Arts-importance of	Importance of arts for kids	Ann Arbor,MI	Trans	University of
10/10/95	Arts-international	South America	D.C.	Draft	Mexican Cultu
10/03/94	Arts-literature	Literature	D.C.	Draft	PEN/Faulkner reception
04/11/95	Arts-literature	Literature/Library of Congress	D.C., White House	Draft	Reception for
11/22/95	Arts-literature	Libraries, importance of lit.	Video	Draft	Arlington Hei
04/29/97	Arts-literature-theater	Shakespeare actors and works	D.C., White House	Draft	Folger Library Anniversary
05/28/96	Arts-museums	The Met: Greek and Roman art	New York, New York	Draft	Reinst. of Gre
09/23/97	Arts-museums	Field Museum	Video	Transcr ipt	Field Museum
09/25/97	Arts-museums	Central High Visitor Center	Little Rock, Arkansas		
05/18/94	Arts-music	Salute to Mstislav Rostropovich	Video	Draft	Nat'l Symphon
09/28/94	Arts-music	Tribute-Van Cliburn	D.C., GW	Trans	Reception for
06/13/97	Arts-music	Arts advocacy	Video	Draft	Amer. Symph
07/03/97	Arts-music	Gospel Music	Video	Draft	Gospel Tribut
06/10/99	Arts-music	"Save the Music" VH-1 Announcement	New York, New York	Trans	New York Cit

10/14/94	Arts-National Arts Awards	National Medal of Arts	D.C., White House	Draft	National Arts
01/09/97	Arts-National Arts Awards	Importance of arts	D.C.	Draft	National Med
10/07/93	Arts-Presidential Medal	National Medal of Arts	D.C., White House	Draft	National Arts
04/28/94	Arts-sculpture	Allan Houser's sculpture	D.C., VP's House	Draft	Houser Sculpt
10/11/94	Arts-sculpture	20th Century Sculpture Exhibit	D.C.	Trans	First Ladies' G
05/15/95	Arts-sculpture	American Sculpture	D.C.	Trans	First Lady's G
01/05/96	Arts-sculpture	Sculpture First Ladies gard.	D.C., White House	Draft	Sculpture exh
07/22/96	Arts-sculpture	Sculpture in First Ladies gard.	D.C., White House	Draft	Sculpture Exh
10/07/96	Arts-Theater	Tribute to Alley theater	Video	Draft	Alley Theater Texas

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**State Dinners &
Arts Events**

Divider Title: _____

update
7/1/98

ENTERTAINERS AT THE WHITE HOUSE
President Clinton's Administration

1993

1/31/93 Governor's Ball Dinner

Lauren Bacall
Carol Channing
Barbara Cook
Daisy Eagan
Savion Glover
Linda Lavin
Stephen Mancuso
Rita Moreno
James Naughton
Robert Tatad
WISEGUYS--James Carsuo
Gary Floyd
Ken Lundie

4/21/93 Holocaust Memorial Fund

Mandy Patinkin

6/5/93 PRESIDENT'S Georgetown Reunion

Chuck Berry
Lazy Boys
Starland Vocal Band
Drifters
The Chimes
The Gracenotes
The Spinners

6/8/93 Congressional Picnic

Riders In the Sky

**6/18/93 40th ANNIVERSARY OF THE NEWPORT JAZZ FESTIVAL -
WETA In Performance at the White House Series**

Bobby McFerrin - Vocals
Herbie Hancock - Piano
Wynton Marsalis Septet
Rosemary Clooney and her Trio
Swing Jam
Dorothy Donegan
BEBOP JAM
Joe Williams

9/9/93 **Concert and Reception**
Mstislav Rostropovich
Sarah Wolfensohn

✓ 10/7/93 **Medal of Arts Dinner**
Isaac Stern
Rita Dove
St. Lawrence String Quartet
Chee-Yun
Camellia Johnson

✓ 11/23/93 **Dinner for Korean President**
Jessye Norman
Marvin Laird - Piano

11/29/93 **WETA In Performance at the White House**
Bobby Short
Dixie Carter
Shirley Horn
Blossom Dearie
Len Cariou

12/1/93 **DNC Dinner**
Nancy LaMott

1994

3/17/94 **Celebration of Ireland**
Eric Rice-Johnston
Dr. Richard Blair
ALTAN
Kevin Broesler's School of Dancing
Phil Coulter
Barbara Murphy Edwards
Dierdre O'Callahan
Sharon Shannon Band

4/11/94 **Thomas Jefferson Dinner**
Clay Jenkinson as Thomas Jefferson

4/19/95 **Women's Bureau Event**
Whim and Rhythm - Yale Women's Chorus

4/19/94 **DNC Trustee Dinner**
Bette Carter

5/25/94 **Senate Spouse's Luncheon**
Glenn Pearson - Pianist
Jon Nazdin - Doublebass

6/10/94 **Black Tie Dinner**
Awadagin Pratt, Pianist

✓ 6/13/94 **Emperor and Empress of Japan - State Dinner**
Mstislav Rostropovich
Lambert Orkis

6/20/94 **WETA In Performance at the White House**
Aretha Franklin
Lou Rawls
Les McCann
Eastern High School Choir

6/23/94 **Congressional Picnic**
Trisha Yearwood

6/29/94 **Diplomatic Reception**
THE FLOATING OPERA - Glenn Pearson

7/27/94 **World War II Rose Garden Ceremony**
Marine Band
Russian Red Star Army Band

✓ 7/27/94 **President Yeltsin of Russia - State Dinner**
Kathleen Battle - soprano
Joseph Jaubert - piano
YALE RUSSIAN CHORUS - Reception

8/19/94 **PRESIDENT'S Birthday**
Crosby, Stills and Nash

9/10/94 **Celebration of BASEBALL**
Dodsworth Saxhorn Band

9/12/94 **AMERICORP National Service Event**
Sounds of Blackness

9/22/94 ASCAP Rhythm and Blues Event

Michael Bolton
Lyle Lovett
Pointer Sisters
Ruth Brown
Anita Baker
Booker T and the MG's
Jon Hendricks
Ashford and Simpson

✓ **10/5/94 President Mandela of South Africa - State Dinner**

Whitney Houston

10/17/94 Arts and Humanities Awards Ceremony

The Metronomes

✓ **10/17/94 Arts and Humanities Awards Black Tie Dinner**

Itzhak Perlman - violin
Novah Perlman - pianist

✓ **11/30/94 President Kuchma of the Ukraine - State Dinner**

Nancy LaMott

1995

1/29/95 Governor's Dinner

Mary Chapin Carpenter

✓ **2/9/95 German State Dinner**

Tony Bennett and the Ralph Sharon Trio
Washington Sangerbund German American Chorus - Reception

3/3/95 NPR Event

Bette Midler
Edward James Olmos
Blythe Danner
Kathleen Turner
Martin Sheen
Roscoe Lee Brown
Lolita Davidovich
Robert Klein
Jason Robards
Charles Dutton
Jane Curtin
Taj Mahal

Kim Jordan
Tony Hendra
Buck Henry
Robert Krulwich
Michael Feinstein
Tom and Ray Magliozzi
Marc Shaiman
Eric Stern
Dawn Upshaw

✓ 3/15/95 **King Hassan of Morocco - State Dinner**
Modern Jazz Quartet

3/17/95 **Irish American Reception**
Eric Rice-Johnston
Dr. Richard Blair
Barbara Murphy Edwards
Spirits of Gilbride
Joe Derrane
Felix Dolan
Eileen Ivers
Liam Harney
Gabriel Donohue
Frank Patterson, Eily O'Grady, Eanan Patterson

4/10/95 **Diplomatic Corp Reception**
Gene Donati Orchestra

✓ 4/20/95 **President Cardoso of Brazil - State Dinner**
Ramsey Lewis and Billy Taylor

5/17/95 **WETA IN PERFORMANCE "Women of Country"**
Kathy Mattea
Alison Krauss and Union Station
Suzy Bogguss
Chet Atkins

5/25/95 **Irish American Economic Reception**
Celtic Thunder

6/12/95 **Senate Spouses Luncheon**
Marvin Hamlisch

6/20/95 **Congressional Picnic**
DAVID SANBORN and the Manhattan School of Music Orchestra

7/18/95 **Press Party**
The Hubcaps

✓ 7/27/95 **President Kim of Korea - State Dinner**
Liza Minnelli

8/10/95 **President Clinton's Birthday Party and Western Send-Off**
Jimmy Buffett

9/27/95 **Heritage Awards**
The Blind Boys of Alabama

9/27/95 **Circle of Care Dinner**
Mandy Patinkin

9/29/95 **Medal of Freedom Ceremony**
The Ying Quartet

9/29/95 **Arkansas Lawn Concert Party**
Army Chorale and Army Blues

10/4/95 **Arts and Humanities Lawn Ceremony**
North Carolina School of the Arts Saxophone Quartet
New Century Saxophone Quartet
James Houlik

✓ 10/4/95 **Arts and Humanities Dinner**
Pinchas Zukerman
Marc Neikrug

✓ 10/10/95 **Mexican State Dinner**
Limon Dance Company

12/18/95 **Governor's Black Tie Reception**
Vienna Boys Choir

1996

✓ 2/1/96 **France State Dinner**

Thomas Hampson - vocals

Craig Rutenberg - piano

2/4/96 **Governor's Dinner**

Gary Morris

Gary Hooker

3/15/96 **St. Patrick's Day Reception**

Eric Rice-Johnson

Dr. Richard Blair

Celtic Thunder

Marine Irish Serenade

✓ 4/2/96 **Italian State Dinner**

Bernadette Peters - vocals

Marvin Laird - piano

4/26/96 **Arts and Humanities Programs for Youth at Risk Reception**

Chicago Childrens Choir

4/30/96 **FDR Memorial Commission Black Tie Dinner**

Jane Alexander

Edward Herrmann

Barbara Carroll - vocals/piano

Frank Tate - Bass

5/6/96 **WETA In Performance at the White House**

Linda Ronstadt

Aaron Neville

✓ 5/9/96 **GREEK STATE DINNER**

National Dance Institute "Celebration Team"

(coordinated by Jacques d'Amboise)

5/28/96 **HISPANIC RECEPTION**

Tish Hinojosa

Ruben Blades

6/13/96 **IRISH STATE DINNER**

Mary Chapin Carpenter

Mary Black

6/18/96 **PRESS PICNIC**
Kid Creole and the Coconuts

6/20/96 **Congressional Picnic**
Marine Band
IMPROMP2
 Johnny B.
 Sean E. Mac

6/21/96 **Senate Spouses Luncheon**
Weslia Whitfield

8/18/96 **President Clinton's 50th Birthday Party**
 at Radio City Music Hall in New York
Whoopi Goldberg
Dr. Maya Angelou
Tony Bennett
Lou Diamond Phillips
Jon Bon Jovi
City Kids
Ted Danson and Mary Steenburgen
Aretha Franklin
Jennifer Holliday
Harvey Keitel
Nathan Lane
Carl Lewis
Leslie Nielsen
Rosie O'Donnell
Smokey Robinson
Kenny Rogers
Carly Simon
Kerri Strug
Shania Twain
Sax Jam
 Ronnie Cuber
 Lou Marini
 Tom Scott
 Grover Washington, Jr.

1997

1/9/97 **Arts and Humanities Awards Ceremony - Mellon Auditorium**
The Boys Choir of Harlem

✓ 1/9/97 **Arts and Humanities Dinner**
Jennifer Holliday - Vocals
G. Patrick Gandy - Piano

✓ 2/26/97 **Chilean State Dinner**
Yo-Yo Ma - Cello
Edgar Meyer - Bass
Mark O'Connor - Violin

3/17/97 **St. Patrick's Day Reception**
Eric Rice-Johnston - Bagpipes
Dr. Richard Blair - Bagpipes
Phil Coulter - Piano
James Galway - Flute
Girl's Choir from Northern Belfast
Model School for Girls
Our Lady of Mercy School

✓ 4/8/97 **Canadian State Dinner**
Denyce Graves - Vocals
Warren Jones - Piano

6/17/97 **WETA In Performance**
Gladys Knight - Vocals
Serena Henry - Vocals

9/11/97 **CONGRESSIONAL PICNIC**
Glenn Pearson and the Floating Opera

9/22/97 **HERITAGE AWARDS**
McCollough Sons of Thunder

9/29/97 **MEDAL OF ARTS & MEDAL OF HUMANITIES AWARDS CEREMONY**
John Cephas - Guitar
Phillip Wiggins - Harmonica

✓ 9/29/97 MEDAL OF ARTS & MEDAL OF HUMANITIES BLACK TIE DINNER
Nadja Salerno-Sonnenberg - Violin
Andrew Litton - Piano

10/24/97 SURPRISE BIRTHDAY PARTY - The First Lady
Cheryl Crow

✓ 10/29/97 CHINESE STATE DINNER
Maestro Leonard Slatkin and the National Symphony Orchestra

✓ 11/3/97 NATIONAL PUBLIC RADIO
Tenth Anniversary of NPR's Performance Today
James Galway & Christopher O'Riley - Flute & Piano
Nokuthula Ngwenyama and Reiko Uchida - Violin & Piano
Murray Perahia - Piano
Wynton Marsalis and Marcus Roberts - Trumpet & Piano
Denyce Graves and Pierre Vallet - Vocals & Piano

11/10/97 LEWIS & CLARK: The Journey of the Corps of Discovery
Espaminondas Trimis - Drum
Gary Stroutsos - Flute

12/19/97 Holiday Dinner
Billy Porter - Vocals

1998

✓ 2/5/98 British State Dinner
Sir Elton John
Stevie Wonder

2/22/98 Governor's Dinner
Tommy Lepson and The Lazy Boys

3/9/98 WETA In Performance at the White House
DANCERS
Savion Glover
Ayodele Casel
Omar Edwards
Abron Glover
Jason Samuels
Bebe Neuwirth
Karen Ziemba

Jimmy Slyde
Cartier Williams
Donny Golden
Sinead Lawler
Joseph Dwyer
Chloe Mullarkey
Tyrone Cooper
Beverly Moore
Steve Mitchell
Erin Stevens

MUSICIANS

Zan McLeod
Rob Fisher
Brendan Mulvihill
Claude Williams
Keter Betts
John Pizzarelli, Sr.
Mick Moloney
William McComiskey

3/17/98

St. Patrick's Day Reception

Eric Rice-Johnston - Bagpipes
Dr. Richard Blair - Bagpipes
Pat Qualls - Harp
Julia Lansford - Vocals
Irish Ceili Band
The O'Neill-James School of Irish Dance - Arlington, Virginia
Harmony Tour Chorus
*Portadown College, Salvation Army Youth Chorus, Drumcree College
from Portadown, County Armagh, Northern Ireland*
Frank McCourt - Author, *Angela's Ashes*
Tom Sweeney - Vocals
Marine Irish Serenade

4/24/98

Volunteer Appreciation Day

Vienna Falls Sweet Adelines

4/27/98

50th Anniversary of Israel Ceremony and Reception

ESTA - 4 member Israeli Band

5/6/98

Italian State Dinner

A Night of Opera at the White House

The Washington Opera Chorus

Marcus Haddock - vocals

David Miller - vocals

Maria Spacagna - vocals

Angela Turner Wilson - vocals

David Edward McDade - piano

5/30/98

Class of '68 Georgetown 30th Reunion

The Righteous Brothers

Tommy Lepson and the Lazy Boys

The Georgetown Phantoms

The Georgetown Gracenotes

6/3/98

WETA In Performance at the White House

The Great American Gospel Tradition

CeCe Winans

Phil Driscoll

Mickey Mangun and the Messiah Singers

Morgan State University Choir

6/9/98

Korean State Dinner

Hei-Kyung Hong - vocals

Steve Etheredge - pianist

6/11/98

Congressional Picnic

Marine Jazz Band

Vienna Falls Sweet Adelines

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update
7/27/98

STATE DINNERS AND ARTS EVENTS

ENTERTAINERS AT THE WHITE HOUSE

President Clinton's Administration

1993

- 10/7/93 Medal of Arts Dinner**
Isaac Stern
Rita Dove
St. Lawrence String Quartet
Chee-Yun
Camellia Johnson
- 11/23/93 Dinner for Korean President**
Jessye Norman
Marvin Laird - Piano

1994

- 6/13/94 Emperor and Empress of Japan - State Dinner**
Mstislav Rostropovich
Lambert Orkis
- 7/27/94 President Yeltsin of Russia - State Dinner**
Kathleen Battle - Soprano
Joseph Jaubert - Piano
YALE RUSSIAN CHORUS - Reception
- 10/5/94 President Mandela of South Africa - State Dinner**
Whitney Houston
- 10/17/94 Arts and Humanities Awards Black Tie Dinner**
Itzhak Perlman - Violinist
Novah Perlma - Pianist
- 11/30/94 President Kuchma of the Ukraine - State Dinner**
Nancy LaMott

1995

- 2/9/95 German State Dinner**
Tony Bennett and the Ralph Sharon Trio
Washington Sangerbund German American Chorus - Reception
- 3/15/95 King Hassan of Morocco - State Dinner**
Modern Jazz Quartet

4/20/95 President Cardoso of Brazil - State Dinner
Ramsey Lewis and Billy Taylor

7/27/95 President Kim of Korea - State Dinner
Liza Minnelli

10/4/95 Arts and Humanities Dinner
Pinchas Zukerman
Marc Neikrug

10/10/95 Mexican State Dinner
Limon Dance Company

1996

2/1/96 France State Dinner
Thomas Hampson - Vocals
Craig Rutenberg - Piano

4/2/96 Italian State Dinner
Bernadette Peters - Vocals
Marvin Laird - Piano

5/9/96 Greek State Dinner
National Dance Institute "Celebration Team"
(Coordinated by Jacques d'Amboise)

6/13/96 Irish State Dinner
Mary Chapin Carpenter
Mary Black

1997

1/9/97 Arts and Humanities Dinner
Jennifer Holliday - Vocals
G. Patrick Gandy - Piano

2/26/97 Chilean State Dinner
Yo-Yo Ma - Cello
Edgar Meyer - Bass
Mark O'Connor - Violin

4/8/97 Canadian State Dinner
Denyce Graves - Vocals
Warren Jones - Piano

9/29/97 Medal of Arts and Medal of Humanities Black Tie Dinner

Nadjo Salerno-Sonnenberg - Violin
Andrew Litton - Piano

10/29/97 Chinese State Dinner

Maestro Leonard Slatkin and the National Symphony Orchestra

11/3/97 National Public Radio

Tenth Anniversary of NPR's *Performance Today*

James Galway and Christopher O'Riley - Flute and Piano
Nokuthula Ngwenyama and Reiko Uchida - Violin and Piano
Murray Perahia - Piano
Wynton Marsalis and Marcus Roberts - Trumpet and Piano
Denyce Graves and Pierre Vallet - Vocals and Piano

1998

2/5/98 British State Dinner

Sir Elton John
Stevie Wonder

5/6/98 Italian State Dinner

A Night of Opera at the White House
The Washington Opera Chorus
Marcus Haddock - Vocals
David Miller - Vocals
Maria Spacagna - Vocals
Angela Turner Wilson - Vocals
David Edward McDade - Piano

6/9/98 Korean State Dinner

Hei-Kyung Hong - Vocals
Steve Etheridge - Pianist

Clinton Presidential Records Digital Records Marker

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**WETA Performances /
Programs**

Divider Title: _____

President and Mrs. Clinton moved into the White House in January, 1993, and "In Performance at the White House" continued with three productions through October, 1994. Officially these were co-productions between WTTW and WETA. Copyright held by WETA. Jack Sameth was Executive Producer; Jackson Frost was Producer. Ameritech continued as the underwriter.

