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**125TH ANNIVERSARY OF METRO.  
MUSEUM OF ART - 6/6/95**

Divider Title: \_\_\_\_\_

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THE WHITE HOUSE  
Office of the Press Secretary

For Immediate Release

June 6, 1995

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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FIRST LADY HILLARY RODHAM CLINTON  
REMARKS FOR THE 125TH ANNIVERSARY  
OF THE METROPOLITAN MUSEUM OF ART  
NEW YORK CITY  
JUNE 6, 1995

[Acknowledgements: Arthur Ochs Sulzberger; Carl Spielvogel]

It is a great honor for me to join you for this truly remarkable occasion. It is hard to imagine a more momentous event in the history of the Metropolitan Museum -- a celebration not only of the Met's 125th anniversary, but also a tribute to two of the most generous and thoughtful supporters of art and culture in our country.

It has been said that at the Met you can find all of civilization under one roof. That certainly was never more the case than it is today.

I have just had the opportunity to view the model of the Metropolitan's proposed new galleries for the exhibition of its collection of Greek and Roman art -- the finest collection of its kind in the Western Hemisphere. When it this new installation is completed, it will make this incomparable resource of art and scholarship available to a national and international audience for the first time in history.

Arriving at this point would not have been possible without the abundant contributions of the museum's patrons. And tonight it gives me great pleasure to join in thanking Iris and Bernie Cantor for their never-ending generosity to the Met and many other cultural institutions in America.

It seems that every time there is a good and noble undertaking in the arts, or in health care, or education, the Cantors are somehow involved.

A few years ago I had the opportunity to visit the Center for Breast Imaging at UCLA Medical Center, a leader in breast cancer research that also offers subsidized mammography screenings for needy women in the Los Angeles area. Of course, as with so many other of her projects, Iris was ahead of the curve on breast cancer. She understood the urgent need to focus more attention and resources on fighting the disease. She singlehandedly helped raise awareness, target research and funding, and improve the lives of women and their families not only in Los Angeles but across the country.

[The Cantors' role in supporting the Sculpture Exhibit at the White House]

That level of concern and commitment has been the Cantors' hallmark for decades. It was in this museum in about 1945, I believe, that Bernie Cantor saw his first Rodin. And we all know how the inspiration of that moment translated into generous, continuous, and caring support of artists, scholarship, exhibits, teaching and learning about art around the world for many years thereafter.

For all that we have to celebrate tonight, I must say that this is a bittersweet moment for those of us who care deeply about the arts. Sadly, a movement is underway in our country to undermine the cultural traditions that all of you have worked so hard to support -- culture that our democracy has depended for two centuries, and from which our democracy has flourished despite many great challenges and threats from within and without. Today, we are witnessing a full-scale assault on public support of the arts.

One of the greatest successes of the arts in America is that they are not a preserve of one socio-economic group or another. They are truly part of the public domain, accessible to all, and encouraging of every person's artistic expression, imagination, and sensibility. That is because of our proud tradition of private support, as well as public support through agencies such as the National Endowment for the Arts.

The NEA has helped bring art to millions of Americans who have never before enjoyed the opportunity to explore our common culture. It has supported artists, teachers, students, men, women, and children whose daily lives have been transformed by exposure to art. And I would like to thank Bill Lures and others in this room who have worked so hard to maintain public support for the arts.

This crucial effort to preserve and expand our culture is now being decried as a luxury we can no longer afford.

I would argue the opposite is true. I do not think we can succeed in this country without an artistic community that is alive, well, and growing every day.

I find it particularly ironic that those who bemoan the loss of civility, the loss of character, the loss of values in America are the first to recommend obliterating the federal agencies responsible for promoting our cultural traditions.

Somehow they fail to appreciate what every generation of Americans has intuitively known: that our artistic imagination is fuel for our civilization. Art has great power to move us forward, to help us cope with the complexities of life, to give us the bridge we need to other people and to the world around us.

The painter Romare Beardon once said, "Art is the soul of a people." It is not, as some would suggest, a province of the elite. It is a source of renewal -- a vehicle for conveying images and expressions that reflect the course of human history and civilization.

Perhaps most important, art can be a vital and positive force in the lives of our children. We have seen, through programs at this museum and elsewhere, how art teaches children the power of their own creative self-expression; how it gives them a feeling of their potential as human beings; how it offers them productive outlets for emotions, ideas, visions, and rich imaginations.

At a time of crisis among our young people, we should not diminish opportunities to build self-esteem, hope, and excitement about the future. We should encourage their participation in our culture, and art is a proven way of doing that.

Let's not let culture recede in America. Let's think about what this country would be like without museums like this one, without libraries, monuments, theaters and all of the cultural institutions that enrich our lives.

With your help -- your generosity, your wisdom, your energy -- we will not only keep alive this great museum, but also the cultural life that it supports and nourishes across our country.

Thank you very much.

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**FRIENDS OF ART & PRESERVATION  
IN EMBASSIES - 6/8/95**

Divider Title: \_\_\_\_\_

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FIRST LADY HILLARY RODHAM CLINTON  
FRIENDS OF ART AND PRESERVATION IN EMBASSIES  
RECEPTION AT WHITE HOUSE  
JUNE 8, 1995

TALKING POINTS

- I am delighted to welcome all of you here to the White House today. It is a pleasure to have people here who so appreciate the arts, especially at a time when public support for the arts is threatened.
- There are some in our country who say public support for the arts is a luxury we can no longer afford. But I would argue that we must do all we can to preserve and strengthen our rich cultural traditions and heritage.
- Each of you here today appreciates that the American artistic imagination is critical to our civilization and our democracy. Our art, and particularly visual art, offers a unique lens through which to view American culture. I thank all of you for your commitment and dedication to providing this lens to Americans and citizens of foreign countries throughout the world.
- [Introduce President]

###

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

June 8, 1995

REMARKS BY THE PRESIDENT  
AT ARTS IN EMBASSIES RECEPTION

The East Room

6:17 P.M. EDT

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

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

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

Sometimes I read even in the American press from time to time that we don't seem to be doing anything in Bosnia, and we don't seem to have exerted ourselves. You should know that we have over a thousand American troops on the border of Bosnia in the former Yugoslav Republic of Macedonia to make sure that conflict doesn't spread. We have 200 Americans in the hospital unit in Croatia. And we have flown the longest humanitarian airlift and the largest one in history -- larger than the Berlin airlift -- to guarantee food and medicine to people in the besieged areas of Bosnia.

And perhaps most importantly of all, people like that fine young Captain have been flying for a couple of years now to keep the war out of the air. And for all of our frustrations and feelings of anxiety and anger, in 1992 there were about 130,000 civilians killed -- a staggering number -- in that troubled land. Last year there were under 3,000.