Program 1: "A Salute to the Newport Jazz Festival"

recorded; June 18, 1993, in tent on South Lawn
broadcast; September 12, 1993

Host: Thelonius Monk, Jr.

Featured performers: Herbie Hancock, Wynton Marsalis, Grover Washington, Jr., John Lewis, Clark Terry, Illinois Jacquet, Red Rodney, Al Grey, Jimmy Heath, Joshua Redman, Christian McBride, Joe Henderson, Elvin Jones, Jon Faddis, Dick Hyman, Charlie Haden, Michel Camilo, Dorothy Donegan, Rosemary Clooney, Bobby McFerrin, Joe Williams, President Clinton.

Program saluted the 40th anniversary of the Newport Jazz Festival, one of the first jazz festivals in the world.

Program 2: "Cabaret"

recorded; November 28, 1993 in East Room
broadcast; January 5, 1994

Music Director: Mike Renzi

Host: Dixie Carter

Featured: Dixie Carter, Bobby Short, Blossom Dearie, Shirley Horn, Len Cariou

Program celebrated the allure of cabaret music, transforming the East Room into a cabaret setting.

Program 3: "Aretha Franklin: IPWH"

recorded; June 20, 1994 in tent in Rose Garden
broadcast; October 12, 1994

Host: Aretha Franklin

Featured: Aretha Franklin, with guest Lou Rawls, Les McCann, Eastern High School Choir

Historic first performance by the "Queen of Soul" for a President at the White House.

Program 4: "Women of Country"

recorded: May 17, 1995 in tent on South Lawn

broadcast: September 27, 1995

Host: Chet Atkins

Featured: Kathy Mattea, Alison Krauss, Suzy Bogguss

Program 5: Linda Ronstadt and Aaron Neville

recorded: May 6, 1996 in tent on South Lawn

broadcast: July 3, 1996

Featured: Linda Ronstadt, Aaron Neville

Program 6: Gladys Knight

recorded: June 17, 1997 in tent on South Lawn

broadcast: September 24, 1997

Host: Gladys Knight

Featured: Gladys Knight and company, Bubba Knight, Serena Henry

Executive Producer: Sam Paul

Program 7: Savion Glover: Stomp, Slide and Swing

recorded: March 9, 1998 in East Room

broadcast: September 16, 1998

Host: Savion Glover

Featured: Savion Glover, Keter Betts, Tyrone Cooper, Joseph Dwyer, Don Golden, Sinead Lawler, Billy McComiskey, Steve Mitchell, Mick Moloney, Beverly Moore, Chloe Mullarkey, Brendan Mulvihill, Bebe Neuwirth, Not Your Ordinary Tap Dancers, Bucky Pizzarelli, Jimmy Slyde, Erin Stevens, Cartier Williams, Claude Williams

Program 8: The Great American Gospel Tradition

recorded: June 3, 1998

broadcast: February 3, 1999

Host: Cece Winans

Featured: Cece Winans, Phil Driscoll, Mickey Mangun, The Messiah Singers, The Morgan State University Choir.

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This marker identifies the place of a tabbed divider. Given our digitization capabilities, we are sometimes unable to adequately scan such dividers. The title from the original document is indicated below.

[BLANK]

Divider Title: _____

THE KENNEDY CENTER

OFFICE OF
INSTITUTIONAL AFFAIRS

FACSIMILE TRANSMITTAL SHEET

TO:	FROM:
MIKE O'MARY	LYNN JOHNS
	Office of Ann Stock
COMPANY:	DATE:
	July 27, 1998
FAX NUMBER:	TOTAL NO. OF PAGES INCLUDING COVER:
	3
PHONE NUMBER:	SENDER'S NUMBER:
	(202) 416-8703
RE:	SENDER'S FAX NUMBER:
	(202) 416-8421

☐ URGENT ☐ FOR REVIEW ☐ PLEASE COMMENT ☐ PLEASE REPLY ☐ PLEASE RECYCLE

NOTES/COMMENTS:

Eisenhower Theater

First Lady Hillary Rodham Clinton and Chelsea Clinton 3 or 4 times, additionally Chelsea Clinton with friends 2 or 3 times.

Concert Hall

Marine Band, Saturday, July 1, 1998

Re-Opening of the Concert Hall - October 97

Children's Fund - Winter 96 (First Lady Hillary Rodham Clinton)

Messiah Sing-A-Long - Winter 1993

1st Inaugural

THE JOHN F KENNEDY CENTER FOR THE PERFORMING ARTS

THE OPERA HOUSE

[Revised 12/7/97]

Presidential / VIP visits

8-Dec-91	Kennedy Center Honors	Pres & Mrs Bush, VP & Mrs Quayle
25 Jan 92 e	"Bye Bye Birdie"	Mrs Bush
3-Feb-92	Presidential Inaugural Anny Gala	Pres & Mrs Bush, VP & Mrs Quayle
3 Jan 92 e	"Buddy"	Pres & Mrs Bush
28-Apr-92	Stuttgart Ballet [German Fest] ON	Pres. von Weizsacker
16-Jun-92	Royal Danish Ballet ON	Princess Benedikte
6-Dec-92	Kennedy Center Honors	Pres & Mrs Bush, VP & Mrs Quayle
20-Jan-93	Inaugural Ball	Pres & Mrs Clinton, Chelsea Clinton
6 Feb 93 m	American Ballet Theatre	Chelsea Clinton
12-Mar-93	"Cunning Little Vixen" [WashOp]	Chelsea Clinton
30-Jun-93	"Phantom of the Opera" ON	Pres & Mrs Clinton, Chelsea Clinton
30-Aug-93	"Phantom of the Opera"	Chelsea Clinton
5-Dec-93	Kennedy Center Honors	Pres & Mrs Clinton, VP & Mrs Gore
9-Dec-93	"The Nutcracker" Joffrey	VP & Mrs Gore
25-Dec-93	"The Will Rogers Follies"	Pres & Mrs Clinton, Chelsea, M/M Kelley
6-Apr-94	Royal Ballet Gala:	Pres & Mrs Clinton, Chelsea Clinton,
	"The Sleeping Beauty"	HRH The Princess Margaret
19-Apr-94	Dance Theatre of Harlem	Mrs Gore, Chelsea Clinton
11-Jun-94	"Miss Saigon" ON	Pres & Mrs Clinton, Chelsea Clinton
4-Dec-94	Kennedy Center Honors	Mrs Clinton, VP & Mrs Gore
17-Dec-94	"The Nutcracker" Joffrey Ballet	Chelsea Clinton
7 Jan 95 m	"The Who's Tommy"	VP, Mrs Gore & children
12-Jan-95	"The Who's Tommy"	Pres & Mrs Clinton, Chelsea Clinton
21 Jan 95 e	"The Who's Tommy"	Chelsea Clinton
12 Feb 95 m	"How to Succeed ..."	VP, Mrs Gore & children
28-Feb-95	American Ballet Theatre	Mrs Clinton & Chelsea
4 Mar 95 e	American Ballet Theatre	Chelsea Clinton
21-Apr-95	Dance Theatre of Harlem	Chelsea Clinton
30 Apr 95 m	Miami City Ballet	Chelsea Clinton
30 Sep 95 e	"Hello, Dolly!"	Chelsea Clinton
20-Oct-95	Suzanne Farrell stages Balanchine	Chelsea Clinton
3-Dec-95	Kennedy Center Honors	Pres & Mrs Clinton, HRH The Duchess of York
18 Feb 96 m	Alvin Ailey American Dance Theater	Mrs Clinton & Chelsea
10-Mar-96	The Domingo Gala	Their Majesties King Hussein & Queen Noor
9-Jul-96	"Beauty and the Beast"	Mrs Sarah Netanyahu
10-Oct-96	San Francisco Ballet	Chelsea Clinton
19 Oct 96 e	Pacific Northwest Ballet	Chelsea Clinton
30-Nov-96	"La Boheme" [Wash Op]	Chelsea Clinton
8-Dec-96	Kennedy Center Honors	Pres & Mrs Clinton, VP & Mrs Gore
20-Jan-97	Inaugural Ball	Pres & Mrs Clinton, VP & Mrs Gore
13-Mar-97	"La Traviata" [Wash Op]	Mrs Clinton & Chelsea
14-May-97	"The King and I"	Chelsea Clinton
12-Aug-97	"The Phantom of the Opera"	Chelsea Clinton
26-Oct-97	Thelonious Monk Jazz TV Gala	VP, Mrs Gore
8-Nov-97	"I Pagliacci" [Wash Op]	Mrs Clinton
7-Dec-97	Kennedy Center Honors	Pres & Mrs Clinton

VIP

7/27/98

Date	Last Name	First Name	Title
1/21/97	Clinton	Bill and Hillary	President and Mrs.
2/21/97	Clinton	Chelsea	First Daughter
5/14/97	Clinton	Chelsea	First Daughter
8/12/97	Clinton	Chelsea	First Daughter
X 10/24/97	Clinton	Bill and Hillary	President and Mrs.
11/8/97	Clinton	Hillary	First Lady
X 12/7/97	Clinton	Bill & Hillary	President & First Lady
2/10/98	Clinton	Hillary	First Lady
* 7/11/98	Clinton	Bill and Hillary	President of the United States

Wiss

THE PRESIDENT'S COMMITMENT TO THE ARTS AND THE HUMANITIES

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

President William J. Clinton, October 1994

President Clinton believes that a strong cultural life is the signature of a great nation. He has observed that the arts and the humanities stir our citizens' minds and senses, stimulating the learning and collective discourse we need in a participatory democracy.

Affirming Public Support

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

President William J. Clinton, October 1995

President Clinton stood firm in his defense of the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services in the face of Congressional attempts to eliminate these agencies and to undermine our nation's rich cultural tradition. In vetoing the 1996 Interior Appropriations bill, he wrote to Congress in December of 1995:

"This bill is unacceptable because it would unduly restrict our ability to protect America's natural resources and cultural heritage...the bill represents a dramatic departure from our commitment to support for the arts and the humanities. It cuts funding of the National Endowments for the Arts and Humanities so deeply as to jeopardize their capacity to keep providing the cultural, educational and artistic programs that enrich America's communities large and small."

In his 1997 budget message, the President recommended restoring \$36.5 million to the NEA's reduced budget of \$99.5 million, \$26 million to the NEH (now at \$110 million) and \$2 million to the IMS (now at \$21 million).

Celebrating America's Artists and Scholars

"The human imagination is still the most powerful tool we have in moving forward as a civilization."

President William J. Clinton, October 7, 1993

"Where there is imagination, there is always hope. Where there is potential for creative expression, there is always the possibility for human progress."

Hillary Rodham Clinton, June 15, 1994

Through events at the White House, the President and the First Lady convey the importance of the arts and the humanities, in their rich variety, to American society.

Awards: Each year the President honors the nation's leading artists, scholars and cultural institutions.

- The National Medal of Arts - recommended by the National Endowment for the Arts, and the Frankel Prize for outstanding work in the humanities - recommended by the National Endowment for the Humanities - awarded each year in a ceremony on the White House lawn. Recipients include: Ossie Davis and Ruby Dee, Charles Kuralt, David McCullough, Ray Charles and Arthur Miller.
- The National Award for Museum Services, presented by the First Lady in October 1994 and 1995. (explain)
- The National Heritage Awards, also presented by Mrs. Clinton, which recognize great traditional artists from the rich diversity of U.S. heritage.
- The Presidential Design Awards, hosted annually by the First Lady, which showcase the best in federal buildings and construction.

Isn't it also inventions and machines?

Exhibitions: The First Lady opened up the White House for exhibits of American art that the visiting public have the chance to see. *on view for the visiting public.*

- The First Lady created the White House Sculpture Garden to showcase 20th century American sculpture from museum collections all around the country, and to make the White House grounds more inviting and accessible to the thousands of Americans who visit every day. *visitors enter each day.*
- The First Lady assembled the White House Crafts Collection, a permanent collection of 72 pieces by 77 outstanding American artisans.

Events: Hundreds of artists performed at the Inaugural ceremonies and at the White House during the last four years, including Maya Angelou, Aretha Franklin, Mstislav Rostropovich, Isaac Stern, Jesse Norman, Pinchas Zukerman, Kathleen Battle, Thomas Hampson and Dawn Upshaw. Also showcased were:

- Young artists such as the St. Lawrence String Quartet, young dancers from Jacques D'Amboise's National Dance Institute, and the Chicago Children's Choir.
- The four-part Public Broadcasting Service series, "In Performance at the White House," presenting American talent in jazz, country and western, blues and soul music.
- American historians and other scholars, such as _____, adding their ideas and expertise to the Administration's thinking.

Jessye?
who travel
with the Administration Special.

Expanding Our Children's Creativity

(HRC quote?)

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

As part of our GOALS 2000 legislation, the arts will become a core subject in the school curriculum, along with English, math, science, history, civics, geography and foreign language...If we plan wisely today, our children will enjoy a lifelong connection to the arts, to our collective spirit, and to the never-ending process of learning.

President William J. Clinton, April 14, 1994

The President and Mrs. Clinton believe that all children should be able to explore their creative potentials through artistic and intellectual activities. They also have seen first hand how participation can transform "any child, but especially those at risk, beyond the bounds that circumstance has prescribed." (Hillary Rodham Clinton)

The First Lady ^(continues to) draws attention to the central role the arts and the humanities play in children's lives as she highlights some of the most successful programs in the country.

- Recently, she visited the Manchester Craftsman's Guild in North Pittsburgh and Gallery 37 in Chicago - programs for at-risk youth. *Gallery 37 not just for at-risk*
- In a White House ceremony recognizing the work of the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services, she released Coming Up Taller: Arts and Humanities Programs for Children and Youth At Risk, prepared by the President's Committee on the Arts and the Humanities, *explain its findings*

(note: not sure we were including the above bullets)

The Administration encourages programs and partnerships ^{within} across the government, such as the youth program "Pathways to Success" funded by the Department of Justice and the National Endowment for the Arts.

Providing Cultural Leadership

President Clinton believes that the federal government can be a leader in supporting and promoting our cultural traditions.

President Clinton appointed strong, energetic leaders to head the federal cultural agencies:

- Jane Alexander as Chair of the National Endowment for the Arts
- John Brademas as Chair of the President's Committee on the Arts and the Humanities
- Diane Frankel as Director of the Institute of Museum Services
- Sheldon Hackney as Chair of the National Endowment for the Humanities.

Signaling his dedication to the importance of America's cultural life, the President revitalized the President's Committee on the Arts and the Humanities and charged the Committee with the ~~task~~ ^{mission} of increasing private sector support for the arts and the humanities and increasing the public's ~~perception~~ ^{appreciation} of their value to society.

Federal agencies with cultural programs expand the influence of the arts and the humanities at home and abroad.

- U.S. Information Agency artistic and scholarly exchange programs share America's cultural genius with people around the world.
- The General Services Administration improves the design of public buildings and incorporates art into federal architecture.
- The Art in Embassies Program at the U.S. Department of State places over 2,200 works of art in more than 170 countries.
- The 1995 White House Conference on Travel and Tourism promoted cultural and heritage tourism. ??

End with quote?

Try to list more federal agency programs?

Under Affirming Public Support add: President Clinton supported full appropriations to our great federal cultural institutions such as the Smithsonian Institution, the Library of Congress, the National Gallery of Art and the Kennedy Center for the Performing Arts. (?)

I think this is still too long - what can we drop?

LEVEL 2 - 47 OF 58 STORIES

Copyright 1995 The San Diego Union-Tribune
The San Diego Union-Tribune

March 28, 1995, Tuesday

SECTION: LOCAL; Ed. 6,7,8,1,2,3,4,5; Pg. B-3

LENGTH: 454 words

HEADLINE: Despite D.C. mood, council urges continued public funding for arts

BYLINE: PHILIP J. LaVELLE
Staff Writer

BODY:

Taking a symbolic position sharply at odds with the Republican Congress, San Diego's City Council voted yesterday to urge Washington to continue providing public funding for the arts.

The measure was pushed by Councilwoman Valerie Stallings and passed on an 8-1 vote, with Councilwoman Judy McCarty opposed for fiscal reasons.

The San Diego Union-Tribune, March 28, 1995

"I thought this country was concerned about a deficit," McCarty said. "I thought we were going to make shared sacrifice. I thought we were going to reduce the demands on government."

But Stallings said the measure -- a resolution calling on President Clinton and Congress to continue funding at current or increased levels -- was worthwhile.

"As we all know," Stallings said, "there is a mood in Washington . . . to do something to keep things under control, but I think it's reasonable for us to ask for the money."

The measure was backed by a string of local arts groups, including the directors of the San Diego Symphony Orchestra, San Diego Opera and the Old Globe Theatre, as well as by several civic organizations.

The resolution specifically asks for continued federal support for the National Endowment for the Arts, the National Endowment for the Humanities and the Institute for Museum Services.

Funding of the arts has come under attack in the GOP-dominated Congress, with House Speaker Newt Gingrich leading the call for cuts in federal arts

The San Diego Union-Tribune, March 28, 1995

subsidies.

In San Diego, these calls have been opposed by patrons of the arts -- many of them Republicans -- and were questioned yesterday by some of the council's Republican members.

Councilman Harry Mathis, for example, said government "definitely does have an interest in the arts," adding that arts funding "is an important part of the partnership that we have with the federal government."

Mathis noted that federal funding of the arts is "seed money . . . that is more than matched at the local level."

Councilman George Stevens, a Democrat, said he felt deprived in his upbringing for not being exposed to the arts until after he was drafted into the Army and shipped off to Europe.

"There was no art where I grew up," Stevens said.

Mayor Susan Golding tempered her support for the measure, saying she disagreed with language in the resolution calling for funding "above" past levels, calling it a "serious tactical mistake," given the current political

The San Diego Union-Tribune, March 28, 1995

mood in Washington.

San Diego has received \$80,000 in grants from the National Endowment for the Arts since 1990 and has a \$100,000 grant request pending.

City officials say federal funding of the arts supports a local arts community that employs 3,700 and generates more than \$7.5 million in local and state tax revenues annually.

LANGUAGE: ENGLISH

LOAD-DATE: March 29, 1995

LEVEL 2 - 29 OF 58 STORIES

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THE ORLANDO SENTINEL

February 26, 1997 Wednesday, CENTRAL FLORIDA

SECTION: A SECTION; Pg. A12

LENGTH: 92 words

HEADLINE: HILLARY CLINTON ENDORSES SUPPORT OF ARTS, HUMANITIES

DATELINE: WASHINGTON

BODY:

Hillary Rodham Clinton endorsed a call for the president to lead a "Millennium Initiative" that would bring citizens, government and business together for promotion of America's arts and humanities. "As we prepare for a new century . . .," she said Tuesday, "the arts and humanities are more essential then ever to the endurance of our democratic values of tolerance, pluralism and freedom." At the president's request, the first lady was honorary chairman of a committee whose report, "Creative America," was made public at the Library of Congress.

Orlando Sentinel Tribune, February 26, 1997

LANGUAGE: ENGLISH

COLUMN: OTHER NEWS TO NOTE

THE NATION

LOAD-DATE: February 26, 1997

3RD STORY of Level 1 printed in FULL format.

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Newsday

March 9, 1997, Sunday, ALL EDITIONS

SECTION: FANFARE; Page C15

LENGTH: 918 words

HEADLINE: ON THEATER / THE CLINTOS--FIRST FAMILY OF BROADWAY

BYLINE: Jan Stuart

BODY:

IT WAS A LOUSY weekend - gray, windy and rainswept - the kind of March weather that reminds us we're not quite out of the woods. And yet, the Broadway community had ample cause for dancing in the streets. Chelsea Clinton was in town to celebrate her 17th birthday with a day at the theater, slowing traffic and delaying curtain times with a showstopping entourage of parents, friends and Secret Service agents.

The League of American Theatres and Producers couldn't have finagled better advertising, even if it were able to afford it. To heck with the Tony Awards telecast - this amounted to a presidential seal of approval. Among them, the group would be bestowing an executive kiss on three shows in just one day. And the icing on the cake, for those of us who care about such things, was that the first family actually displayed impeccable taste: In the afternoon the whole group went to "Rent"; then Chelsea and her mates slinked off to "Bring in 'Da Noise, Bring in 'Da Funk" in the evening while Mom and Dad headed for "Chicago." Just as it should be.

With consummate timing, the Clintons were putting their money and publicity muscle where their mouths were. It had been barely a week since a presidential commission had announced that the country needed to be putting more bucks behind our foundering arts, a finding to which the president lent an instant thumbs-up and that Hillary Clinton passionately seconded when she got up to accept her Grammy award. What better show of support than to follow up with an all-out sweep of America's theater capital, including two shows that were nurtured in the nonprofit arena that is hurting the most?

A president who blows a sax and a first lady with a Grammy: Why had it taken so long for them to give the high-five to the arts? The question is rhetorical, really. After all, the man did need to get re-elected. Gays would be brandishing pink triangles in the military before the folks who hatched the Contract With America and the balanced budget amendment would allow arts spending to get within miles of the campaign playing field.

For once, we're glad President Clinton waited on something. Now that he is securely reinstalled and his popularity only seems to flourish with every new assault on his integrity, he has an opportunity to repair some of the damage that has been inflicted on the National Endowment for the Arts by the Capitol Hill-billies of the legislature. The Clintons - the president, his best-selling

wife and a teenage daughter with very cool taste in musicals - could be the best thing to happen to the arts since the Camelot regime of the Kennedys, not to mention the original Broadway production of "Camelot."

It has been decades since the first couple of the White House had a kid with theatergoing potential and the inclination to nurture it. Beyond any potential political benefits, what is especially moving about the Chelsea Clinton visit is that it is an official celebration of the family theater-outing. When Chelsea accompanies her parents to that show for people who hate the word "musical" and then blows out her birthday candles at The 21' Club, she helps us hark back to those days when our own parents took us to the theater for our birthdays.

Not every family can afford to do it in such high style as the Clintons, nor does it finally really matter. A stockbroker friend of mine who grew up in Brooklyn in a family of very modest means recalls that theater was such an essential part of his upbringing that his parents would annually book a hotel suite in Manhattan and take them on a marathon of shows for five days. He is, not accidentally, truly one of the most literate and humane Wall Street hounds I know. And when my parents took me to "Fiddler on the Roof" for my 12th birthday (or "Sweet Charity" for my 13th or "Company" for my 14th-going-on-24th), I could care less that we were perched in the second-to-the-last row of the rear mezzanine and that instead of The 21' Club it was Monte's on Macdougal Street.

In scraping the money together for those sojourns, our parents demonstrated an insight and sense of priorities that I fear may be slipping from our hands. They gave our families something to sink their teeth into and share besides touchdown strategies and CDROMs: ideas and rhythms and human emotions that stretched and enhanced our immediate sphere of experience. That's why I don't mind terribly if Bill and Hillary and Chelsea hold up curtain times and spend too much money for a Caesar salad after the show.

What I do mind are the parents who will never be inconvenienced in city traffic by a presidential cortege, because it would never occur to them in a million years to take their kids to a play. I am troubled by otherwise intelligent moms and dads who live within an hour's train ride of Broadway or within a local stop of their community playhouse but never seem to notice the thousands of theater posters at their LIRR stations, because they're buried in the prime-time listings or the Presidents' Day sale ads or the playoff scores. I don't care to hear from the ones who complain that theater would bust their wallet and who then proceed to double their investment at the multiplex cinema with overpriced buckets of popcorn and giant Cokes.

I hope to be around for the day when Chelsea takes her kids to a show for their birthdays. May they be blessed with the good taste of their mother - and the great good sense of their grandparents.

LANGUAGE: English

LOAD-DATE: March 9, 1997

LEVEL 2 - 25 OF 58 STORIES

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The Atlanta Journal and Constitution

March 12, 1997, Wednesday, ALL EDITIONS

SECTION: FEATURES; Pg. 01D

LENGTH: 537 words

HEADLINE: Actors secure NEA support in Washington

BYLINE: Dan Hulbert; STAFF WRITER

BODY:

Washington ---Even on Pennsylvania Avenue this turned heads: actors Alec Baldwin, Marlo Thomas and Blair Brown of the pro-arts Creative Coalition, with a squadron of grass-roots allies hovering around them, marching out of the White House and up the avenue into a hair-mussing headwind and in an obviously boisterous mood.

The reason? Not only had they just received President Clinton's face-to-face promise to fight for the survival of the National Endowment for the Arts, but ---more surprisingly and importantly on the political level ---they had earlier been granted an unscheduled audience with House Speaker Newt Gingrich. The speaker, who mustered the 1995 votes to slash the NEA's budget by 40 percent and eliminate funding the agency as of Sept. 30, accepted an impromptu invitation from Rep. Mark Foley (R-Fla.) to join his meeting with coalition members.

The speaker, who mustered the 1995 votes to slash the NEA's budget by 40 percent and eliminate funding the agency as of Sept. 30, accepted an impromptu invitation from Rep. Mark Foley (R-Fla.) to join his meeting with coalition members.

Gingrich's expressions of sympathy for some of the group's concerns, and his offer to meet with them and House Majority Leader Dick Armey (R- Texas) next month, was a stunning breakthrough for an agency that only a few months ago looked doomed.

"I was excited when I went into the meetings with the president and the speaker, and even more energized when I came out," said Baldwin, leading the delegation at such a rapid clip past onlookers that it resembled a scene from a film that might be called "Mr. Baldwin Goes to Washington. "

Coalition members at the Clinton and Gingrich meetings included opera singer Brenda Boozar, an Atlanta native, and Screen Actors Guild President Richard

Masur, who reportedly impressed the speaker by explaining how NEA grants can yield economic benefits through the movies.

The Atlanta Journal, March 12, 1997

The high-level meetings were the highlights of Arts Advocacy Day, an unprecedented national confab coordinated by Americans for the Arts, a broad bipartisan organization of leaders in business, philanthropy, the arts, and state and local governments. Using the celebrities of the Creative Coalition to open doors, the Advocacy Day delegates spread out over Capitol Hill on Tuesday, button-holing members of Congress to promote public-private partnerships in arts funding.

Advocacy Day was timed to dramatically close ranks behind NEA Chairwoman Jane Alexander, who testifies Thursday before the House Subcommittee on Interior Appropriations. Said Alexander: "I wave the flag for Atlanta and its leading role in arts support." Atlantans attending were Fulton County Commissioner Michael Hightower, Coca-Cola Foundation officers Donald R. Greene and Adrian King, Fulton County Arts Council Director Harriet Sanford and Woodruff Arts Center Director Shelton G. Stanfill.

At a Monday dinner at the Watergate Hotel, delegates praised Greene and Sanford, leaders in merging the American Council for the Arts and the National Assembly of Local Arts Agencies into the larger and more visible Americans for the Arts.

The Atlanta Journal, March 12, 1997

Former Sen. Alan Simpson (R-Wyo.), a longtime arts champion, urged delegates to remind Congress that NEA grants for projects considered offensive in the late 1980s and early '90s were "just a sparrow's belch in a typhoon" compared with funds for "the worthiest and most beautiful expressions of the human spirit."

GRAPHIC: Color photo: Creative Coalition's Marlo Thomas speaks to the crowd. / RICK McKAY / Washington Bureau

LOAD-DATE: March 13, 1997

4TH STORY of Level 1 printed in FULL format.

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The Washington Post

June 01, 1998, Monday, Final Edition

SECTION: STYLE; Pg. C02; CHRONICLES

LENGTH: 882 words

HEADLINE: For Friends of Art, a Welcome Home

BYLINE: Sarah Booth Conroy, Special to The Washington Post

BODY:

The dinner at the White House last week for Friends of Art and Preservation in the Embassies was an art form itself -- and the style should surely be preserved.

Dresses were long, ties black, diamonds glittering, hospitality warm, food magnificent. East Executive Avenue opened for valet parking for guests (including the grateful Chronicler and Chron), saving the usual hike.

The guests entered very grandly up the east steps and into the corridor, greeted cordially by a host of social secretary Capricia Marshall's staff. Through the windows, the Native American contemporary sculpture in the garden loomed eerily alive. Displayed inside were two lithographs by Frank Stella and Ellsworth Kelly as well as a silk-screen print by Roy Lichtenstein -- all contributors of art to the Friends. Lee Kimche McGrath, a founder and executive director of the nonprofit Friends foundation, said it had raised \$ 10 million in 12 years to fund exhibits and preservation at more than 87 embassies in cooperation with the State Department.

Because George Washington insisted that architect James Hoban keep the executive mansion to a modest size befitting a young nation, the State Dining Room holds only 130 people. Yet 600 FAPE members, contributing \$ 1,500 each for the seated dinner, had accepted the Clintons' invitation. What to do?

Chief Usher Gary Walters explained: "We rented the canvas and aluminum pavilion in the South Lawn, as we have since the Nixon administration for big crowds. The rent of \$ 200,000 until June 20 is divided among sponsors of seven unrelated events -- not taxpayers." The 20 multi-tiered chandeliers, which added elegance and light to the dinner, are stored by the White House between such events, Walters said.

Huge peonies in Tiffany bowls decorated the tables. Undaunted White House executive chef Walter Scheib and pastry chef Roland Mesnier with their staff prepared the dinner fit for heads and friends of state: poached lobster, pepper-seared lamb, red and yellow tomato salad, and a "painter's palette" dessert of ice cream encased in a thin white chocolate.

Works by Chuck Close and Lichtenstein shared the stage with the speakers. Close presented the Friends with a limited-edition linocut print portrait of Lichtenstein, saying it both celebrates the late artist and honors Hillary Rodham Clinton's efforts to include contemporary art, such as the sculpture garden, at the White House. And, he said, he is giving the 150 prints to be

The Washington Post, June 01, 1998

distributed among U.S. embassies "because I'd like to see pictures of artists in our federal buildings instead of just officials."

Close spoke of the role of federal officials in encouraging artists. "A few years ago, congressional Republicans joined in bipartisan support to the arts," he said. "Now, freedom of expression in the visual arts is under attack. The polarization is unfortunate -- we need bipartisanship."

President Clinton replied tactfully: "I'd like to thank all the members of Congress who are here and to say to Chuck there still is, albeit smaller, a deep level of bipartisan support for the arts. . . . Those who are part of it should be given even more credit, because it is harder for them."

He quoted Franklin Roosevelt: "The arts cannot thrive except when men are free to be themselves and to be in charge of the discipline of their own energies and ardors." To that Clinton added, "And if we can permeate the world with the sense of possibility that was so manifest in that Irish election, then all over the world we'll be giving people with and without the brilliance of artistic gifts a chance to live as God meant them to live. That is your ultimate gift and I'm very grateful to you."

Mrs. Clinton said the time has come to "honor the past -- and give gifts to the future." She spoke of the White House Millennium Council's "Save American Treasures" program, which aims to preserve such pieces of the nation's historical and cultural heritage as the Star-Spangled Banner and Declaration of Independence.

Similarly, the new FAPE project "Gift to the Nation" hopes to put 200 American paintings, sculptures, works on paper, decorative objects, crafts and folk art -- chosen by a board of art professionals -- in U.S. chanceries and ambassadorial residences by the turn of the century. At the event, Dorothy Lichtenstein presented President Clinton with her husband's 1990 "Reflections on Senorita" as the first gift in FAPE's millennium project.

The other artworks will be chosen by a board headed by Riva Castleman, former Museum of Modern Art curator. FAPE Chairman Jo Carole Lauder said that "a permanent collection of representative works of great modern American masters is an extraordinary legacy of the art of our times -- perhaps considered avant-garde now, but which we will be able to leave to future generations of ambassadors."

Before the evening's dancing began, President Clinton noted that "when Chuck paints and he's feeling especially good about his work, he does it to the music of Aretha Franklin -- which brings him into my ambit of the arts."

"And judging by the energy of your work," he said to Close, "I may issue an executive order instructing all agencies to play Aretha Franklin from 9 to 5 every day from here on out."

GRAPHIC: Photo, Susan Biddle, Ann Gund, president of Friends of Art and Preservation in the Embassies, and Hillary Clinton unveil a Roy Lichtenstein portrait by Chuck Close, left.

LEVEL 2 - 4 OF 58 STORIES

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AP Online

June 25, 1998; Thursday 12:09 Eastern Time

SECTION: Washington - general news

LENGTH: 826 words

HEADLINE: House Panel Supports NEA Funds

BYLINE: ALAN FRAM

DATELINE: WASHINGTON

BODY:

In a setback to conservatives, the House Appropriations Committee today unexpectedly thwarted a Republican effort to kill the National Endowment for the Arts next year.

On a near party-line roll call of 31-27, the panel voted to provide \$98 million in 1999 for the agency, the same amount it received this year.

AP Online, June 25, 1998

The endowment, which provides grants to artists, is an annual congressional battleground. Many conservatives say the arts should support themselves and criticize some of the controversial works produced by agency-supported artists, while many others believe supporting the arts is a worthwhile federal function.