So I ask you to remember as we celebrate this liberation that a lot of people stick their neck out everyday and the results have been important. If you look at Northern Ireland or South Africa or the Middle East, the lesson of this time is that it's very difficult to enforce peace on people that want to keep fighting with one another, but what you try to do is to keep it within some bounds of humanity, keep working on diplomacy until they spend their destructive energies and start trying to build again.

And once in a while the risk becomes apparent, as it was in the case of this brave pilot. And for six days he held out against a lot of attempts to find him and to shoot him and capture him. And he represented the best in our country. He told me today when we visited on the phone -- I talked to his parents last night at 1:30 a.m., and they asked me if I was going to call him; I said, no, you call him, I'm

going to bed. I just wanted -- (laughter) -- I wanted you know he was home safe.

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

Let me say on behalf of all of our administration, and especially the people who work in America's diplomatic efforts, we are profoundly grateful for what you do.

By putting American art in our embassies around the world, you are part of our public diplomacy, you expose an important part of the essence of America to people all around the world. And it couldn't happen without you.

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

You couldn't do it alone. The State Department couldn't do it alone. This represents one of those remarkable partnerships between the public and the private sector in America that almost nobody knows about, but everyone takes for granted when they benefit from it.

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

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

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

Thank you very much. (Applause.)

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

Thank you. (Applause)

END

6:25 P.M. EDT

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United Press International

June 8, 1995, Thursday, BC cycle

SECTION: Washington News

LENGTH: 402 words

HEADLINE: Clinton praises arts group

BYLINE: BY KENNETH R. BAZINET

DATELINE: WASHINGTON, June 8

**BODY:**

**President Clinton** and first lady Hillary Rodham Clinton hosted Thursday at the White House the Freinds of Art and Preservation in Embassies, a group that promotes art exhibitions in U.S. embassies worldwide. "By putting American **art in our embassies** around the world, you are part of our public diplomacy, you expose an important part of the essence of America to people all around the world. And it couldn't happen without you," Clinton said. "I also want to thank you because you have put, I think now, over 2, 200 works of American art in more than 170 countries, raised over \$7 million to fund projects at embassy residencies in Beijing, and Cairo, and Rome, and London, Singapore, Tokyo and Warsaw. And I've been to a lot of those places, so I am one of the chief beneficiaries of your efforts. And I thank you for that." The Clintons, who maintain a commitment to make the arts more accessible, were presented with a lithograph print by artist Roy Lichtenstein called "Composition III," copies of which will also be placed in each of the 175 U.S. embassies worldwide. "Nobody screamed or got sick or anything. So thank you all," Lichtenstein joked shortly after the print was unveiled at the East Room event. Clinton also used the occasion to divulge new information about Air Force Capt. Scott O'Grady, who was shot down nearly a week ago by Bosnian Serbs in western Bosnia. "Once in a while the risk becomes apparent, as it was in the case of this brave pilot. And for six days he held out against a lot of attempts to find him and to shoot him and capture him. And he represented the best in our country," Clinton said. "He told me today that he was on the ground between three and five minutes before armed people made it to his parachute. He had three to five minutes to find a place to hide and begin this incredible odyssey that I'm sure some day will be a very great movie that all of us will think is suitable for everyone to see," Clinton said. The **president's** comment -- a subtle swipe at GOP presidential candidate and Senate leader Bob Dole -- drew laughter from the group. Dole last week took a swipe of his own at Hollywood for producing what he deemed to be films that are unsuitable for family viewing. Dole later admitted he had not viewed most of the films or listened to most of the music he chose to label as unsuitable.

LANGUAGE: ENGLISH

LOAD-DATE: June 9, 1995

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**FOCUS<sup>TM</sup>****Search: General News;arts in embassies and president w/3 clinton**

To narrow this search, please enter a word or phrase:

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June 12, 1995, Monday, Final Edition

**SECTION:** Part C; METROPOLITAN TIMES; PARTY LINES; Pg. C12

**LENGTH:** 766 words

**HEADLINE:** Spirited day for art lovers

**BYLINE:** Ann Geracimos; THE WASHINGTON TIMES

**BODY:**

"Let me say this has been an interesting day at the White House," was how President Bill Clinton began remarks at Thursday's reception for the well-heeled private public-spirited citizens who make up the **Friends of Art and Preservation in Embassies**.

An interesting day all around Washington as well, what with the afternoon visit at the British Embassy of that country's Princess Anne; a buffet preview of a blockbuster Piet Mondrian show at the National Gallery of Art; and the annual top-drawer gathering of the FAPE support group at dinner in the State Department. Enough to send the spirit soaring on many levels -not to mention fraying tempers caused by rush-hour limousine lock on the city's busy streets.

First lady **Hillary Rodham Clinton** was sparkling in a bright red suit and rhinestones as she hailed the FAPE group for "making an incredible difference" in 170 American embassies around the world by helping provide suitable works of art that showcase American cultural traditions. She couldn't resist an indirect plug for continued government support of the arts, saying "we know how significant our artistic tradition and heritage is; we know how important it is, not only to our culture, but to our very democracy."

Then, turning to introduce her husband, she drew laughter with the throwaway line that "it is not an easy thing to introduce one's spouse. You ought to go home this evening and try it. ... Lucky for me the vast majority of days are wonderful so the introductions are pretty good."

Mr. Clinton, clearly elated by the day's successful rescue of the downed Air Force pilot in Bosnia ("Someday it will make a very great movie if all of us still think it suitable for everyone to see"), put in a plug for American military forces' humanitarian efforts in general before puffing FAPE's collective ego by calling them "part of our public diplomacy."

Some 2,200 works of art have circulated and more than \$7 million has been raised for furnishing and restoration programs since the organization was founded nine years ago in an unusual arrangement between the State Department and such individuals as board chairman Leonore Annenberg, chief of protocol during the Reagan administration. "A remarkable partnership that almost nobody knows about and everyone takes for granted. ... You have done what I think is best about America," in Mr. Clinton's words.

"The arts speak a special language and tell the American story in many ways," Mrs. Annenberg reminded the audience gathered in the East Room of the White House to see famed American artist Roy Lichtenstein receive a glass statue of crossed American flags in tribute for his help to FAPE. He had donated to every American embassy worldwide a limited-edition silk-screen print in his familiar graphic style based on the theme of music representing harmony and happiness.

Both were in plentiful supply at the National Gallery, as yet more Beautiful People - and many of the same ones who attended the day's previous high-profile events - toured the exhaustive show of 171 works by the Dutch-born master painter Piet Mondrian. "One of the best shows I've seen," gushed BP America's enthusiastic John Gore. "Very educational," echoed Toni Gore of the explanatory material about the early 20th-century artist's pioneering contributions to modern art.

While the later work in primary colors is widely hailed as "geometric," the painter preferred the term "neo-plasticism" to explain his efforts at "making equilibrium out of a disequilibrium of forces," according to Harvard critic-historian Yve-Alain Bois.

Gallery director Earl A. ("Rusty") Powell III fairly beamed with joy as he reflected on the triple threat of shows (Whistler, Gorky and now Mondrian) occurring simultaneously in his institution's halls. Appropriately enough, given the painter's Dutch origins, Shell Oil and Heineken USA were exhibit cosponsors.

Dutch Ambassador Adriaan Jacobovits de Szeged was more interested in detecting the year in which the painter dropped the double a in his last name -the original Dutch spelling - finally concluding it was in 1913, when he moved to Paris.

Then, for many previewers, it was off to the State Department for FAPE's dignified formal dinner assembly, minus at least two promised headliners of the night - arts patron Douglas Dillon and Secretary of State Warren Christopher, both on separate missions elsewhere with "unavoidable conflict in schedules," as the saying goes.

**GRAPHIC:** Photos, A) National Gallery staffer Lila Kirkland (center) welcomes Toni and John Gore at the opening of the National Gallery's retrospective exhibition of the works of Piet Mondrian.; B) Associate Justice Stephen Breyer looks attentively as the exhibit's co-curator, Harvard University art expert Yves-Alain Bois, explains a particular work. Emily Pulitzer is at right.; C) Collector Werner Kramarsky and Roberta Bernstein discuss the show with noted American artists Ellsworth Kelly and Jasper Johns., All By Jim Brantley/The Washington Times ; Photos, D) Ann Gund and Leonore Annenberg listen to **Hillary Rodham Clinton's** remarks at the White House reception. ; E) President and Mrs. Clinton laugh at artist Roy Lichtenstein's remarks during his presentation of a silkscreen print, "Composition III," to the **Friends of Art and Preservation in Embassies** program. A copy of the work will be given to each of the United States' 170 embassies abroad.; F) Panamanian-born hostess and interior designer Carmen Petrowitz waits to be seated in the East Room. Her layered black gown was designed by Oscar de la Renta., All By Jim Brantley/The Washington Times

**LANGUAGE:** ENGLISH

**LOAD-DATE:** June 12, 1995

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June 12, 1995, Monday, Final Edition

**SECTION:** STYLE; Pg. D03; CHRONICLES

**LENGTH:** 713 words

**HEADLINE:** America's Ambassadors of Art

**BYLINE:** Sarah Booth Conroy, Washington Post Staff Writer

**BODY:**

Roy Lichtenstein, wearing a slightly abashed air, watched as his signed silk-screen print "Composition III" was unveiled in the White House East Room last week. At least "no one screamed or got sick," the artist said to the president, the first lady and the 250 **Friends of Art and Preservation in Embassies**.

Later, he confided to the *Chronicle*, "I do wish it had been put on the easel right side up."

Copies of the print, of swirling musical symbols, will hang in 175 U.S. embassy residences.

Lichtenstein acknowledged that he had thought about President Clinton and his saxophone when making the print. "I've had four lessons myself, but he's the professional," remarked the artist, his long hair tied into a ponytail.

Earlier, on the platform, **Hillary Rodham Clinton**, introducing her husband, said the organization's efforts "showcase American art," so others will "know how significant and important art is to our democracy."

Bill Clinton, resplendent in black tie, told the audience that the "remarkable partnership between the public and the private sector in America that almost no one knows about" had put more than 2,200 American artworks in more than 170 countries as well as raised some \$ 7 million to preserve and improve embassy residencies at Beijing, Cairo, Rome, Singapore, Tokyo and Warsaw.

"We're having such a raging debate in this country today about whether public is bad and private is good; whether all of our efforts should be directed at correcting personal conduct or at changing economic or political direction. . . .

"And I think one of the most frustrating things to me about going to work every day, in this otherwise exhilarating environment, is knowing that what comes across to the American people are these polarized choices and conflicts and rhetorical battles which don't reflect the way any sensible person would run his or her family, or business, or charitable organization, or hospital, or church, or you name it."

The president, introducing Lee Annenberg, chairman of the group and former protocol chief, said he was grateful to her for founding the organization and, with Walter, her financier husband, for donating "a staggering sum" to improve public education.

The Clintons, admirers of contemporary art, were presented one of the limited-edition prints. In 1991 Lichtenstein donated an edition of a print titled "The Oval Office" to Clinton's presidential campaign.

Before the art presentation, those gathered feasted on delectables in the State Dining Room, magnificent with golden table decorations of classical figures.

As if that were not enough, afterward they went to the State Department for a dinner of champagne, sea bass, guinea fowl and three desserts.

Mrs. Annenberg told the dinner guests that even though there are 29 more embassies today than when her group was organized nine years ago, the State Department's funds are "more and more scarce. The interior and design division has \$ 4.4 million to spread across 353 ambassadorial and deputy chief of mission residences."

She said the group, quiescent for about two years, has been "revitalized" and has raised \$ 450,000 in cash. (Members donate anywhere from \$ 1,500 to more than \$ 100,000 to join the nonprofit organization.) Mrs. Annenberg estimated that the Lichtenstein prints were "conservatively valued" at \$ 700,000. "The silk-screens were not easy to print, needing 26 press runs," said Sidney Felsen, owner of Gemini G.E.L., the Los Angeles printmaking firm. Gemini and the artist donated their work.

(Speculation at the dinner was fierce as to why Felsen kept on his handsome black hat during the evening. He doffed it to the Chronicler, who rudely inquired, and explained that he wore the hat to protect his bald head from the air conditioning.)

Warren Christopher, as is common to secretaries of state, was not able to attend the dinner because he was on the road, this time in the Middle East. But Joan E. Spero, undersecretary of state for economics, business and agriculture, told of the time she went to Madrid for a meeting and found the financiers from around the world "as fascinated by the life-size cast of characters in 'Party in Carreyes' by Red Grooms as with the meeting with American officials."

**GRAPHIC:** Photo, ap, The Clintons accept prints for U.S. embassies from Roy Lichtenstein.

**LANGUAGE:** ENGLISH

**LOAD-DATE:** June 12, 1995

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The Associated Press

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June 8, 1995, Thursday, AM cycle

**SECTION:** Washington Dateline

**LENGTH:** 203 words

**HEADLINE:** White House Accepts Prints for Embassies by Pop Artist Lichtenstein

**DATELINE:** WASHINGTON

**BODY:**

A print by leading pop artist Roy Lichtenstein was unveiled in the East Room of the White House on Thursday and its creator voiced relief that "nobody screamed or got sick."