Joining Democrats were three Republicans: Reps. Jim Kolbe of Arizona, John Porter of Illinois and James Walsh of New York.

The committee could vote again on the issue later in the day. But one way or the other, the issue seems destined for a vote when the full House considers the bill after it returns in mid-July from a recess.

Under pressure from conservatives, House GOP leaders agreed to write the original version of the bill without any money for the endowment. Arguing that the GOP can best motivate its core voters for this November's congressional elections, conservatives have prevailed on party leaders to insert numerous provisions in 1999 spending bills that the House is beginning to write.

Democrats said President Clinton's advisers were threatening that the

entire bill would be vetoed if the arts money was not included. The endowment is a perennial target of House conservatives, but the more moderate Senate and Clinton have protected the agency from deep cuts in recent years.

AP Online, June 25, 1998

"This is an action not made on the merits," Rep. Sidney Yates, D-Ill., said of the original language that would have killed the endowment. "This is an action based on politics."

GOP committee leaders said the best approach was to omit money from the original bill and let the full House vote on putting it in.

And on Wednesday, one conservative said that even by losing some votes, Republicans would benefit from the strategy of stoking bills with conservative provisions.

"It will force votes on the floor that identify the differences between us and the people we're running against," said Rep. Tom Coburn, R-Okla., a conservative leader.

The NEA language was included in a \$13.4 billion measure financing the Interior Department and federal cultural programs.

The Appropriations Committee also planned to work on a \$70.9 billion measure for veterans, housing, environmental and science programs. It would eliminate the AmeriCorps national service program, which got \$426 million this year and, like the arts endowment, is an annual target of conservatives.

AP Online, June 25, 1998

On Wednesday, a House Appropriations subcommittee approved a measure that would give the GOP an edge over Clinton in its fight over the 2000 census, halve legal aid to the poor and put strings on U.S. dues owed to the United Nations.

The overall bill, approved by voice vote, would provide \$33 billion for the departments of Commerce, Justice and State in 1999.

The legislation revisits the battle between congressional Republicans and Clinton over how the 2000 head count will be conducted. At stake is how the House's 435 seats will be reapportioned to reflect the new population tally, as well as the billions of dollars in federal aid that are distributed based on where people live.

The bill would provide \$956 million for the census, but withhold half of it until next March, when congressional approval would be required to release the remaining funds.

Democrats complained that this was designed to force Clinton to relent from his insistence on using scientific sampling, a technique favored by many demographers that uses mathematical formulas to account for hard-to-reach people.

AP Online, June 25, 1998

Republicans say sampling could be easily manipulated by the administration to overcount minorities, who tend to vote Democratic. They demand that the census stick with a direct count.

Hinting of a veto ahead, Rep. Alan Mollohan of West Virginia, senior Democrat on the subcommittee, said the provision would be a "major stumbling block" to Clinton signing the bill.

The bill also would cut the Legal Services Corporation's budget to \$141 million from the 1998 level of \$283 million. Clinton had requested \$340 million for the agency, which is a perennial target of conservatives.

The measure would provide all \$475 million Clinton wants for U.N. dues for next year. But it would make the money contingent on reducing the U.S. share of supporting the organization to 22 percent from the current 25 percent.

That money is also likely to be tied to conservatives' demands for banning U.S. aid to groups that lobby to change abortion laws overseas. Clinton opposes that condition. A similar provision last year created a stalemate that blocked the \$100 million Congress would otherwise have provided for the United Nations.

AP Online, June 25, 1998

LANGUAGE: ENGLISH

LOAD-DATE: June 25, 1998

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**White House
Acquisitions**

July 1998

THE WHITE HOUSE
WASHINGTON

WHITE HOUSE ACQUISITIONS

William J. Clinton Administration

January 20, 1993 - Present

FINE ARTS

Portraits

BARBARA PIERCE BUSH, 1925- .
Herbert E. Abrams, 1921- . Oil on canvas, 1994, 38 x 31 7/8.
Gift of Robert E. and Elizabeth W. Krueger. 995.1753.1

GEORGE HERBERT WALKER BUSH, 1924- .
Herbert E. Abrams, 1921- . Oil on canvas, 1994, 50 1/4 x 40 1/8.
Gift of Robert E. and Elizabeth W. Krueger. 995.1752.1

JAMES ABRAM GARFIELD, 1831-1881.
Unknown artist. Parian ware, possibly late 19th century,
15 3/4 x 11 1/4 x 6.
Gift of Mr. and Mrs. John L. Sanders in honor of Ben M.
Jones III. 994.1740.1

JOHN F. KENNEDY, 1917-1963.
William Franklin Draper, 1912- . Oil on canvas, 1962,
30 x 25 1/16.
Gift of the White House Historical Association. 996.1764.1

DOLLEY PAYNE TODD MADISON (Mrs. James Madison), 1768-1849.
Gilbert Stuart, 1755-1828. Oil on canvas, 1804, 29 3/16 x 24 1/8.
Gift of the Walter H. and Phyllis J. Shoreinstein Foundation
in memory of Phyllis J. Shoreinstein. 994.1737.1

CAPTAIN RICHARD SHAW, ?-?.
unidentified English artist. Watercolor on ivory miniature,
c.1815, 2 3/8 x 1 13/16 in.
In uniform as a member of a British infantry regiment which
participated in the 1814 capture of Washington and burning of
the White House; locks of subject's hair in reverse of frame.
Gift of the White House Historical Association. 998.1775.1

Portraits (continued)

JOHN TYLER, 1790-1862,
after Mathew B. Brady (photograph), c.1823-1896.
wood engraving, from Frank Leslie's Illustrated Newspaper,
February 16, 1861, 9 7/8 x 6 1/8 (page - 16 1/2 x 11 1/4).
Entitled, Hon. John Tyler, Ex-President of the United States and
President of the Peace Convention Now Sitting in Washington.
Gift of Ed Hotaling. 993.1730.1

DANIEL WEBSTER, 1782-1852.
Unknown artist. Marble, possibly mid-19th century,
5 3/4 x 3 5/8 x 2 7/8.
Gift of Mr. and Mrs. John L. Sanders in honor of Stephen Neal
Dennis. 993.1726.1

Other Paintings and Prints

CHILDE HASSAM, 1859-1935.
Seascape; oil on canvas, 1900, 18 3/16 x 22 in.
Bequest of Alice Tully. 996.1768.1

CHILDE HASSAM, 1859-1935.
Street Scene in Winter (Snowstorm, New York);
oil on canvas, 1901, 16 1/2 x 12 1/2 in.
Bequest of Alice Tully. 996.1767.1

GEORGIA O'KEEFFE, 1887-1986.
Bear Lake, New Mexico; oil on canvas, 1930, 30 x 40 in.
Gift of the Georgia O'Keeffe Foundation and William D. Rollnick
and Nancy Ellison Rollnick. 997.1770.1

WILLIAM HENRY POWELL (attributed), 1823(?) - 1879.
Emigrant Scene; oil on canvas, c.1837, 37 x 61.
Gift of the White House Historical Association. 995.1745.1

NORMAN ROCKWELL, 1894-1978.
Statue of Liberty; oil on panel, 1946, 21 1/2 x 16 15/16.
Gift of Mr. and Mrs. Steven A. Spielberg - S.A.M. Trust.
994.1742.1

HENRY OSSAWA TANNER, 1859-1937.
Sand Dunes at Sunset, Atlantic City; oil on canvas, c.1886,
30 3/16 x 59 7/16.
Gift of the White House Endowment Fund. 995.1759.1

ELLEN AXSON WILSON (Mrs. Woodrow Wilson), 1860-1914.
Princeton Landscape; oil on canvas, c.1913, 12 x 16.
Gift of Eleanor Axson Sayre. 995.1758.1

White House Scenes

ALBERT BERGHAUS, ?-?.

Miss Lanes Reception; pencil on paper, 1860, 6 7/8 x 10 1/8 in. Southeast view of a Blue Room reception, February 22, 1860, with President James Buchanan's niece/hostess Harriet Lane at center; illustrator's notes front and reverse; used for wood engraving in Frank Leslie's Illustrated Newspaper, March 10, 1860. Gift of the White House Historical Association. 996.1763.1

after C. BUNNELL, dates unknown.

Washington, D.C. - The White House Kitchen - Preparing Dinner; wood engraving, from Frank Leslie's Illustrated Newspaper, April 6, 1889, 6 9/16 x 8 7/8 (page - 15 13/16 x 11 5/16). East view with four male chefs at island before wall ovens. Gift of Ed Hotaling. 993.1731.1

JULES GUERIN, 1866-1946.

White House, West Terrace; pencil and gouache on canvas mounted on board, 1903, 28 7/8 x 20 1/4. View along the south side of the West Terrace to the newly constructed West Wing office building; executed as a 1903 Century Magazine illustration and reproduced in the official government report of the THEODORE ROOSEVELT Renovation of the White House, 1902-1903. Gift of the Class of 1965, Maine East/Maine South High Schools, Park Ridge, Illinois, in honor of Hillary Rodham Clinton. 993.1735.1

JOSEPH PENNELL, 1860-1926.

The Cabinet Room; ink on paper, 1881, 10 1/4 x 16. Northeast view of the current Treaty Room with the Grant cabinet table and chairs at center. U.S. Government purchase. 996.1761.1

JOSEPH PENNELL, 1860-1926.

The White House, by Night; ink, wash, and gouache on paper mounted on board, c.1881-1884, 16 x 20. North front; used as illustration for "The White House" by E.V. Smalley, The Century Magazine, April 1884. Gift of the White House Historical Association. 993.1724.1

after THURE DE THULSTRUP, 1848-1930,

after W.M. ROUZEE, dates unknown.

A 'Powwow' at the White House; hand-colored wood engraving, from Harper's Weekly, January 22, 1881, 11 x 9 1/8 (page - 15 7/8 x 11 1/16). Cover; President and Mrs. Hayes seated in East Room before rows of seated Indians and onlooking crowd. Gift of Gordon S. Freesman. 993.1729.1

White House Scenes (continued)

GUY C. WIGGINS, 1883-1962.

The White House in Spring; oil on canvas, c.1940,
24 1/2 x 29 1/2. South view.

U.S. Government purchase.

996.1762.1

after UNKNOWN ARTIST.

Miss Lane's Conservatory, at the White House, Washington;
hand-colored wood engraving, from Frank Leslie's Illustrated
Newspaper, March 27, 1858, 7 3/4 x 10 5/8. Two women standing
in the long wood-and-glass conservatory built in 1857 atop the
west terrace; plants banked at sides and under central column-
supported ridge-beam.

U.S. Government purchase.

998.1773.1

after UNKNOWN ARTIST.

A Presidential Reception at the White House, Washington.;
hand-colored wood engraving, from Harper's Weekly,
March 13, 1858, 9 3/8 x 13 5/8 (page - 15 5/8 x 10 1/2).
President Buchanan in the East Room. Signed "JRC" (?) in plate
lower left.

Gift of Gordon S. Freesman.

993.1728.1

MANUSCRIPTS

LETTER, written on personalized Executive Mansion note stationery
by FRANCES FOLSOM CLEVELAND, undated (1886-89 or 1893-97).

Requests aid of "a few young ladies to assist... at my Public
Reception... in the Blue Parlor".

Gift of James J. Cunningham and Family.

993.1725.2

LETTER, Mrs. Charles W. Upham, January 14 and 21, 1855.

Describing a dinner at the White House with President and
Mrs. Franklin Pierce.

U.S. Government purchase.

998.1776.1

DOCUMENTARY MATERIALS

DRAWING, watercolor on paper, 1927, New York, Tiffany Studios.
Design for 1927 Green Room rug; lower right quadrant with
Presidential Arms as oval center medallion, executed as
circular medallion on extant rug 927.1574.1; scrolls on green
field; tied laurel as medallion frame and border.

Gift of the White House Historical Association.

995.1755.1

DOCUMENTARY MATERIALS (continued)

DRAWING, watercolor on paper, 1927, New York, Tiffany Studios.
Design for 1927 Red Room rug; full image with Great Seal
as circular center medallion, executed as Presidential Arms
on extant rug 927.1576.1; scrolls on red field; tied laurel
as medallion frame and border.
Gift of the White House Historical Association and C.G. Sloan &
Co., Inc. 995.1756.1

MAP, published map with overlays, 1945, Washington.
"Estimated German Situation 1 May 1945" - last World War II
situation map prepared for President FRANKLIN D. ROOSEVELT,
April 3 in the Map Room of the White House; National Geographic
Society map of Europe with red tape overlays on clear plastic
casing showing territory remaining under German control.
Gift of George M. Elsey. 993.1734.1

MEMORABILIA AND EPHEMERA

BELT PLATE, brass, c.1814, English.
Regimental plate shown in miniature of Captain Richard Shaw.
Gift of the White House Historical Association. 998.1775.2

BOOKENDS, pair, plaster and pine, c.1950, Washington, D.C.
Materials removed during the Truman Renovation; scrolled
acanthus-faced white-painted plaster modillion from the 1902
ceiling of the State Dining Room; base of unfinished old White
House pine bearing official brass souvenir plaque.
Gift of William G. Allman, in memory of Milton B. Allman.
996.1760.1-2

CALLING CARD, partly printed, signed on reverse by
ROSE ELIZABETH CLEVELAND, sister and hostess (1885-86)
for President Grover Cleveland, January 18, 1886.
Gift of James J. Cunningham and Family. 993.1725.1

INVITATION, partly printed, to Senator John Ruggles of Maine
for a Christmas Eve "Evening Party" at the White House,
probably 1835 under President ANDREW JACKSON.
U.S. Government purchase. 993.1723.1

PROGRAM, printed paper, 1865, Washington.
"Order of the Procession" for the funeral of President
ABRAHAM LINCOLN, April 19, 1865.
Gift of Gordon S. Freesman. 993.1733.1

PRINTED MATERIALS

NEWSPAPERS, The Court Journal, Washington, D.C.,
January 13-March 28, 1849. Vol.1, Nos. 1-9, modern collective
binding; includes serialized "The Washington Court Etiquette".
Gift of Gordon S. Freesman. 994.1738.1

FURNITURE

Chairs

SIDE CHAIRS, pair, mahogany, c.1760-1789, Philadelphia.
Flat pierced splat; fluted stiles; cabriole front legs on
ball-and-claw feet; slip seat; believed used by Presidents
GEORGE WASHINGTON and JOHN ADAMS in the presidential residences
in New York and Philadelphia.
Gift of The Barra Foundation, Inc. 994.1736.1-2

SIDE CHAIR, mahogany, c.1800-1810, New York,
attributed to the workshop of Duncan Phyfe.
Crest rail carved with bow-tied wheat; reeded stiles, double-
cross splat, concave cross rail, bell seat, and turned tapered
front legs; plain sabre rear legs; original upholstery structure.
Transfer from Statue of Liberty National Monument. 994.1743.1

SIDE CHAIRS, two pairs, maple, c.1877, New York,
probably made by R.J. Horner.
Imitation bamboo; from a suite used in the bedroom of President
and Mrs. Rutherford B. Hayes.
Gift of the White House Historical Association. 995.1746.1-4

Tables

CARD TABLE, mahogany, c.1815-1820, Boston or Salem.
D-shaped swivel top; spread-winged eagle pedestal; abacus plinth
on winged paw feet; mate to or from same shop as 972.898.1.
U.S. Government purchase. 996.1769.1

PIER TABLE, mahogany, mirror glass, marble, c.1820, Philadelphia.
Rectangular; gilt metal musical mounts on apron; gilt-mounted
turned front columns and plain pilasters on shelf; gilded wooden
feet - heavy front paws, rear balls; white marble top.
Transfer from Statue of Liberty National Monument. 994.1744.1

Clocks

TALL CASE CLOCK, cherry/brass weight-driven movement, c.1794, East Windsor, Connecticut, works by Daniel Burnap. Upswept pediment on arched bonnet; fluted finial blocks, colonettes, and quarter columns; engraved brass dial; six-tune musical chimes; serpentine top on waist door; bracket feet. Gift of Eleanor B. Lewis. 995.1757.1

LIGHTING FIXTURES

SINUMBRA LAMPS, pair, bronze, gilded bronze, and cut and frosted glass, c.1820, France. Shaft with reeded column and leaf cups separated by gilt leafy moldings; tripod of swag-draped paw-footed legs on triangular platform; frosted shade with clear leaf-cut and hatched reserves. Gift of the White House Historical Association. 998.1774.1-2

SINUMBRA LAMPS, pair, painted and gilded brass, iron, and cut and frosted glass, c.1825, France. Green reeded shaft between gilded urn capital and vasiform base; squat frosted shade with clear leaf-cut and hatched reserves. Gift of the White House Historical Association. 997.1772.1-2

CERAMICS

Presidential

DESSERT PLATES (one deep, one flat), porcelain, 1817, Paris, made by Pierre Louis Dagoty and Edouard D. Honore. From the JAMES MONROE state dessert service; amaranth band with decorative reserves of Agriculture, Commerce, Arts, Sciences, and Strength; American eagle emblem at center. Bequest of Jacqueline S. Davis. 993.1727.1-2

DESSERT PLATE, porcelain, 1846, Paris, France, by Edouard D. Honore. Apple green rim with raised scalloped edge; reserve with shield of the United States; white center painted with roses. From the state service of President JAMES K. POLK. Gift of Mr. and Mrs. Thomas J. Walsh. 997.1771.1

DESSERT/FRUIT PLATE, porcelain, 1879-1880, Limoges, France, made by Haviland & Co., designed by Theodore R. Davis. From the RUTHERFORD B. HAYES State Service; leaf-shaped; "The Studio", New Jersey beach bathhouse used by Davis. Gift of Mr. and Mrs. Milton B. Allman. 995.1750.1