Just the opposite reaction was expressed as President Clinton and first lady **Hillary** Rodham **Clinton** officially accepted 175 of the prints as gifts for the nation's embassies around the world.

A black-tie audience of art patrons applauded as Lichtenstein's donation was announced by former Chief of Protocol Lenore Annenberg.

The White House reception was one of a series of events honoring donors to **Friends of Art and Preservation in embassies**, a foundation that helps the State Department exhibit American art at U.S. embassies.

Lichtenstein, whose comic-strip style has won a wide audience, has said he intended his latest limited-edition silk screen print showing a swirl of musical notes to be a happy addition to embassy walls.

But when the artist, in black tie and pony tale, took his bow, all he could do was express relief the response from the Clintons and the glittery audience hadn't been negative.

"I don't know what to say," he said. "I'm overwhelmed. Nobody screamed or got sick or anything. Thank you very much."

**LANGUAGE:** ENGLISH

**LOAD-DATE:** June 9, 1995

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**WOMEN'S COMMITTEE OF THE  
WASHINGTON PERFORMING ARTS  
6/12/95**

Divider Title: \_\_\_\_\_

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6/12/95

FIRST LADY HILLARY RODHAM CLINTON  
RECEPTION FOR THE WOMEN'S COMMITTEE  
OF THE WASHINGTON PERFORMING ARTS SOCIETY

TALKING POINTS

[Acknowledgements: Glendonia (glen-DOE-nia) McKinney, outgoing president of the Women's Committee; Lennie Gnatt (nat), incoming president]

- I also want to thank Muriel Alper, not only for her work with the Women's Committee over the past 20 years, but for the work she has done as a volunteer in my staff office for more than two years. I have to tell you that Muriel is something of a legend in "Hillaryland." There is not a person on my staff who doesn't know her, doesn't love her, and doesn't obey everything she says. So I want to thank you, Muriel, for sharing so much energy, enthusiasm, dedication, and humor with me and my staff, and for making our days brighter, livelier, easier and -- most of all -- happier.

I know that your friends and colleagues on the Women's Committee are equally indebted to you for the job you have done for the WPAS.

- I wanted to take this opportunity to thank all of you for your strong support of the arts in this community, particularly the work you do on behalf of children and our schools through your arts programs and your cultural exchange programs. Your efforts are crucial to all 250,000 children you reach, but especially those who otherwise might not have any exposure to our common culture or the cultures of peoples around the world.
- This country is unique in our public and private commitment to the arts. But now that unique partnership, which has brought the arts to millions of Americans, is threatened by short-sighted cynics who fail to appreciate the importance of art and culture in our individual lives and in our society.
- You know how important the National Endowment of the Arts is in helping make the arts more accessible to people. The NEA helps fund some of your programs. And now that support is in jeopardy.
- I urge you to speak out against these efforts to cut public support for the arts and to help us ensure that we do not turn our backs on our cultural traditions and values, or on our children.

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**SCHLATIC ART & WRITING AWARDS  
6/17/95**

Divider Title: \_\_\_\_\_

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

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

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

The level of talent and technical facility represented among these young men and women would be difficult - if not impossible - to duplicate anywhere else in the world. You are a microcosm of America's diverse creative and cultural heritage.

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

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

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

Thank you and congratulations to you all.

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**PRESIDENTIAL SCHOLARS RECEP.**

**6/21/95**

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FIRST LADY HILLARY RODHAM CLINTON  
RECEPTION FOR PRESIDENTIAL SCHOLARS  
THE WHITE HOUSE  
JUNE 21, 1995

TALKING POINTS

[Acknowledgments: Introduction of Secretary Riley concludes your remarks]

It is a real pleasure to welcome all of you to the White House.

We are here to celebrate the individual achievements and promise of an extraordinary group of young men and women, but we are also here to celebrate the potential of millions of high school students across our country whose talent and vision too often go unrecognized.

Sadly, we live in an era when negative stereotypes of young people seem to saturate our popular culture and the media. Yet we can see from this group of Presidential Scholars that those stereotypes are misleading, wrong, and plain unfair. So I thank each of you for serving as a living, breathing reminder that America produces the finest young men and women anywhere in the world.

I also want to thank the teachers, parents, community leaders, and citizens whose faith in our children never wanes -- and whose support and encouragement is reflected in the accomplishments of the young men and women with us today.

As you know, there is a great debate going on here in Washington, as well as in state capitals and city halls around our country, over the proper role and scope of government. There are those among us who, while worrying about an erosion of values and civility in our society, argue vehemently to cut federal support for the arts and humanities, which provide the cultural foundation for those values.

Let's think for a minute about what the arts and humanities really are, and why public support for the agencies promoting them is so important. The humanities are our ideas, books, history and philosophy, all of which are essential to passing on our democratic ideals to students like you, our leaders of tomorrow. The arts are our poems, plays, paintings, songs, and dances that convey the voices and emotions of our nation and that teach our students about tolerance, compassion, and the responsibilities and rewards that come from living in a pluralistic society.

The arts and humanities belong to no single group, no cultural elite. They belong to us all. They are our shared heritage as Americans.

Federal support for the arts and humanities represents a tiny portion of the federal budget. Yet that small investment goes a long way toward preserving and strengthening the values we worry about losing.

As the debate over the arts and humanities evolves in the coming months, I hope that decision-makers will think hard about the students who are with us today. I hope they will think hard about what libraries, scholarship, museums, and theaters mean in their lives -- and in the life of our nation.

• INTRODUCTION OF SECRETARY RILEY

If there is one person in America who appreciates the role of education in America -- and its importance to our future progress and prosperity -- it is our Secretary of Education.

I have been lucky enough to know and work with Dick Riley for many years. I have learned from him. I have been inspired by him. I have been challenged by him. He has been called "one of the most decent and honorable people in public life" [David Broder]. It is a label that is well-deserved.

Nobody is more dedicated to ensuring that every child in our country receives a quality education. Nobody is more dedicated to the President's efforts to restore excellence to our educational system.

It is my great privilege to introduce Secretary of Education Dick Riley.

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View Related Topics

June 22, 1995, Thursday, HOME FINAL EDITION

SECTION: NEWS; Pg. 27A

LENGTH: 438 words

HEADLINE: 3 Dallas-area students honored at White House

BYLINE: Cara Tanamachi, Washington Bureau of The Dallas Morning News

DATELINE: WASHINGTON

**BODY:**

WASHINGTON - President Clinton honored three Dallas-area students among 141 **Presidential Scholars** on the South Lawn of the White House on Wednesday.