CERAMICS (continued)

DINNER SERVICE, porcelain, 1995, Pomona, New Jersey, Lenox. Reproductions of F.D. Roosevelt State Service made by Lenox in 1934; 2352 pieces of 13 select types (8 plates, 7 cups and saucers) ordered to raise usable quantities to 220; gilt stars on narrow cobalt blue edge; polychrome Presidential Arms on rim. Gift of the White House Endowment Fund. 995.1765.1-13

SERVICE PLATES, porcelain, 1995-1996, Pomona, New Jersey, Lenox. Reproductions of Woodrow Wilson State Service plates made by Lenox in 1918; 139 ordered to raise usable quantities to 220; cobalt blue rim; gilt Presidential Arms at center. Gift of the White House Endowment Fund. 996.1766.1

TEA PLATE, porcelain, 1873, Limoges, France, made by Haviland & Co. From the Grant re-order of the ABRAHAM LINCOLN State Service; solferino "royal purple" rim; eagle emblem at center. Gift of William G. Allman. 995.1749.1

GLASSWARE

Presidential

ICE CREAM PLATE, cut glass, 1892-1906, made by C. Dorflinger & Sons, White Plains, Pa., or T.G. Hawkes, Corning, New York. From the BENJAMIN HARRISON State Service or re-orders; Russian pattern; Presidential arms on rim. Gift of William G. Allman. 995.1751.1

Other

GOBLET, engraved and cut ruby-stained glass, c.1840-1860, Bohemia. Engraved southwest view entitled "The President's House./ Washington.", after popular prints from H. Brown drawing, c.1831; red-trimmed clear faceted bowl and foot. Gift of the White House Historical Association. 993.1721.1

TANKARD, engraved ruby-stained glass, c.1840-1860, Bohemia. Southwest view, entitled "The Presidents House Washington", after popular prints from H. Brown drawing, c.1831. Gift of the Gordon Freesman Family. 993.1722.1

GLASSWARE (continued)

VASE, engraved glass, c.1932-1939, Corning, New York, by Steuben Glass, designed by Frederick Carder (1864-1963). "Strawberry Mansion" pattern; engraved with festoons around rim and eagle atop circle-inscribed star; urn-shaped; square pedestal; matches 940.1170-1173 and 940.3548.1.
Gift of John J. Riordan. 994.1739.1

METALWARE

FLATWARE, gilded silver and steel with pearl (knives) and gilded silver (forks and spoons), 1993-1994, Baltimore, made by Kirk Stieff Co.
Supplements to selected types of existing flatware (fish knives; fish, dessert, salad, and oyster forks; soup, bouillon, and tea spoons) and two new types (salad knives and dessert spoons), to create gilded dinner service for 150 (684 pieces); ordered in 1992 to honor the 200th anniversary of the laying of the cornerstone of the White House.
U.S. Government purchase. 994.1741.1-10

TIEBACKS, set of eight, gilded brass, c.1825-1850, American. Hollowcast oval plate; hook through shield framed by star-studded drapery; spread-winged eagle perched on drapery rod; oak leaves frame sun rays dependent from top screw hole.
U.S. Government purchase. 995.1754.1-8

TEXTILES

QUILT, silk, velvet, and other fabrics, c.1893-1904, Washington, D.C., made by A.E. Kennedy firm.
Patterned patchwork face made of fragments from decorative work done for the White House by A.E. Kennedy, c.1893-1904; medallion-centered diamonds; border of strips.
Gift of the White House Historical Association. 995.1747.1

PILLOW CASE, silk, velvet, and other fabrics, c.1893-1904, Washington, D.C., made by A.E. Kennedy firm.
Random patchwork face made of fragments from decorative work done for the White House by A.E. Kennedy, c.1893-1904.
Gift of the White House Historical Association. 995.1748.1

MISCELLANEOUS

WOODWORK, 1817 and 1902, American.

Original White House material including shutters, returns, chair rail, and paneling (1350 cubic feet) removed in 1949 during the Truman Renovation; from storage at Knipp & Co., Inc., Baltimore, the woodwork subcontractor.

Gift of the White House Historical Association. P96.B03803.1

THE CLINTONS' CHOICE

Art in the White House

Bill and Hillary's first date included a stop at a Rothko show. Two decades later, they live amid an outstanding art collection built over 200 years. On a private tour of the works the couple chose for the family residence, the first lady spoke exuberantly about

the role of art in their lives—and the nation's

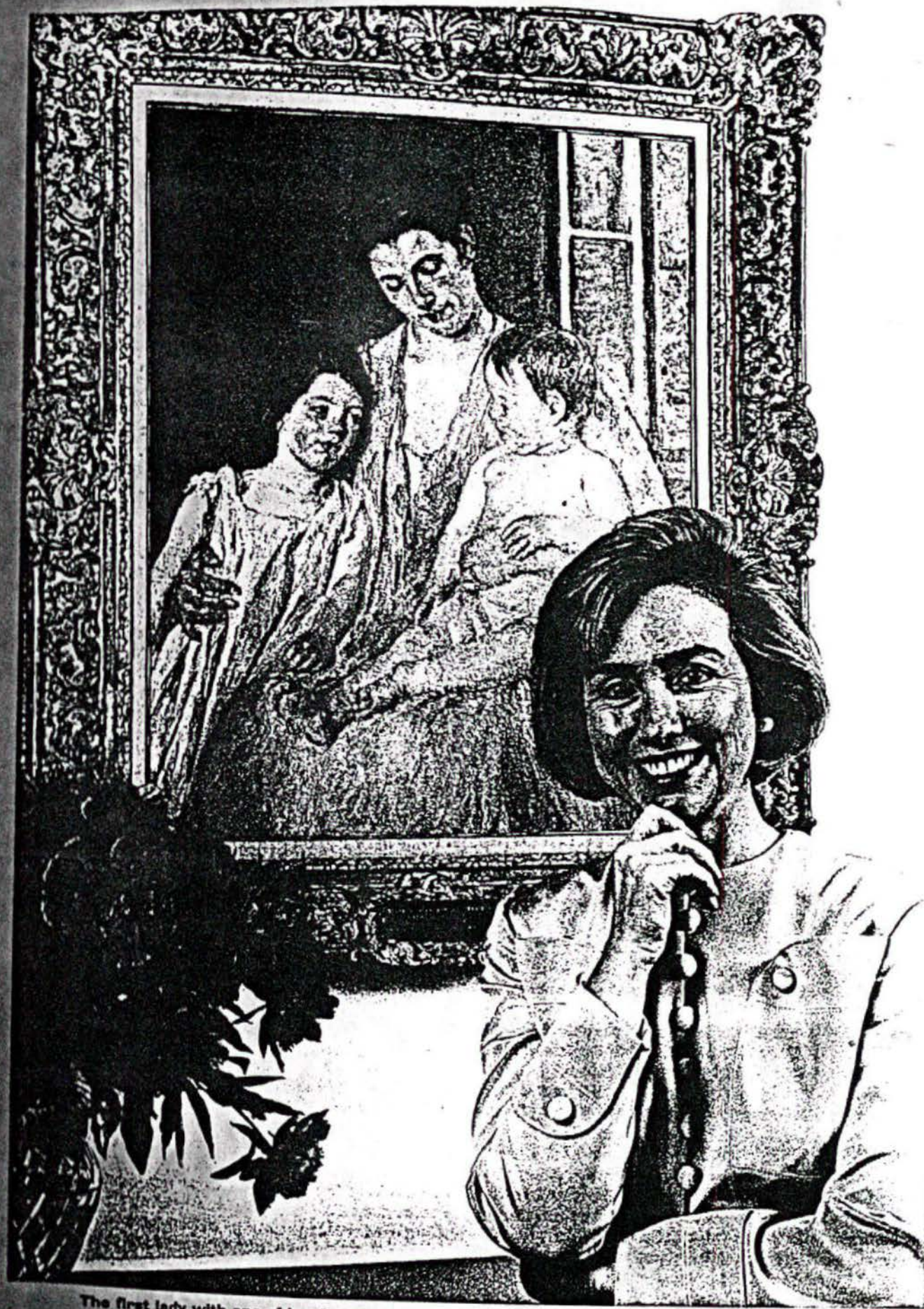
BY MARY LYNN KOTZ


COURTESY OF THE WHITE HOUSE HISTORICAL ASSOCIATION

"I like it because of the composition and the emotion," says Hillary Rodham Clinton of George P. A. Healy's 1859 study of John Tyler. "And of course my husband likes it because Tyler is crumpling up the newspapers!"

WHEN BILL AND HILLARY CLINTON moved into the White House, they asked for easels. And more easels. They set them up in the Map Room and had the curatorial staff bring in all the paintings from the White House basement. One by one, on the dozen or so easels, they looked at the American Impressionists, 19th-century landscapes, Cézanne and Glackens still lifes, Robert Henri's portrait of a gypsy girl, and many other paintings in the White House collection that hadn't seen the light of day in years.

In an exclusive interview with *ARTnews*, Mrs. Clinton spoke with great feeling about the 450-work White House art collection. "When we first got here, my husband and I looked through the book on the collection [William Kloss's *A Nation's Pride: Art in the White House*] and tried to find everything in it," explains Mrs. Clinton. "What we couldn't find on the walls, we brought in here to study. I think we've pulled out every painting that's been in storage," she continues. "We've tried to find a place for everything, but the only one I despair of is Whistler's *Nocturne* (ca. 1870-77). There doesn't seem to be a wall where it gets enough light."



The first lady with one of her favorites—Mary Cassatt's *Young Mother and Two Children*, 1908.

Seated on a red brocade sofa in the newly redecorated Map Room, the first lady is both relaxed and animated talking about art. Many of her favorites in the White House collection are paintings by women, or those that feature women as subjects, such as Lilla Cabot Perry's *Boy Fishing* (1929) in the West Sitting Hall and Mary Cassatt's *Young Mother and Two Children* (1908). The president, she says, responds more to paintings that have historic meaning for him, such as William Tolman Carlton's *Watch Meeting—Dec. 31st, 1862—Waiting for the Hour* (1863), a scene of slaves gathered around a table studying a large pocket watch on the eve of the Emancipation Proclamation's enactment. "Look at them," President Clinton exclaims to visitors at every opportunity, "just waiting for that moment of freedom."

The president's favorite White House painting, which he has hung prominently in the Oval Office, is *The Avenue in*

terms for the Civil War. On another wall hangs Theobald Chartran's *The Signing of the Peace Protocol Between Spain and the United States, August 12, 1898* (1899). It commemorates the agreement signed by President McKinley in the Treaty Room that ended the Spanish-American War.

Mrs. Clinton says that her husband is also particularly fond of *Morning on the Seine, Good Weather* (1897) by Claude Monet in the West Sitting Hall. "It is such a peaceful, beautiful scene. He'll just sit and look at it as he talks on the phone. And," she adds, "I think the fact that it was given to the White House in memory of President Kennedy has extra meaning for him." During the Johnson Administration, the painting, a gift of the Kennedy family, was given a place of honor on the State Floor. During the Nixon Administration, however, it was sent down to the ground floor, to hang in relative obscurity in the dim light of the Vermeil Room, where

it stayed for nearly 20 years until Barbara Bush brought it upstairs to prominence in the family quarters.

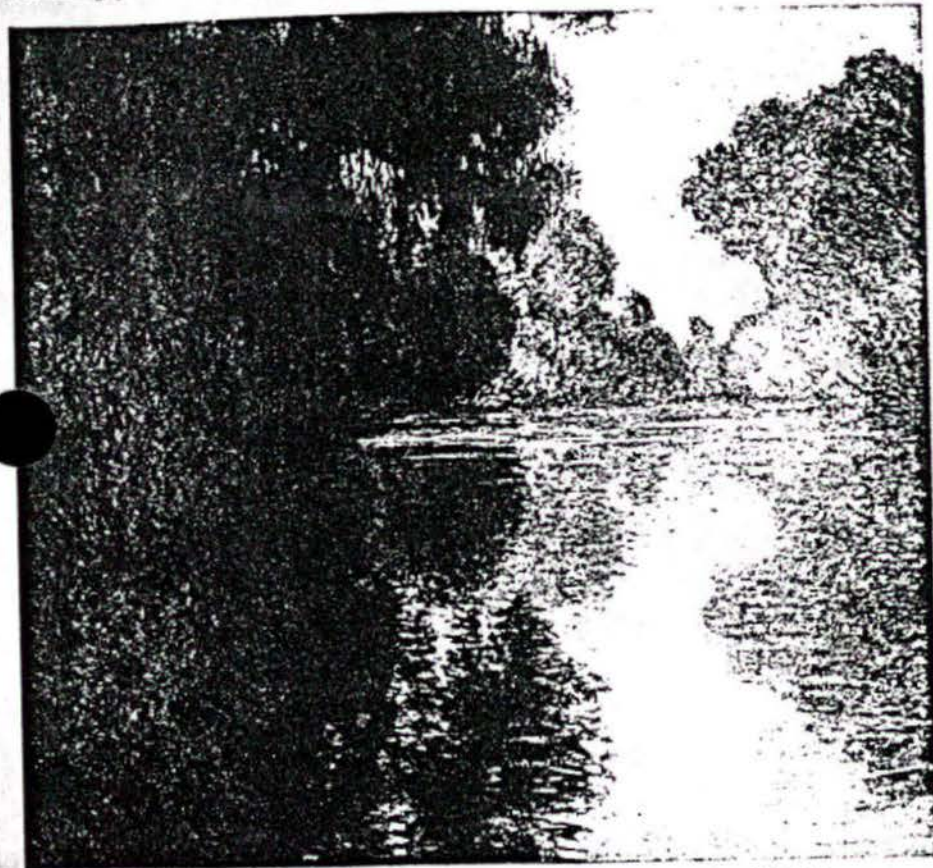
Moved by the Clintons to more visible positions on the State Floor were the portraits of Franklin D. Roosevelt by Frank Salisbury and Harry Truman by Greta Kempton. Each president places more prominently the portraits that are personally or politically attractive to him. And the White House collection, which has grown through 43 administrations, offers plenty to choose from. The art is cared for by the Office of the Curator, established by Jacqueline Kennedy, who also began the White House Historical Association.

"So many touches to the house, so much of the art was either brought to the White House or inspired by the Kennedys," reflects Mrs. Clinton. Mrs. Kennedy's primary project was to restore the White House to its early-19th-century grandeur by inviting donations of art and furnishings. The collection, therefore, became a repository for 19th-century art.

The curators and Mrs. Clinton, though, are painfully aware that as the 21st century approaches, the White House collection is lacking in 20th-century art. The "youngest" painting is a 1952 John Marin oil, *The Circus No. 1*, which Mrs. Clinton has placed in her office in the West Wing, but there is nothing from the 1930s or '40s.

"We would love to have some modern American artists represented," says Mrs. Clinton. "We're really the beneficiary of other people's generosity. We would be honored to have in the White House paintings by 20th-century artists such as Georgia O'Keeffe or Thomas Hart Benton, for example. So if there's anyone out there reading this who would like to make a contribution....," she laughs.

Mrs. Clinton's Chicago childhood, along with her undergraduate education at Wellesley College from 1965 to '69, gave her a lot of exposure to modern art. "The most overwhelming experience I ever had with a piece of modern art



Claude Monet's *Morning on the Seine, Good Weather*, 1897, which the president always stares at when he's on the phone in the West Sitting Hall.

the Rain (1917), one of Childe Hassam's patriotic American flag paintings. "Our first real excitement was hanging the Hassam in the Oval Office," says Mrs. Clinton. This president's taste for history can be seen in the other works of art he chose for that space: Rembrandt Peale's *George Washington* (1823), the *City of Washington from Beyond the Navy Yard* (1833) by George Cooke, and *The Three Tetons* (1895) by Thomas Moran. The sculpture includes a Frederic Remington bronze, *The Bronco Buster* (1895), and a small early-20th-century cast of Rodin's 1880 *The Thinker*, on loan to the president from Mr. and Mrs. B. Gerald Cantor.

For the old Treaty Room, his private study, the president chose *The Peacemakers* by George P.A. Healy, an 1868 painting of Abraham Lincoln with Generals Sherman and Grant, and Rear Admiral Porter meeting to discuss peace

THE PRESIDENT RESPONDS *most readily to the historical subjects in-the collection, while the first lady is drawn to paintings by or with women*

was when I was a sophomore in high school and saw Picasso's *Guernica* for the first time," she recalls. "That was a stunning experience! I saw it in the context of a discussion about values, and war, and the role that art and artists can play in heightening your sensibilities to the human experience." At Wellesley, she continues, "I had several friends who were art majors, and we spent a lot of time in Wellesley's Jewett Arts Center and museums in Boston. There's that wonderful Gauguin in Boston's Museum of Fine Arts, *Where Do We Come From? Who Are We? Where Are We Going?* That was a perfect piece of art for someone in college. We'd sit in front of it, waiting for it to tell us the answers! There was also a big yellow piece by Jules Olitski, *Julius and Friends* (1967). I loved that painting, and I named the first car I owned—which was a yellow car—for it, 'Julius,'" she says.

It was abstract art, she reports, that kicked off her romance with Bill Clinton at Yale University Law School. "On our first date—which was not really a date—we stood in line to register for classes, and after we finished we went out for a Coke," she says. "We started talking, went for a long walk—and we ended up in front of the Yale University Art Gallery. It was closed. But my husband had been there a week or two before, and he wanted to show me the Mark Rothko exhibition inside and a Henry Moore exhibition in the sculpture yard. He found a worker, who said it had to be closed because of a labor dispute. And so my husband said, 'Well, if we pick up the garbage, will you let us in?'" The future president and first lady proceeded to pick up all the trash that had accumulated—and then had a leisurely private viewing of the Rothko and Moore exhibitions.