Recent high school graduates Scott Rothkopf, Emily E. Setina and Dennia Dylis Croman received gold medallions and congratulations and handshakes from the president, first lady **Hillary Rodham Clinton** and Education Secretary Richard Riley.

"It all went by so quickly," said Mr. Rothkopf, who attended Greenhill School in Dallas. "I was so nervous, then I was up on stage, and then I was sitting down again. It all seemed so bizarre to have seen the president on TV and in the newspapers, and then suddenly to be holding his hand."

The annual **Presidential Scholars** program, begun in 1964, recognizes academic and artistic excellence in students from every state, Washington, D.C., and Puerto Rico. A 32-member commission makes the final selections from among 2.5 million graduating seniors.

During Wednesday's ceremony, Mr. Clinton urged Congress to give priority to increased funding for education.

"Education is more important to the economic future of individual Americans and our entire country than it has ever been," he said. "Cutting education would be like cutting the defense budget at the height of the Cold War. It will undermine our common security."

Afterward, Scott's father, Michael Rothkopf, said his son "never ceases to amaze me."

"I was very proud," he said. "I was so moved, I'll probably have to vote for Clinton next year."

The younger Mr. Rothkopf, who will attend Harvard University in the fall, said he has been interested in creative writing since sixth grade and hopes to continue the pursuit in college.

Ms. Croman, who attended Booker T. Washington High School for the Performing and Visual Arts in Dallas, was honored as a scholar in the arts for dance.

"It's so wonderful to think that I've worked so hard, and been able to come this far and meet the president," she said.

Ms. Croman will begin a yearlong contract with New York's Eliot Feld Ballet Company next week.

Ms. Setina, the top student at Ursuline Academy, was recognized for her academic achievements. She plans to attend Davidson College in North Carolina.

Her English teacher, Elaine Murphy, who traveled to Washington to watch the ceremony, said she could think of no one more deserving of the award.

"I'm glad they had the good sense to pick her," Ms. Murphy said.

Ms. Setina's mother, Kathy Setina, said seeing her daughter on stage was extremely gratifying.

"It's so unbelievable," Mrs. Setina said. "All I can say is I guess some dreams do come true."

**LANGUAGE:** ENGLISH

**LOAD-DATE:** June 27, 1995

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**Search:** General News;presidential scholars and hillary w/2 clinton

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June 22, 1995 Thursday, FINAL / ALL

**SECTION:** METRO; Pg. 4B

**LENGTH:** 409 words

**HEADLINE:** CLINTON LAUDS AREA SCHOLARS AT CEREMONY

**BYLINE:** By SABRINA EATON; PLAIN DEALER BUREAU

**DATELINE:** WASHINGTON

**BODY:**

President Clinton yesterday congratulated 141 of the nation's top graduating high school seniors with handshakes and gold medals - and a lesson in politics.

The **Presidential Scholars**, including recent graduates from Solon, Shaker Heights and Archbishop Hoban high schools, made an ideal audience for Clinton's political message: He has a seven-year plan to increase education spending by \$40 billion, whereas the Republicans want to cut \$43 billion in that time.

"Cutting education would be like cutting the defense budget during the height of the Cold War," Clinton told the scholars on the sweltering south lawn of the White House. The honorees, their parents and their teachers fanned themselves with tourist brochures in a futile effort to cool down.

The president's warm-up acts for the occasion included Secretary of Education Richard Riley and first lady **Hillary Rodham Clinton**.

"We should begin to respect and honor the academic achievements of all our young people and use them to rebut the negative image of American teen-agers," **Hillary Clinton** said to enthusiastic applause.

The students, all of whom scored in the top percentile on the SAT or ACT exam, were awarded the honor on the basis of essays and their success in academics, the arts, leadership and community involvement.

Michael Unton of Monroe Falls, an Archbishop Hoban graduate who plans to attend Rice University and become a chemical engineer, said the ceremony was "about as long as graduation, but a lot more of an honor."

Unton listed his pioneering use of a moisturizer for diabetics as a wart treatment as one of his achievements, recounting that he and his podiatrist wrote an article about it for an academic journal.

"It works great," he said, beaming.

Shaker Heights High School graduate Shana McCormack is also scientifically inclined. She will be spending her summer working as a diabetes researcher at Case Western Reserve University's School of Medicine.

A high school debate standout who will attend Harvard University in the fall, McCormack said attending yesterday's ceremony was worth skipping a national debate tournament.

Solon High School graduate Abigail Hing, also a debater who plans to attend Harvard, said she enjoyed

the president's speech not only for its substance, but also because she hopes to go into politics herself someday.

"I want to be a judge, I think," she said. "It's political, but there isn't as much mudslinging."

**LANGUAGE:** ENGLISH

**LOAD-DATE:** June 23, 1995

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**Search:** General News;presidential scholars and hillary w/2 clinton

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The Times-Picayune

June 22, 1995 Thursday, THIRD

**SECTION:** METRO; Pg. B1

**LENGTH:** 580 words

**HEADLINE:** TOP SCORES PUT SCHOLARS AT WHITE HOUSE

**BYLINE:** By BRUCE ALPERT Washington bureau

**DATELINE:** WASHINGTON

**BODY:**

The 141 **Presidential Scholars** who gathered on the White House lawn Wednesday are top examples of the true caliber of the nation's teen-agers, **Hillary Rodham Clinton** said.

Mrs. Clinton joined President Clinton in congratulating the teens, deemed the best among 1995 graduating high school seniors, and pointing out that young people today often get a bad rap and not enough praise.

The three Louisiana scholars honored are: Alyssa Wilson of Metairie, a graduate of Isidore Newman School in New Orleans; Lauren Levin of New Orleans, a graduate of the city's Benjamin Franklin High School and the New Orleans Center for Creative Arts; and Jonathan Soslow of Metairie, a graduate of the Country Day School in Metairie.

To be considered, students had to score in the top 1 percent on college-bound standardized tests. The Louisiana delegation also showed great composure as the teens waited in the Washington heat for their awards and then talked with reporters.

Wilson, who is heading to the University of North Carolina this fall on a full scholarship, joked about the chance each scholar had to shake hands with the Clintons.

"It was cool," Wilson said. "He asked me where I was from and when I said Louisiana, he said 'That's great.' I was really excited he actually said something to me. I told Mrs. Clinton that I was most excited to meet her. She laughed. She thought that was very funny."

Wilson, who won awards in French and creative writing as well as a National Merit Scholarship, said that although she was a student athlete and co-captain of the Newman School's softball team, she was glad Mrs. Clinton said the nation should devote more attention to its top scholars. Mrs. Clinton noted that the public and news media pay more homage to top athletes than those who study hard.