Last spring, when the president spoke at the Andrew W. Mellon Dinner at the National Gallery in Washington, he recalled, "I first came here as a young student at Georgetown. Later when I was a governor and came [to Washington] for stuffy old meetings, on occasion I would sneak away from wherever we were convening and come here—and think I would never do anything remotely as important as paint

some of the things that hang on these walls."

The Clintons still try to work in museum visits when they can. Last year, when asked by her husband and daughter what she'd like for Mother's Day, Mrs. Clinton replied, "To see the Barnes Collection." Her wish granted, the first family had an impromptu tour of "Great French Paintings from the Barnes Foundation" at the National Gallery of Art. During their D-Day commemoration trip to Europe last June, the Louvre was held open until 2:30 A.M. for their visit, arranged by Ambassador Pamela Harriman, and architect I. M. Pei took them on a private tour.

As of this writing, the Clintons are still waiting for an opportune moment—"after hours, so we won't disturb the flow of people going through"—to see "Willem de Kooning: Paintings" at the National Gallery. "We will go," she says. "I love that de Kooning painting upstairs," she adds, referring to *Untitled XXXIX*. "The colors are in perfect harmony with the decor in the second-floor center hall."

The painting came to the White House as a result of a conversation between the first lady and her designer from Little Rock, Kaki Hockersmith, who redecorated the family quarters, the Lincoln Sitting Room, and the Treaty Room. "We talked about the policy against works of art by living artists," Mrs. Clinton recalls. "It's a very sensible policy, but it did seem a shame that we

didn't have any art by a modern master that we could display." Finding that the policy does not exclude a living artist from loaning works directly to the president to display in the family quarters, Hockersmith made inquiries through a collector friend, Rita Pynoos. Pynoos and Hockersmith then went to the de Kooning warehouse in New York to look at the stored paintings. Lisa de Kooning, the artist's daughter, offered to lend *Untitled XXXIX* (1983).

The Mosquito Net (1912), by John Singer Sargent, is another favorite of the Clintons, and it is regarded by art historians as one of the painter's finest works. "There's another Sargent I love in the National Gallery—the young woman dressed in white, leaning on the couch like this..." Mrs. Clinton assumed the pose of Sargent's model in *Nonchalant*



The president's favorite White House painting is Childe Hassam's *Avenue in the Rain*, 1917.

BARBARA KENNEDY/WHITE HOUSE



Willem de Kooning's 1983 painting *Untitled XXXIX*, on loan from the artist's family, hangs upstairs in the Clintons' private residence.

brought art from their own collection, which had been with them in the Governor's Mansion in Arkansas—"our idiosyncratic little collection of stuff that we have accumulated over the years," laughs Mrs. Clinton, "a pot-pourri of pieces. We have paintings from friends of ours—and a Will Barnett lithograph, Thomas McKnight's *Constitution*, and a Picasso plate.

"We've never collected, as such," she explains, "but we have acquired things that we've bought or received as gifts—or given each other as gifts over the years. I gave my husband for Christmas a life-size portrait of Chelsea when she was four. That would be his favorite thing!" That portrait, by Arkansas painter Ovita Goolsby, is in the family sitting room upstairs. Works by Arkansans Barry Thomas and Doris Mapes, and Maryland painter Greg Mort are also in their collection.

Mrs. Clinton has also introduced American crafts from all over the country into the White House. These works, selected by Michael Monroe of the Smithsonian, are currently on display.

(1911). "Sargent usually did full frontal portraiture, but he also painted those [reclining pose] pieces, which I think are really well done." Sargent's White House lady is also reclining. The portrait of a sensuous, mysterious woman in white, veiled in a mosquito net, hangs in the Green Room, in view of the 19th-century presidents on the wall.

Mrs. Clinton remarks that she and the president both think that the George P. A. Healy study of *John Tyler* (1859), in the Blue Room, is a "magnificent portrait. I like it because of the composition and the emotion," says the first lady. "And of course my husband likes it because Tyler is crumpling up the newspapers!"

"It's wonderful to live with the art that's been collected over the years. I'm just grateful to everybody who has lived in this house," exclaims Mrs. Clinton, noting that she likes the way the Bushes arranged the family quarters, and also referring to the contributions of previous first ladies who worked to preserve and enhance the executive mansion. "One of my favorite paintings is the Mary Cassatt, of the young mother and child. I've seen pictures of it forever, but I never knew where it was. And [here] you find it on the second floor of the White House!"

When Lady Bird Johnson, who had accepted the painting as a gift to the White House in 1965, came to visit Mrs. Clinton recently, she stepped out of the second-floor elevator and exclaimed, "Ah, there it is!" Mrs. Clinton told Mrs. Johnson how much she appreciated the painting and the two spent a moment discussing Mary Cassatt.

From the easels in the Map Room, Mrs. Clinton found her favorites of the early 20th century and placed them in the private family quarters. High on the list is Thomas Eakins's *Ruth* (1903)—a stunning portrait of a pensive, preadolescent child in a white dress, wearing a pink ribbon in her hair—which hangs in the second-floor corridor.

When the Clintons moved in on January 20, 1993, they

brought art from their own collection, which had been with them in the Governor's Mansion in Arkansas—"our idiosyncratic little collection of stuff that we have accumulated over the years," laughs Mrs. Clinton, "a pot-pourri of pieces. We have paintings from friends of ours—and a Will Barnett lithograph, Thomas McKnight's *Constitution*, and a Picasso plate.

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Mrs. Clinton has also introduced American crafts from all over the country into the White House. These works, selected by Michael Monroe of the Smithsonian, are currently on display.

"We've tried to elevate the role and visibility of American artisans," says Mrs. Clinton, "because there is some very fine work being done. We look at some of the things that were given to the White House as gifts or were purchased during the 19th century—and they were crafts of their time," she continues, "so I think it's important that we appreciate the artistry of crafts of our time."

Using the White House as a "bully pulpit" to focus on the arts is a goal of the Clintons. Mrs. Clinton believes that the attention paid to all the arts from the White House can stimulate a rekindling of support throughout the country. The president's appointment of actress Jane Alexander as head of the National Endowment for the Arts was hailed as the first appointment of an artist to that position. Alexan-



For his study, Clinton chose Theobald Chartran's *The Signing of the Peace Protocol between Spain and the United States, August 12, 1898, 1899*.

COURTESY OF THE WHITE HOUSE HISTORICAL ASSOCIATION

MRS. CLINTON SAYS THAT *Picasso's Guernica*, which she first saw as a sophomore in high-school, had a lot to do with pointing her toward social activism

der's indefatigable cross-country cheerleading for local support of the arts is encouraged and applauded by the Clintons. Last October, Mr. Clinton awarded a National Medal of Arts for visual art to Robert Rauschenberg, and both Clintons spoke at the White House ceremony, where a special medal was also given to collectors Walter and Leonore Annenberg for their contributions to art and education.

"We've tried to use the White House more publicly to support art and artists this past year," says Mrs. Clinton, "everything from the Arts and Humanities dinner, which we hosted, to awarding the American Academy of Rome's prizes, to celebrating [as host head of state] the Praemium Imperiale—the Japanese arts prizes that are equivalent to the Nobel Prizes of the arts."

Despite the Clintons' honoring the arts and artists, some arts organizations and artists are disappointed that administration support has not taken the form of more dollars for arts funding. The National Endowment's \$170.2 million budget has not increased appreciably in a dozen years—nowhere near the rate of inflation. In rebuttal, the White House points out that the endowment budget survived, while 100 other programs didn't. That budget, however, was cut by 5 percent by the Senate and 2 percent by the House last summer. "We don't have enough money to do a lot of what we want to do in many of the areas including the arts, but we can use the White House as a showcase and as a motivator to encourage people to become more supportive of the arts," Mrs. Clinton contends.

Arts support for Mrs. Clinton comes very personally—in the role of arts in education. "When the education legislation—Goals 2000—was passed by the Congress and signed into law by President Clinton in March 1994, six original goals were met, and then two were added. One of them had to do with adding arts to the curriculum—and that's something we feel very strongly about," she says.

"Even when my husband was a governor and doing accreditation standards for schools in our state, we required that students take a semester of art before they graduated. We really believe that if you don't have some exposure to art or to art appreciation—it can be either active or scholarly interest—you're really not as well educated as you need to be. And through the new education legislation [by the year 2000, all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter, including English, mathematics, science, foreign languages, civics and government, arts, history, and geography, the bill states] we want to promote that. I think we've really seen a cutback in arts courses for children just at the time when we need it most! I hope, through the legislative effort that the president has accomplished, we will be able to elevate the role of the

arts again and provide more funding for training people to be arts instructors and to have more traveling scholars or artists in residence—the kinds of things that could make a difference in a child's life."

And she points out the difference art has made in her life. *Guernica* had a lot to do with pointing her toward social activism. "I am still very moved by visual arts that have some social content," she reflects. She talks about the effect of the artist Matushka—photographed nude with a searing scar



John Singer Sargent's *Mosquito Net*, 1912, regarded by art historians as one of his finest works, hangs in the Green Room.

where her breast had been—on raising awareness about the epidemic of breast cancer.

After her time as a White House tour guide, the president's wife, relaxed and congenial in the Map Room—Franklin Roosevelt's top-secret communications center during World War II and a place Mrs. Clinton likes for holding small meetings—says, "This is fun. We should talk some more." Then, on her way to her next appointment, she turns to Betty Monkman, associate curator of the collection. "What happened to *Boys Crabbing*?" she asks, referring to William Ranney's delicate 1855 painting of a morning on the New Jersey shore, with four boys on a pier fishing for crabs. The painting had hung over the mantel, before being replaced by President Roosevelt's wartime maps.

"That one is in storage," Monkman replies.

"I want to bring that back out because I like it so much," says the first lady.

Mary Lynn Kotz, a contributing editor of ARTnews, is author of *Rauschenberg Art and Life*.

Arts for Our Sake

Hillary Rodham Clinton

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

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

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

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

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

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

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

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

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

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

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

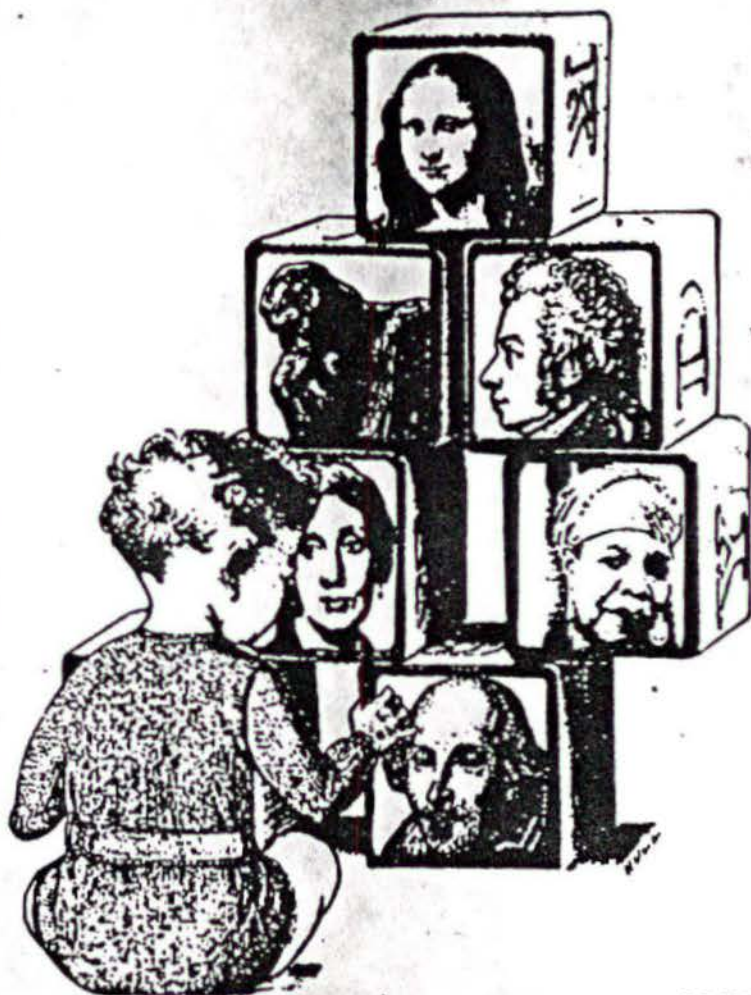
Clearly our nation faces difficult choices. But as the rhetoric heats up over the role of government in our society, I hope we will remember that public support for the arts is a down payment on our future. It is an investment in the values we claim to honor and in the cultural traditions in which democracy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

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

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

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

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



Cathy Bell

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**NAT'L ARTS AWARD & CHARLES
FRANKEL PRIZE - 10/7/93**

Divider Title: _____

FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE NATIONAL ARTS AWARDS AND CHARLES FRANKEL PRIZE
OCTOBER 7, 1993

DRAFT

It's a great pleasure to welcome all of you here for what is truly an historic occasion.

Today is, after all, a day of firsts. Never before have so many artists, thinkers, and patrons of the arts and humanities gathered together at The White House to celebrate our nation's rich culture.

Never before has our nation devoted an entire month to honoring the arts and humanities, as we are doing this month. And never before has the prestigious Charles Frankel Prize been granted in a White House ceremony along with the National Medal of Arts.

Today we celebrate not only the extraordinary contributions of 18 individuals who will receive awards, but also the extraordinary contributions of citizens like yourselves who, through work, philanthropy and public service, help enrich the artistic and intellectual life of our nation by bringing the arts and humanities to communities across the country.

For your ongoing commitment and support, we sincerely thank you.

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through artistic achievement or exceptional work on behalf of the arts. The award is not limited to a single field of artistic endeavor, but encompasses a broad mosaic of creative activities that make up the arts today.

Today's ceremonies mark the ninth annual presentation of the National Medal of Arts. Nominations for the award are sought annually by the National Endowment for the Arts and recommendations are then forward to the President for his selection. Each winner will receive a citation and a sterling silver medal designed by sculptor Robert Graham of Los Angeles.

The Charles Frankel Prize, now in its fifth year, honors distinguished citizens whose scholarship, writing, academic work and/or philanthropic activities have helped enrich the public's understanding of history, literature, philosophy and other humanities disciplines.

This year's winners were chosen from nominations received by the National Endowment for the Humanities from state humanities

councils, museums, libraries, historical societies, public television and radio stations, colleges and universities.

The prize commemorates the late Charles Frankel, an eminent professor of philosophy at Columbia University, assistant secretary of state for educational and cultural affairs, and the first director of the National Humanities Center in North Carolina. Each winner will receive a lucite trophy crafted by Jeffrey Bigelow of Washington, DC, and a \$5,000 stipend.

Today's celebration is part of a month-long series of educational and cultural events marking National Arts and Humanities Month.

We hope that all Americans will reflect on the importance of the arts and humanities and the meaning and hope they give to our lives -- not just this month, but for many months and years ahead.

Thank you all very much.

[Introduce the President]

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 7, 1993

REMARKS BY THE PRESIDENT
IN WHITE HOUSE PRESIDENTIAL ARTS MEDAL CEREMONY

The South Lawn

2:26 P.M. EDT

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

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

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

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

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

Throughout history, the arts and humanities have been the cultural signature of this great nation. They have enabled Americans of all backgrounds and walks of life to gain a deeper appreciation of who they are as individuals and who we all are as a society, stirring our minds and our senses, stimulating learning and collective discourse, the arts and humanities teach us in ways that

nothing else can about the vastness and the depth of human experience. They are our great equalizers. We inherit them, and we can all participate in them.

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

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

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

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

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

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

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

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

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

(Medal is presented.)

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

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

(Medal is presented.)

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

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

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

(Medal is presented.)

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

(Medal is presented.)

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

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

Welcome, Stanley Kunitz. (Applause.)

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

Mr. Robert Merrill. (Applause.)

(Medal is presented.)

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

(Medal is presented.)

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

(Medal is presented.)

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

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

(Medal is presented.)

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

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

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

(Medal is presented.)

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

(Medal is presented.)

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

(Medal is presented.)

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

(Award is presented.)

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

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

(Award is presented.)

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

(Award is presented.)

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

(Award is presented.)

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

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

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

(Award is presented.)

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

(Medal is awarded.)

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

Before we go, I just can't resist saying this. Just before I came out here, I learned today that a great American writer and a friend of Hillary's and mine's, Tony Morrison was awarded the Nobel Prize for Literature today. (Applause.) I hope that in the years and struggles ahead we will work hard together to keep the arts and humanities alive and flourishing -- not just here in the nation's capital or in the cultural capitals of this great land, but in every community and in every neighborhood.

Remember, all the people we honor today were once in an ordinary community in an ordinary neighborhood living only with the imagination they had that brought them to this day and this honor. We have to find that imagination and fire it in the children all over America.

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

END2:55 P.M. EDT

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View Related Topics

October 14, 1993, Thursday, Final Edition

SECTION: HOME; PAGE T12

LENGTH: 1336 words

HEADLINE: Cover Story;
An Invitation To Simplicity;
A dinner at the White House highlights American artistry -- without the bouquets

SERIES: Occasional

BYLINE: Jura Koncius

BODY:

If last week's black-tie soiree at the White House was a dress rehearsal for a state dinner, any world leader may expect to be dazzled by President and **Hillary** Rodham **Clinton's** own version of a thousand points of light reflected on the umber walls of the country's best dining room.