Levin, who was one of 20 scholars chosen for her artistic success in high school, said she enjoyed the ceremony. But she said she had other more important destinations in mind during her first visit to Washington.

"I don't mean to make this sound bad, but I'm more excited about going to the National Gallery of Art and the Air and Space Museum," Levin said. "Meeting the president is neat. I shook his hand, but it was just for a second, and I think I can spend more time at the museums."

Levin is going to Princeton University in the fall after winning a batch of creative writing and poetry awards and being named a National Merit Scholarship winner in high school.

Soslow, who is heading to Williams College in Massachusetts in the fall, was gracious when asked the secret to his academic success, including a 3.93 grade point average at Country Day and a host of

extracurricular activities, including jazz band.

"In all modesty, I don't think of myself as having that much success," he said. "I kind of assume I got lucky being picked for this. There are probably a lot of other students who could have gotten picked just as easily."

The 141 winners were chosen by a Commission on **Presidential Scholars** among the 2,600 top achieving SAT and ACT test takers among high school seniors. The choices, according to the commission, were based in part on essays, self-assessments, secondary school reports and high school transcripts.

During his speech, Clinton said, "One thing only you owe your country: Your devotion to making sure that every other young person in this country will always have the opportunities that brought you to this day."

**GRAPHIC:** Education Secretary Richard Riley greets Jonathan Soslow and President Clinton greets Alyssa Wilson on Wednesday at the White House. AP PHOTO

**LANGUAGE:** ENGLISH

**LOAD-DATE:** June 23, 1995

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**DEMOCRACY'S DEBT TO THE ARTS  
6/21/95**

Divider Title: \_\_\_\_\_

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FIRST LADY HILLARY RODHAM CLINTON

"DEMOCRACY'S DEBT TO THE ARTS"

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, theaters, libraries, schools, dance companies, folk festivals and concerts, the arts truly are part of the public domain, accessible to all, and encouraging of every person's artistic expression, imagination and sensibility.

The National Endowment for the Arts, in partnership with individuals, corporations, foundations and other arts patrons, has helped transform whole communities by bringing the arts and artists to millions of Americans who otherwise might never have had the opportunity to explore first-hand our shared artistic heritage.

The President has shown in his new budget plan that we can balance the budget over the next 10 years without undermining our commitment to the arts. The budget for the NEA accounts for less

than .02 percent of the federal budget. Eliminating this small but vital agency would have grave consequences for our local economies. Federal support for the arts help attract tourists, stimulate business and development, generate urban renewal, expand the tax base and improve the quality of life for our towns and cities -- a huge return on a small investment.

Despite an unparalleled bipartisan commitment to the arts in this country over the past 30 years, there are those among us 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 in our society. 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 NEA 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 federal agencies responsible for promoting and funding arts programs that make Sophocles, Shakespeare, Mozart, and O'Keefe available to children in our schools and communities.

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 aesthetics, but to help move us forward as a democracy. Human expression, as conveyed through painting, sculpture, music, dance, theater and other forms of art, enables us to understand 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 today we see children who, instead of discovering the joys of painting, music, sculpting, or writing, express themselves through acts of frustration, helplessness, hopelessness and even violence. The arts offer an alternative to the more disturbing elements of our popular culture and present a safe haven that allows children to develop and explore their creative potentials and transports them beyond the bounds of their difficult circumstances.

These children are future citizens whose 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 today faces great challenges and difficult choices. But as the rhetoric heats up over the proper role of government in our society, I hope we will remember that public support for the arts is a downpayment on our future. It is an investment in the values we claim to honor and 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.

###

*First Lady Hillary Rodham Clinton is honorary chair of the President's Committee on the Arts and Humanities. This article is based on remarks she delivered at the Metropolitan Museum of Art earlier this month.*

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June 27, 1995, Tuesday, Final Edition

**SECTION:** Part A; CULTURE, ET CETERA; Pg. A2

**LENGTH:** 588 words

**BYLINE:** FROM STAFF AND WIRE REPORTS

**BODY:**

#### CAN VS. NEA

"You have to see it to believe it," says Christian Action Network (CAN) President Martin Mawyer, referring to what he calls "the many outrageous works of 'art' " that have received support from the National Endowment for the **Arts** over the years.

Today on Capitol Hill, CAN, a lobbying organization based in Forest, Va., will sponsor a symposium on the NEA, with clear intentions: "If there is any doubt in the minds of freshman members of Congress that the NEA should be abolished, this exhibit will erase those doubts," Mr. Mawyer says.

Debate participants will include syndicated columnist Cal Thomas and Clinton campaign guru Paul Begala. Several members of Congress are also sponsoring the event, including Republicans Robert K. Dornan of California and Philip M. Crane of Illinois.

#### HILLARY AND BIG BIRD

Big Bird flew to the White House yesterday and joined first lady **Hillary** Rodham **Clinton** to plug children's programming on the Public Broadcasting Service, now under threat from congressional budget hawks.

The "Sesame Street" character's pal Alice Snuffleupagus was also on hand. Mrs. Clinton introduced her to White House aide George Stephanopoulos, noting that the two are often confused - at least in the minds of the former Clinton spokesman's detractors.

Mrs. Clinton paraded a slew of famous PBS characters, including Miss Fizzle, Robocrook, Lambchop and Lynne Thigpen, to a White House garden event for children to show her support for public television, a target of Republican budget cutters.

They want to reduce or eliminate subsidies for public broadcasting, arguing that many of its popular educational children's shows would find a home on commercial television and need no taxpayer subsidy.

This is not true, Mrs. Clinton argued during a panel discussion with other supporters of public television. "Public broadcasting is for very many children the only channel on which they can watch consistently good educational television," she said, noting that 40 percent of American homes do not have cable television.

Peggy Charren, director of Action for Children's Television, said that without public broadcasting, "children's television would be like a library with only comic books."

#### PLACING VALUES

"We do not have a family problem in America, or, at least, that is not one of our major problems. We have a children problem. Too many of our children are growing up uncivilized. The family deserves attention today mainly because it is the best institution for civilizing children. . . .

"Despite its blemishes, . . . the family is the best institution we know for rearing children. It is the best because it is most likely to be governed by certain values - love, responsibility, voluntary commitment to the welfare of others, including those least able to fend for themselves, who are, of course, the children. That is what family values are. . . .

"When I say that 'our' children need to be civilized. . . . I refer to America's children. . . . The children growing up in wretched families, in unsafe schools, in vicious streets are also 'our' children. A decent respect for family values calls for more concern with them and more commitment to them than is shown by most of those who now wave the flag of family values."