As official dinners go, this was the closest the Clintons have come to staging a state dinner, and it was their first use of the State Dining Room since the nation's governors were feted last January.

On this occasion, the essential glitter factor was achieved by centerpieces composed primarily of American crystal set on mirrors. The effect was calculated to be as sparkling as the guest list of 119 American cultural stars -- with the emphasis on American.

According to Neel Lattimore, the First Lady's deputy press secretary who took a reporter and photographer on a pre-dinner tour, Mrs. Clinton used the occasion to showcase the country's "premier crystal maker," 90-year-old Steuben of Corning, N.Y.

"It was the very best of American artistry illuminating the room," he said.

Thursday's event was also the first formal dinner of the fall White House entertaining season, and as such it offers clues not only to the Clintons' tastes, but to styles that may be adopted by hosts and hostesses who take their cues from 1600 Pennsylvania Ave.

In that light, what may be great for Steuben may not be so great for the nation's florists. The dozen elegant dinner tables were perhaps most striking for the near absence of flowers. "It's the first time we've done something this simple," said Lattimore.

Guests arrived to find each table covered with a midnight blue damask cloth set with gold-rimmed Eisenhower base plates and lit by towering 30-inch cream candles. Instead of traditional bouquets, the First Lady had chosen to place three Steuben crystal sculptures of eagles and three crystal candlesticks on 18-inch beveled mirror rounds at the center of each table. The only flowers used were three large pink Dolce Vita rubrum lily blossoms, one placed in a tiny crystal bud vase and two resting on the mirror itself.

"It's probably the simplest thing we've ever done," said Nancy Clark, the chief White House florist. "It's striking, simple and elegant."

And that, apparently, was just the impression **Hillary Clinton** was looking for.

At the Clintons' first dinner in the State Dining Room, for the nation's governors Jan. 31, the First Lady had the tables set with red-and-gold-rimmed Lenox china from the Reagan era. Masses of tulips formed the centerpiece. For this dinner, White House social secretary Ann Stock explained, Mrs. Clinton wanted something "elegant that wasn't necessarily a flower arrangement." Stock worked out the decorations -- which included two large displays of mixed pink flowers on the mantel -- with the First Lady and Clark, who works with the three other White House florists.

"The more we talked, the more we thought about using crystal pieces," Stock said. "We put a navy cloth on the table and then the mirror went on and then the crystal and then the lilies and with tinges of red. When the candles were lit, the glass refracted everything. It was magnificent."

Color was not destined to be on the menu. Stock said they had experimented with several flowers in the arrangement, including cream gerbera daisies, but had settled on the fragrant pink Dolce Vita rubrum lily. Bruce Kalen of Kester Wholesale Floral Co. in the Washington flower mart describes the flower as "one spectacular lily" with a wildly fluctuating market price.

Stock confirmed the First Lady's distaste for structured arrangements saying, "Mrs. Clinton likes the more natural floral arrangements, not symmetrical ones, so the florist has tried to do a variety of things."

The decision to use just three flowers on each table struck different notes outside the White House. Florist David Bell, of Mandrake in Georgetown, when told of the arrangement said it "sounds like the floral equivalent of nouvelle cuisine -- two peas and a carrot."

The New York floral artist and party planner Renny Reynolds, who was in Washington last week to do Ted Turner's post-premiere party for the movie "Gettysburg," used three blooms in a dramatic table setting for a Kennedy Center benefit last spring. "I don't think a centerpiece should be understood as a mass of flowers," he said. "It sounds like at the White House the mirror and the crystal were sort of a foil for the whiteness of the lilies."

Upon learning that the lilies were pink, he paused before adding, "Oh, pink. Well, I still would have used white lilies. Casa Blanca lilies.

As for the mirror, "a circle of mirror is not something I've done in a long time," the party planner said. "I love those eagles; I know them, they're certainly appropriate for the White House. In this situation, the midnight blue damask sounds great with mirror. All the sparkle."

When **Hillary Clinton** first saw the room shortly before guests arrived, the candles were lit. "She loved the way the room looked," Lattimore said. "She was delighted at the simple elegance."

For all their intended simplicity, the centerpieces were months in the planning. Steuben, which lent the crystal pieces for the dinner only, first offered pieces from its collection last winter during a visit to Washington by Steuben representative Meleny Peacock. "Eagle," a sculpture of an eagle ready to take flight, was designed in 1964 by James Houston and is sold at retail for \$ 740 each; "Teardrop" crystal candlesticks, which encapsulate a teardrop, were designed in 1937 by F.B. Sellev and sell for \$ 675 each.

The company sent its display director, Mark Tamayo, to Washington to place the crystal on the tables of the State Dining Room. About 10:30, after dinner was done, he returned to pack them up again.

Lattimore made a point of explaining that Mrs. Clinton "wants to showcase the very best of American arts and craftsmanship." With "artists and poet laureates and other talented people at the dinner," he said, it made sense to "have artistry at the table as well."

The guests included the 18 arts luminaries who had received prestigious **national arts awards** at the White House that afternoon. They ranged from Robert Rauschenberg to Carly Simon.

Stock said the look of the tables reflected the First Lady's overall plan for the White House at functions

large and small. "This all goes back to when Mrs. Clinton said she wanted to highlight American products -- flowers and food and entertainment -- making the White House the showcase for everything that is the best of America," Stock said.

On that count, the menu held its own. Dinner included wrapped filet of halibut, mini-pumpkin of baby vegetables and maple pecan ice cream with spiced apple brandy sauce and acorn cookies. It was served on three china services: the Eisenhower base plates, made in 1955 by Castleton Studios; the Franklin Roosevelt 1937 state service by T.G. Hawkes of cream plates with navy bands; and the Woodrow Wilson service from 1918, made by Lenox in cream and gold. Said Stock, "You are limited in what you can use in a dinner that size." There is just enough of the Eisenhower pattern to serve fewer than 120 people, she added.

The sterling silver flatware is Gorham's King Charles pattern; the stemware, by Morgantown Crystal, was purchased during the Kennedy administration. Small silver bowls at each table contained nuts or pastry chef Roland Mesnier's handmade chocolate mints decorated with the presidential seal and wrapped in gold foil.

Stock said future entertaining would also try to reflect the occasion with appropriate objects and artworks.

It would be hard to make any event in the State Dining Room, with its Corinthian pilasters and haunting 1869 portrait of Abraham Lincoln, look like a simple dinner party. The last president who may have succeeded was Teddy Roosevelt. He hung a large moose head over the fireplace.

Patricia Dane Rogers contributed to this article.

GRAPHIC: PHOTO, A CRYSTAL EAGLE CREATED BY STEUBEN WAS INCORPORATED INTO THE CENTERPIECE OF EACH TABLE. MICHAEL WILLIAMSON

LANGUAGE: ENGLISH

LOAD-DATE: October 13, 1993

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AMERICAN ACADEMY OF ROME
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**FIRST LADY HILLARY RODHAM CLINTON
REMARKS TO THE AMERICAN ACADEMY OF ROME
THE WHITE HOUSE
APRIL 21, 1994**

[Acknowledgments: Adele Chatfield-Taylor, president of the Academy; Michael Sovern, chairman of the board; Jane Alexander; Sheldon Hackney; Reginald Bartholomew, the U.S. Ambassador to Italy; and Boris Bianchieri [bee-ahn-kyer-ee], the Italian Ambassador to the U.S.]

Ladies and Gentlemen, Chairman of the Centennial, Trustees and Fellows of the American Academy in Rome, Winners of the Rome Prize, Welcome.

Today is an historic day for us. We are celebrating the 2,747th birthday of Rome. And, with the presentation of the Rome Prize, we will launch the celebration of the 100th birthday of the American Academy in Rome, an institution that is synonymous with support for artists and scholars abroad.

As we all can see by being here today, the Academy is still going strong.

The American Academy in Rome has long been known to Presidents. By 1905, it had been chartered by Congress for its contribution to the arts and humanities. Its founder, Charles Follen McKim, became a friend of President Theodore Roosevelt while working on one of the earliest restorations of the White House.

McKim's creativity not only shaped designs within this building, but also shaped generations of architects, landscape architects, painters, sculptors, composers, writers, classicists, and scholars.

Even today, he continues to shape the artistic and humanistic worlds, not by his own hand, perhaps, but certainly by his determination that the Academy send to Rome the best, most promising, and most motivated artists and scholars that America produces.

He wanted these artists and scholars to immerse themselves in the heart of what was one of the greatest cultures in human history. Their experiences in Rome, he thought, would provide invaluable time for study, reflection, and creative pursuits. And those experiences would be lasting, enabling them to return home refreshed and inspired -- and ready to contribute in new ways to expanding cultural life in the United States.

Today we see the artistry and intellectual energy of Rome prize winners throughout our culture -- in great buildings, parks, musical compositions, writing, and works of art.

The beauty of the Academy is that it has consistently recognized promise among our young, and believed in them and their capacity to enrich American culture over time.

We have before us ample evidence of the influence and reach of the Academy over its first hundred years. Academy alumni include four poets laureate, two Noble Laureates, seven national arts medalists, three winners of the Pritzker Prize in Architecture, seven McDowell Medalists, nine MacArthur Fellowship recipients, and 24 Pulitzer Prize winners.

The Academy's mission has not changed, but the people it is sending to Rome today are as diverse as the nation itself.

A hundred years ago, the Rome Prize winners were young, single, white men studying the classics. Today they are men and women of all backgrounds and ages, from all over the United States, studying many different subjects -- elite only in their promise, vision, imagination, and intellect. They are participants in a larger, international community, joined together in an ancient city to help enhance modern civilization.

Now that the Centennial is here, I think I can safely say that we are off to a great start for the next hundred years. To those of you whose generous support has helped sustain the Academy and the role it plays in expanding American culture, we are grateful. We are grateful, too, to you Trustees, who govern with expertise and passion. You provide the continuity. And to those of you who are staff, you are magnificent on both sides of the Atlantic. Keep up the good work.

To the winners, we offer congratulations. You represent the richness and breadth of American culture, and your experiences will help perpetuate the important role artists and scholars play in strengthening our way of life.

[Introduce Adele Chatfield-Taylor, who was herself a Fellow in 1984, to present the prizes].

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April 22, 1994, Friday, Late Edition - Final

SECTION: Section C; Page 3; Column 5; Weekend Desk

LENGTH: 459 words

HEADLINE: Rome Prizes Awarded at White House

BYLINE: By IRVIN MOLOTSKY, Special to The New York Times

DATELINE: WASHINGTON, April 21

BODY:

Hillary Rodham Clinton helped the **American Academy in Rome**, an overseas center for research and independent study, celebrate its 100th anniversary today by noting how different the 1994 winners of the academy's fellowships were from the first group.

The winners in 1894, Mrs. Clinton said at a ceremony in the East Room of the White House, were "young, single white men studying the classics." Now, the First Lady said, recipients of the fellowships, the Rome Prizes, are men and women who will study a great variety of subjects in the arts and humanities during their stays in Rome, where the academy maintains an 11-acre campus.

In fact, of the 20 recipients who received their awards today, 9 were women. And although whites predominated, one winner was black and one was Asian-American.

The academy, whose headquarters are in New York City, is financed by private donations and by the National Endowment for the Arts and the National Endowment for the Humanities.

These are the 1994 Rome Prize winners:
Architecture: Garrett Finney, an architect in Philadelphia.

Conservation and Historic Preservation:

Thomas C. Roby, a Philadelphian who is working as a conservator in Italy.

Catherine Sease, the head of the conservation department of the Field Museum in Chicago.

Design Arts: Karen Bausman, a partner with Bausman-Gill Associates in New York City.

Landscape Architecture: Leslie A. Ryan, a principal with Aerea, a San Diego landscape architecture firm.

Literature: Karl Kirchwey, a poet and the director of the Unterberg Poetry Center of the 92d Street Y in New York City.

Musical Composition: Edmund J. Campion, a Dallas native who is studying in Paris.

Visual Arts: Drew Beattie and Daniel Davidson, a team of painters from New York City.

Judith Shea, a sculptor from New York City.

Classical Studies and Archeology:

Leah Johnson, a doctoral candidate at the University of California at Berkeley.

Susann Sowers Lusnia, a doctoral candidate at the University of Cincinnati.

Anthony P. Corbeill, an assistant professor of classics at the University of Kansas.

Richard Lim, an assistant professor of ancient history at Smith College.

History of Art: Diana Minsky, a doctoral candidate at Columbia University.

Peter J. Holliday, an assistant professor of art history at California State University in San Bernardino.

Louise Rice, an assistant professor of art history at Duke University.

Post-Classical Humanistic Studies:

Katherine Ludwig Jansen, a doctoral candidate at Princeton University.

Brendan Dooley, an assistant professor of history and social science at Harvard University.

James Lattis, the science director of Space Place at the Space Astronomy Laboratory of the University of Wisconsin at Madison.

LANGUAGE: ENGLISH

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View Related Topics

April 22, 1994, Friday, Final Edition

SECTION: STYLE; PAGE C2

LENGTH: 974 words

HEADLINE: For the Love of Culture;
100 Years of the **American Academy in Rome**

SERIES: Occasional

BYLINE: Sarah Booth Conroy, Washington Post Staff Writer

BODY:

Since 1664 when Louis XIV of France decided to improve his painters by sending them to study at the Villa Medici in Italy, the Prix de Rome has been the golden apple of the arts. Centuries later, artists and scholars are still winning the prize of a stay in Rome, to the great improvement of civilization around the world.

This week in Washington, the **American Academy in Rome**, the only one of the academies of 24 nations supported primarily by private donations, is celebrating its centennial, with dinners at the Library of Congress, the National Gallery of Art and the Italian ambassador's residence, Villa Firenze.

Yesterday afternoon at the White House, **Hillary Rodham Clinton** presented the Rome Prize, a fellowship at the **American Academy in Rome**, to 20 artists and scholars.

In past years, she said, "the fellows were young single white males studying the classics. Now they are of all backgrounds and disciplines." Nine are women; one is African American and one Asian American. Mrs. Clinton urged the fellows to be refreshed and to return inspired.

After shaking hands with Mrs. Clinton, the winners, family and friends went into the State Dining Room. Artist Frank Stella, a former resident at the academy and a veteran taster at White House receptions, said: "This is the best food I ever had in this house. I'm glad they got the new chef." A staff member added of the menu of hoppin' john with smoked trout, grilled scallops, wild mushroom and chicken roulade, "It's all American."

In its first century, more than 1,300 fellowships have been awarded by the academy -- to scholars or artists in 20 disciplines, from archeology to urban planning, from art history to music composition. The experience lingered in their minds.

"Nice to go to Rome," said Stella, a resident several times in the 1980s. "I began to lecture and write essays. I learned not to be so afraid of challenges. In Rome, as the young say, art is in your face. I came face to face with the art of the past -- as well as the art of my own past. Oh yes, my wife [pediatrician Harriet McGurk] learned how to make penne alla vodka."

Douglas Lewis, on his way to the Orioles game, paused long enough to say his three years (1964-67) as a fellow decidedly set his life on course. Lewis is the National Gallery's curator of sculpture and decorative arts. At the academy "you are surrounded with brilliant people, of many disciplines," he said. "You see them at breakfast, lunch and supper, and on tours of the country. The director gives receptions for important visitors. And that's how I met Johnny Walker [then director of the National Gallery of Art], who'd just persuaded Congress to establish a new curatorship. He hired me."

"People think it's stuffy or old-fashioned. But it isn't. Those who come are on the cutting edge. We study classic art at the fountain, we immerse ourselves in the art of Greece and Rome."

"The Prix de Rome is the ultimate endorsement," William Adair said by phone, continuing to gild a picture frame. The conservator of gilded objects, framemaker and owner of Gold Leaf Studios in Washington said his 1991-92 fellowship was "wonderful because the academy opens doors, makes introductions, so I had access to the Vatican and other libraries. I am working now to set up the International Institute for Frame Study, and develop a universal nomenclature for frames."

Washington architectural writer and editor Andrea Oppenheimer Dean said: "The Rome prix determined that I stayed in the field of architecture. In the six months that I was a mid-career fellow, 1979-1980, I wrote a book, 'Bruno Zevi on Modern Architecture,' and made a friend for life. The academy puts together architects, landscape architects, painters, sculptors, writers, historians, classicists in an intimate situation."

Fellows and some half-dozen residents come to stay for varying terms at the academy, atop Rome's highest point, Janiculum Hill, an ancient site of power and knowledge. Two Nobel Prize winners have been residents: writer Nadine Gordimer and former poet laureate Joseph Brodsky. Among the past fellows are Pulitzer Prize-winning composer Samuel Barber and novelist William Styron, and Pritzker Prize-winning architect Robert Venturi. Seven residents and fellows have won the National Medal of Arts.

The Rome Prize, awarded by a jury of peers to their choice from 1,000 or so applicants, consists of a modest stipend -- from \$ 5,800 to \$ 17,000 -- plus lodgings, studies and studios on the 11-acre campus. The lodgings, though elite, elaborate and elegant, are not indulgent. For years, residents and fellows have talked about wearing scarves and mittens to bed to keep warm, and bemoaning the academy's poor food amidst Italy's plenty.

Suffering for one's art will not be necessary now. At last something is being done about the food. "The stove was actually down to one burner," said Adele Chatfield-Taylor, president of the academy and a former fellow. Lidia Bastianich, owner of New York restaurants Feldia and Becco in New York, has adopted the academy, saying food should be part of the experience. She redesigned the kitchen and a donor had it built.