- Herbert Stein, senior fellow at the American Enterprise Institute for Public Policy Research, writing in the Brookings Review

**GRAPHIC:** Photos, A) Rep. Robert K. Dornan is co-sponsor of an event devoted to exposing the NEA's excesses.; B) Champions of public broadcasting (from left) Big Bird, **Hillary** Rodham **Clinton** and Alice Snuffleupagus make their case at the White House., A) NO CREDIT; B) By AP

**LANGUAGE:** ENGLISH

**LOAD-DATE:** June 27, 1995

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Copyright 1995 Charleston Newspapers  
Charleston Daily Mail

June 22, 1995, Thursday

**SECTION:** News; Pg. P5D

**LENGTH:** 355 words

**HEADLINE:** FIRST LADY DEFENDS SUPPORT FOR ARTS WRITING IN NEW YORK TIMES,  
CRITICIZES EFFORTS TO CUT FUNDS

**BODY:**

NEW YORK \_ **Hillary** Rodham **Clinton** says efforts to cut federal support for the **arts** are "misguided" and threaten irrevocable damage to "our sense of ourselves and what we stand for as a people ."

In an essay published this week on the op-ed page of The New York Times, the first lady said the **arts** don't belong to any "cultural elite," but are accessible to everyone through museums, libraries, dance companies and concerts.

She said eliminating the National Endowment for the **Arts** budget would not only damage the nation's cultural institutions, but "would have grave consequences for local economies."

Federal support for the **arts** helps local businesses by attracting tourists and expanding the tax base, Clinton wrote.

"I find it ironic that those who talk the loudest about America's loss of civility, character and values," the first lady said, "are often the first to recommend obliterating the agencies responsible for promoting and **arts** programs that make Sophocles, Shakespeare, Mozart and O'Keeffe available to our children..eThe power of the **arts** is not simply to provide pleasant aesthetics but to help move us forward as a democracy."

"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," she wrote.

She also suggested that the **arts** are an alternative to violence, a safe haven "that allows children to explore their creative potential, transporting them beyond the bounds of their difficult circumstances."

Conservatives are seeking to eliminate funding for the NEA and the National Endowment for the Humanities. Both agencies have relatively small budgets \_ \$ 164.4 million for the NEA and \$ 177.5 million for the NEH.

In recent years, the NEA has been embroiled in controversies over public funding of certain projects, including sexually explicit **art**.

The first lady's article was based on a speech she delivered at New York's Metropolitan Museum of **Art** earlier this month.

**LOAD-DATE:** June 23, 1995

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**Search:** General News;arts and hillary w/2 clinton

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The Associated Press

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**June 21, 1995, Wednesday, AM cycle**

**SECTION:** Domestic News

**LENGTH:** 302 words

**HEADLINE:** First Lady Defends Federal Support For Arts

**DATELINE:** NEW YORK

**BODY:**

**Hillary Rodham Clinton** says that cutting federal support for the **arts** threatens "irrevocable" damage to "our sense of ourselves and what we stand for as a people."

In an editorial published on the op-ed page of Wednesday's New York Times, the first lady says the **arts** don't belong to any "cultural elite," but are accessible to everyone through museums, libraries, dance companies and concerts.

She says eliminating the National Endowment for the **Arts** budget would not only damage the nation's cultural institutions, but "would have grave consequences for local economies."

Federal support for the **arts** helps local businesses by attracting tourists and expanding the tax base, Mrs. Clinton writes.

"I find it ironic that those who talk the loudest about America's loss of civility, character and values," the first lady says, "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. ... The power of the **arts** is not simply to provide pleasant esthetics but to help move us forward as a democracy."

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**LANGUAGE:** ENGLISH

**LOAD-DATE:** June 21, 1995

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**NAT'L HERITAGE FELLOWSHIP**  
**9/27/95**

Divider Title: \_\_\_\_\_

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REMARKS BY THE FIRST LADY  
NATIONAL HERITAGE FELLOWSHIP RECEPTION  
September 27, 1995

Good afternoon, and welcome to the White House. I want to thank the Blind Boys of Alabama for their great singing. I would also like to acknowledge Dan Sheehy, the NEA's Director of Folk Arts, for his leadership and dedication over the years to our great national heritage of folk art and traditions. Thank you, Dan.

Last year I had the honor of giving out the NEA's National Heritage Fellowship awards to the Blind Boys and other great American artists at a ceremony on Capitol Hill. I was so moved and impressed by the spirit of that day, and the accomplishments of the award recipients that I decided the White House should be the next setting for this very special ceremony. So, for the first time in the fourteen years the NEA has awarded these fellowships, I have the pleasure of welcoming you all here today.

Our great democracy was born with the right of individual expression at its very core. And it is individual expression and achievement that we celebrate now. Today's fellowship winners bring their very souls to their work, something deep from within that moves their particular form of expression to a level of creativity and artistry beyond all others. They have embraced many traditions, some relatively new to our country. Others having roots in the ancient cultures of the Americas or in the culture brought to this land by the

first settlers. Together they offer us insight into what it means to be an American: to be a part of a culture that has been shaped, strengthened and enlivened by the many traditions of its people.

In these challenging times when some may seek to divide us, when some question the value of public support for the arts, we must remember that art is not a frill or extravagance. Art is a vital part of our national character. Art, in all its forms, unites our people, for it speaks the common language of our intellect, our emotion, and our spirit. 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 NEA to bring the arts to their local schools and communities. The artistic achievement we celebrate with these Heritage Fellowships is not the preserve of some "cultural elite." It is born of the people, it is shared with the people, and it is the people who honor these great artists today.

Thirty years ago this Friday, artists and patrons gathered here in the White House for a special ceremony creating the National Endowment for the Arts. I hope that we, as a people, can be inspired again to renew our faith in government and its commitment to the arts. And so it is with great pleasure that I introduce the Honorable Jane Alexander, Chairman of the Arts Endowment, to help present this year's National Heritage Awards.

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September 28, 1995, Thursday, Late Edition - Final

**SECTION:** Section C; Page 14; Column 4; Cultural Desk

**LENGTH:** 265 words

**HEADLINE:** Folk-Art Award Winners Are Honored

**BODY:**

A White House ceremony to honor the winners of the 1995 **National Heritage Fellowship** Awards yesterday turned into a concert that had the guests, including **Hillary Rodham Clinton**, on their feet, clapping along to the gospel music of Clarence Fountain and the Blind Boys of Alabama.

"When my husband finds out how much fun we had here today, he'll be asking why he wasn't here," said Mrs. Clinton, who along with Jane Alexander, the chairwoman of the National Endowment for the Arts, handed out the awards for folk and traditional art.