Chatfield-Taylor is in town for the first of three city celebrations -- the others are in New York and Rome. She said the academy's principal building -- 128 rooms, designed by McKim, Mead and White -- will be reopened in ceremonies June 10, after being closed for a year during its \$ 6 million restoration. "Finished on time, under budget," she said.

At yesterday's luncheon the First Lady accepted from Michael Sovern, chairman of the academy's trustees, two centennial medals (one gold, one bronze). She also received two baseball caps designed by artist Roy Lichtenstein and inscribed with the academy's insignia, one for herself and one for President Clinton.

GRAPHIC: PHOTO, CAROLINE BRUZELIUS, LEFT, DIRECTOR OF THE AMERICAN ACADEMY IN ROME, APPLAUDS AS HILLARY RODHAM CLINTON PRESENTS A ROME PRIZE TO SCHOLAR LEAH JOHNSON. CAROL GUZY; PHOTO

LANGUAGE: ENGLISH

LOAD-DATE: April 22, 1994

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AP Worldstream

April 21, 1994, Thursday 13:14 Eastern Time

SECTION: International news

LENGTH: 415 words

HEADLINE: American Academy in Rome Celebrates 100th Anniversary

BYLINE: CARL HARTMAN

DATELINE: WASHINGTON

BODY:

Rome has left its imprint on Washington, where the architects of America's government decided the concept of the Roman senate was perfect for their own congress.

Also, the gleaming columns of the U.S. Capitol building replicated Roman architecture.

The president's wife, **Hillary Rodham Clinton**, will present the prizes Thursday for the 100th anniversary of the **American Academy in Rome**. Even the White House where the awards will be made was inspired by a 16th century Roman, Andrea Palladio.

There are 19 prizes, for architecture, literature, music, archaeology and other fields that link today's America with the ancient Mediterranean world. Winners get to spend as long as two years at the academy's headquarters on 11 acres (4.5 hectares) atop the Janiculum, highest of Rome's seven hills.

More than 850 people associated with the academy have been invited to a reunion there June 6 to 11 to celebrate the anniversary.

This year's winner of the literature prize is Karl Kirchwey, 38, a New Yorker who says he plans to spend his time in Rome writing poetry and learning either Latin or Greek. Earlier winners include two who went on to win Nobel prizes, the South African novelist Nadine Gordimer and Joseph Brodsky, the Russian poet who now writes largely in English.

Other former winners of the Rome prize include composers Samuel Barber and Roger Sessions and sculptor Augustus St. Gaudens. This year's winner for musical composition is Edmund J. Campion, 36, of Dallas, Texas, now studying in Paris at the Institute for Research in Computer and Acoustical Music.

A former winner in architecture was James Russell Pope, who designed the National Gallery of Art where current winners will be honored at a dinner Thursday. This year's winner in architecture is Garrett Finney, 30, of Philadelphia, who is planning to seek out traditional Italian craft workers to use their knowledge in his own work.

Roy Lichtenstein, another former winner and now a leading practitioner of pop art, has designed a classical-looking seal for the celebration based on the head of the Roman god Janus. Three Americans won visual arts prizes in 1994.

The American Academy is one of 24 national academies in Rome, largely maintained by governments. The American one is the only one that depends on private endowments.

There are no courses or curriculum at the American academy, only opportunities for prize winners to develop their own projects. It was founded in 1894.

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HOUSER SCULPTURE DEDICATION

4/28/99

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE HOUSER SCULPTURE DEDICATION CEREMONY
THE VICE PRESIDENT'S RESIDENCE
APRIL 28, 1994**

[Acknowledgments: the Vice President; Tipper Gore; Dick Trudell; and the tribal leaders in Washington for the events here this week]

It's a pleasure to accept this gift to the nation from Allan Houser. In fact, it's a bit overwhelming, not just because the sculpture is so powerful, and so magnificent, but because it symbolizes something so important: unity and harmony among all the groups that make up our diverse country.

I've always loved Allan Houser's work. His sculptures eloquently convey the experiences and traditions of American Indians -- and also capture feelings and expressions that are universal to all of us as human beings.

An article a few years ago in the Christian Science Monitor said this: "The essence of Allan Houser's life is dignity. It is dignity that distinguishes his sculptures of American Indians and their cultures in a time when so much art has abandoned ideals -- both moral and aesthetic -- for cruder perceptions of experiences."

I would venture that Allan Houser is not only "the most important American Indian sculptor today," as he has often been described, but one of the most important sculptors here and abroad. Indeed, his works appear in collections all over the world.

While we are all familiar with Allan Houser's extraordinary achievements as a sculptor, another facet of his life is perhaps less well known. Through art and through teaching, Allan Houser has worked vigorously to instill confidence and self-esteem in young American Indians.

Allan Houser used to tell his students at the Institute of American Indian Art in Santa Fe: "This is where you can practice and be proud of yourself and your heritage. Be yourself, look back, see who you are, be proud of it and stand tall."

His lessons have helped a generation of young people search for and discover their own artistic expression. And I think he's right in believing that creativity is an important foundation for building self-esteem.

Allan Houser learned the importance of carrying on his heritage from his parents, who schooled him in the traditions of the Chiricahua [CHEER-A-COW-A] Apache tribe through songs and stories about their ancestors. His sense of family is especially apparent in his compassionate portrayals of mothers and children, and the inseparable bond between them. These powerful images speak to our most basic emotions and loyalties, and remind us how urgently we must restore a sense of family in today's society.

Today, we are here to dedicate "May We Have Peace," Allan Houser's generous gift "to the American people from the first Americans." His depiction of a man "offering the sacred peace pipe," as the artwork is subtitled, represents an important American Indian tradition that we all can share: Looking toward the East each morning and giving thanks for life, bounty, and continued health.

This is the first time a monumental sculpture has been given to the American people from an American Indian family. It will be exhibited here at the Vice President's residence and then will be put on permanent display at the Museum of the American Indian when it opens on the National Mall.

On behalf of all Americans, I thank Allan Houser for his extraordinary contributions to American Indian culture, to American culture, and for the energy and compassion he lends to enriching the lives of all Americans, and especially young people.

[Introduce Delvis Heath, Chief of the Warm Springs tribe, who will deliver a blessing].

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April 29, 1994

SECTION: NATIONAL DESK

LENGTH: 267 words

HEADLINE: First Lady **Hillary** Rodham **Clinton** Accepts Allan **Houser Sculpture** as a Gift to the Nation

CONTACT: Lisa Caputo, Neel Lattimore or Karen Finney, 202-456-2960, all of the Office of the First Lady

DATELINE: WASHINGTON, April 29

BODY:

Allan Houser, a noted Native American artist presented First Lady **Hillary** Rodham **Clinton** with a sculpture titled, "May We Have Peace."

The sculpture is a gift from the Native American Nations to the American people. Mrs. Clinton accepted the sculpture on behalf of the nation at a ceremony at the Vice President's residence Thursday afternoon.

The bronze sculpture is 11 feet tall and depicts an American Indian male making a traditional morning offering of thanks for life, bounty and continued good health. Houser, a Chiricahua Apache, was the 1992 National Medal of Arts recipient. He has been described as perhaps the most important Native American sculptor of our time.

"It is a pleasure to accept this gift to the nation from Allan Houser," said Mrs. Clinton. "It is also a bit overwhelming, not just because the sculpture is powerful and magnificent, but because it symbolizes something so important: unity and harmony among all the groups that make up our diverse country."

The sculpture will remain at the Vice President's residence until the completion of the Smithsonian's National Museum of the American Indian. The completion date is currently scheduled for 2001.

LANGUAGE: ENGLISH

LOAD-DATE: April 29, 1994

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Search: General News;Houser sculpture and hillary w/2 clinton

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May 2, 1994, Monday, Final Edition

SECTION: STYLE; PAGE B7; ARTS BEAT

LENGTH: 702 words

HEADLINE: The Bronzed Heritage

SERIES: Occasional

BYLINE: Jacqueline Trescott, Eric Brace, Washington Post Staff Writers

BODY:

Hillary Rodham Clinton, standing in a grove of trees on the grounds of the vice president's house, last week accepted on behalf of all Americans a bronze monumental statue of an American Indian. Titled "May We Have Peace," the 11-foot statue of a man offering a sacred pipe was sculpted and donated to the country by Allan Houser.

"It is a bit overwhelming, not just because the **sculpture** is so powerful and so magnificent, but because it symbolizes something so important -- unity and harmony among all the groups that make up our diverse country," Mrs. Clinton said.

The gesture of the sacred pipe, said Houser, was selected because it is one "that all the Indians would respect."

Houser, a Chiricahua Apache who turns 80 next month, has been called the "patriarch of American Indian sculptors." For years he taught at the Institute of American Indian Arts in Santa Fe, N.M., an achievement singled out by the First Lady.

The statue is visible from the Massachusetts Avenue sidewalk in front of the vice president's house on the grounds of the Naval Observatory. Both Houser and Mrs. Clinton said they hoped it would eventually end up at the National Museum of the American Indian, which the Smithsonian Institution expects to open on the Mall by 2001. On Friday, Smithsonian officials said that future display there is a strong possibility and that another Houser work, now at the U.S. Senate, is already earmarked for the museum.

Reinventing the Wheel

Until recently, D.C. Mayor Sharon Pratt Kelly's eyes and forehead looked down on 18th Street NW from the roof line of the District of Columbia Arts Center in Adams-Morgan. Now she's been replaced by flapping paddlewheels of art.

A collaboration between local artist Kathy Keler and engineer-artist Ed Racobaldo, "Kinetic Alphabet" went up last week after the Kelly visage was painted over.

"It was not a political move on our part," says Keler with a laugh. "I feel bad for the mayor, but ... I feel glad to have the great exposure space."

The construction is a melange that evokes pinwheels, box kites and a game of flash cards -- and Keler says it's that way for a reason: "I wanted to create something that would reward the viewer for standing

and looking at it for a while."

"Kinetic Alphabet" is made up of five stacks of weathervane **sculptures** hanging three deep from chains. Each weathervane has four panels, and on each side is a mythic image painted in acrylic. The rewards come in the juxtaposition of the 120 paintings as they turn in the wind.

"Half the paintings are complete in and of themselves," says Keler, "while the other half are fragments of another large image. If they're lined up just right, maybe once in a blue moon, you'll see a large undulating snake. Each paddle has four images of the snake and four self-contained paintings."

Keler and Racobaldo first worked together in 1991 and have a number of large works under their belts. "He has a wonderful ability to translate my imagery to three dimensions," says Keler.

In planning their latest work, Keler and Racobaldo experimented with cubes, only to discover that they didn't spin well enough in a breeze. But look for the cubes to be resuscitated in some form for the 14th Street Arts Festival later this month: "We don't want to waste anything," says Keler. "This is all coming out of our pockets."

Beat Bits

Pulitzer Prize-winning poet Gwendolyn Brooks will deliver the 1994 Jefferson Lecture in the Humanities Wednesday at the Kennedy Center Concert Hall. All tickets to the lecture, sponsored by the National Endowment for the Humanities, have been distributed, but it will be broadcast by National Public Radio ... Attorneys for Studio Theatre have announced that the National Capital Arts and Cultural Affairs Panel, part of the Commission on Fine Arts, has reversed an earlier decision and declared the theater eligible for federal grants. The theater had filed suit against the three federal agencies that make up the program after it was told that gifts-in-kind do not qualify as income. To be eligible for program funding, an organization must have an annual income of more than \$ 1 million for each of the three years prior to the grant.

GRAPHIC: PHOTO, KATHY KELER AND ED RACOBALDO STAND BY "KINETIC ALPHABET," THEIR **SCULPTURE**/PAINTING ABOVE THE DISTRICT OF COLUMBIA ARTS CENTER. PATRICK DEASON

LANGUAGE: ENGLISH

LOAD-DATE: April 29, 1994

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Search: General News;sculpture and hillary w/2 clinton

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April 28, 1994, Thursday, AM cycle

SECTION: Washington Dateline

LENGTH: 271 words

HEADLINE: Capital Gets First **Sculpture** by An American Indian

BYLINE: By LAWRENCE L. KNUTSON, Associated Press Writer

DATELINE: WASHINGTON

BODY:

A 12-foot bronze statue of an American Indian, its arms and sacred pipe upraised in a gesture of peace, was accepted on behalf of the American people Thursday by **Hillary Rodham Clinton**.

The statue, by 79-year old Allan Houser, a Chiricahua Apache from Santa Fe, N.M., was placed on temporary display in a leafy glade on the grounds of the vice president's residence in Northwest Washington. It is a gift of the artist and his family "on behalf of the American Indian people."

The statue, Houser said, is the first **sculpture** by an American Indian ever to be placed on prominent outdoor display in the nation's capital.

"I've been looking forward to an impressive unveiling like this for several years," said Houser, whose Apache name is spelled Haozous.

The statue, entitled "Offering of the Sacred Pipe," will remain at the vice president's home until it is moved to the new Native American Museum, now scheduled to open on the Mall in 2000 or 2001, Mrs. Clinton said.

It will be moved, she laughed, "if it can be rescued from the Gores, who have fallen in love with it."

Mrs. Clinton said the statue symbolizes "all the diverse groups that make up our nation."

"The idea of 'may we make peace'" is "an important American tradition that we can all share," Mrs. Clinton said.

Houser had the last word.

"A lot of Indian people will say, 'Well, we've got something there in Washington, finally,'" he said.

The statue was presented a day before the opening at the White House of a meeting between President Clinton and representatives of the 535 Indian tribes officially recognized by the federal government.

LANGUAGE: ENGLISH

LOAD-DATE: April 28, 1994

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**AMERICAN SYMPHONY ORCHESTRA
LEAGUE - 5/18/99**

Divider Title: _____

5/18/94

**FIRST LADY HILLARY RODHAM CLINTON
VIDEOTAPED WELCOME FOR THE
AMERICAN SYMPHONY ORCHESTRA LEAGUE
NATIONAL CONFERENCE**

Good afternoon. I am delighted to have this opportunity to welcome you to Washington and to acknowledge the important work of the American Symphony Orchestra League in communicating the value of orchestras and orchestral music, to promoting professional training and development and serving as a national voice for arts advocacy.

I understand that on Saturday you will be hosting a panel that asks the question, are the arts a national priority? The Clinton Administration believes that the federal government can and should be a leader in supporting and promoting our cultural traditions.

Among the most valued of these traditions is the American symphony orchestra. American orchestras are both products and players in the life of virtually every community in our nation and I am particularly encouraged by the role the League is playing in promoting music education.

As you may know, a member of my own family played the saxophone in his school band and is grateful for his music education and the rewards of cooperation and team work, problem solving and risk taking that come to any child who learns to play an instrument in our public schools.

Today, dozens of orchestras are working with school districts and community organizations with ambitious collaborative initiatives that bring professional musicians into the schools to work with students and educators to make music an integral part of the experience of young people.

I have often spoken about the need for American communities to take responsibility for our quality of life and particularly for the health and education of our children. American orchestras are doing their part to live up to that challenge. I commend the work of the American Symphony Orchestra League for embracing all orchestras -- from the largest professional orchestra to the smallest community orchestra. They all play an important role in the artistic and spiritual nourishment of our nation.

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MSTISLAV ROSTROPOVICE
5/18/94

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
VIDEOTAPE REMARKS SALUTING MSTISLAV ROSTROPOVICH
MAY 18, 1994**

Good evening. I am so delighted, Maestro, to be able to join with your legions of admirers to salute your remarkable career, and most especially this evening, your contributions as music director of our National Symphony Orchestra.

Our gratitude to you is boundless. As conductor, cellist, pianist, outspoken defender of human rights, and an esteemed citizen of the world, you have enriched our lives immeasurably, challenged our perceptions, and uplifted our spirits.

Under your distinguished leadership, the NSO is a national treasure and, indeed, has secured its place as one of America's most important orchestras.

We thank you for all you have done, for all you continue to do, and for all that you are.

The President and I so deeply regret that we are unable to be with you this evening for what we know will be a very special "Salute to Slava." It is so fitting that during this week of celebration, you were able to grace us at the White House with a special performance at the State Dinner.

The President joins me in wishing you all God's blessing.

Video

Arts
(Music)

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**DUKE ELLINGTON SCHOOL FOR THE
PERFORMING ARTS - 6/15/99**

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TRANSCRIPT
file

FIRST LADY HILLARY RODHAM CLINTON
DUKE ELLINGTON SCHOOL FOR THE PERFORMING ARTS
WASHINGTON, DC
JUNE 15, 1994

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

As you probably know, I live with a President who has an abiding interest and love of the arts. It was given to him as a young child by teachers such as the ones that you have enjoyed here at this school. He loves music. We love together painting and museums. We love theater. We know that in a very deep way the arts represents the very soul of our nation.

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

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

You know, because of what you have given your lives to, that you've had to have a lot of discipline to get where you are. You've made a lot of risks and sacrifices and taken on a lot of responsibilities.

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

First, artists are willing to make sacrifices. That's something you already know because many of you have already done that. I know from my own experience that many of you have already overcome great odds and have been willing to make

sacrifices for your education and your art.

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

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

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

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

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

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

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

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

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

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

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

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

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

And if you followed any of the TV coverage of the invasion of Europe, you may have heard that in the two months before D-Day, 2,000 planes, 12,000 men were shot down over Europe by the

Germans. The Tuskegee Airmen, who flew fighter planes that were to protect bombers making those bombing runs, never lost a single bomber. And I asked Mr. Crockett, how, in the face of the extraordinary attacks that were going on, did the Tuskegee Airmen never lose a single bomber? And he said, "That's because we knew our job, we stayed in formation, and we took care of each other." Pretty good words to live by.

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

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

(End of speech.)