Mr. Fountain and his group were among last year's winners. This year's group of 12 included two artists from New York City, Bao Mo-Li, a Beijing-style opera performer living in Flushing, and Donny Golden, an Irish step dancer from Brooklyn.

The artists, who each received \$10,000, were selected by a panel of folk art advisers on the basis of artistic excellence and contributions to preserving the American cultural heritage.

Other winners were Israel Cachao Lopez, an Afro-Cuban bassist who invented the mambo and lives in Florida; Mary Holiday Black, a Navajo basket weaver from Utah; Buck Ramsey, a cowboy balladeer from Texas; Bea Ellis Hensley, a blacksmith from North Carolina, and Lyman Enloe, a fiddler from Missouri.

Awards also went to Danny Kalanduyan, a Filipino instrumentalist from California; Wayne Hernderson, a luthier and guitarist from Virginia; Nathan Jackson, an Alaskan woodcarver; Robert Jr. Lockwood, a Delta Blues guitarist living in Ohio, and Nellie Star Boy Menard, a Lakota Sioux quilt maker from South Dakota.

**LANGUAGE:** ENGLISH

**LOAD-DATE:** September 28, 1995

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September 28, 1995, Thursday, Final Edition

**SECTION:** STYLE; Pg. C03

**LENGTH:** 574 words

**HEADLINE:** First Lady Defends NEA; Art Fellowships Presented at the White House

**BYLINE:** Jacqueline Trescott, Washington Post Staff Writer

**BODY:**

On the eve of the 30th anniversary of the National Endowment for the Arts, **Hillary Rodham Clinton** yesterday gave public funding for the arts and humanities a resounding endorsement.

Speaking from the East Room, Mrs. Clinton spoke of cultural richness and "individual expression" at the presentation of the NEA's annual **National Heritage Fellowships**. A dozen of the country's practitioners and innovators of traditional arts and crafts, such as ornamental ironwork and Navajo basket weaving, were honored.

"In these challenging times when some may seek to divide us, when some question the value of public support for the arts, we must remember art is not a frill or extravagance," Mrs. Clinton said. "Art is a vital part of our national character. Art in all its forms unites our people, for it speaks the common language of our intellect, our emotion and our spirit."

It was the first time in their 14-year history that the Heritage Awards were presented at the White House, a strong symbolic gesture of support for the strapped NEA. The arts agency has undergone a year of political attacks from Republican leaders on Capitol Hill, who called for killing the agency or stripping it down to the bare bones. And as negotiations over the new federal budget draw to a close, Congress has cut an unprecedented 40 percent of the NEA's funds. To survive, the agency is drawing up a major reorganization, including layoffs.

In addition to the budget cuts, Congress severely curtailed the distribution of individual grants. At one time even the Heritage Awards, which are based on citizen nominations and carry a one-time award of \$ 10,000, seemed to be on the chopping block, but they survived.

**Hillary Clinton** indicated she and other arts supporters were willing to continue the fight. "I hope we as a people can be inspired again to renew our faith in our government -- which is, after all, all of us -- and its commitment to the arts," she said, also disputing the critics' position that the arts serve mainly a privileged class.

"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 NEA to bring the arts to their local schools and communities," she said. "The artistic achievements we celebrate with these Heritage Fellowships are not the preserve of some cultural elite. It is born of the people, it is shared with the people and it is the people who honor these great artists today and every day when they bring pleasure, when they provoke and when they force us to ask questions about who we are and where we are going."

Those honored came from all every corner of America. The recipients are Bao Mo-Li of Flushing, N.Y., a Beijing-style opera performer; Mary Holiday Black of Mexican Hat, Utah, a basket weaver; Lyman Enloe of Lee's Summit, Mo., a master fiddler; Donny Golden of Brooklyn, an Irish step dancer; Wayne

Henderson of Mouth of Wilson, Va., a guitarist and guitar maker; Bea Hensley of Spruce Pine, N.C., a blacksmith; Nathan Jackson of Ketchikan, Alaska, a woodcarver and metalsmith; Danongan Kalanduyan of San Francisco, a master of Filipino kulintang music; Robert Jr. Lockwood of Cleveland, a blues musician; Israel Cachao Lopez of Miami, a co-creator of the Afro-Cuban mambo; Nellie Star Boy Menard of Rosebud, S.D., a quiltmaker; and Buck Ramsey of Amarillo, Tex., a preserver and performer of cowboy culture.

**LANGUAGE:** ENGLISH

**LOAD-DATE:** September 28, 1995

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FDCH Political Transcripts

October 5, 1995, Thursday

**TYPE:** NEWS EVENT

**LENGTH:** 5097 words

**HEADLINE:** PRESIDENT PRESENTS THE NATIONAL MEDAL OF ARTS AND FRANKEL AWARDS RECIPIENTS.; WASHINGTON, D.C.

**SPEAKER:**

WILLIAM J. CLINTON, PRESIDENT OF THE UNITED STATES

HILLARY RODHAM CLINTON, FIRST LADY

**BODY:**

MRS. CLINTON: Please be seated and welcome, welcome to the White House on this very special event. The President and I look forward to this day as much as any other during our year because we all have a chance to honor great Americans and their contributions to our artistic and cultural life together. We're sorry that we could not be out on the lawn without a tent today, but as often is the case when one is supporting the arts and culture and humanities you have to be prepared for whatever comes your way.

(APPLAUSE)

And I don't think we could have had any group of Americans more resilient and persistent than the ones we have here today.

(APPLAUSE)

And just as with the forces of nature, that sometimes cause disruption and many times cause loss, we will in Florida and elsewhere recover. And go on and we will continue to support the arts and culture in this country no matter what the current climate might be.

(APPLAUSE)

You know we are very fortunate today to be joined by a group that is especially important because of what they do to the President. The New Century Saxophone Quartet from South Carolina and North Carolina are celebrating their 30 anniversary and when the President met all of them they spent a good long time comparing notes on their various saxophones. So, we are pleased they could be part of this celebration today.

I'm also glad to welcome here many of the artisans who contributed to the White House collection of American crafts which was originally on display here in Washington, will be on display in Los Angeles and New York. And I'd like to ask all the crafts artisans who have joined us to please stand so that we can also thank them for their contributions.

(APPLAUSE)

And I know that it was difficult in the rain to walk around the sculpture garden, but I invite all of you to do so if it does clear up. This is our third exhibition of 20th Century American Sculpture at the White House. And this series showcases works from museums in the West and Southwest. And we are very grateful for the contributions from around the country that have made this possible.

I also want to say a special word of thanks to all of the people who were introduced earlier, the National Council on the Arts, the National Council on Humanities, the President's Committee on the Arts and Humanities, the Institute of Museum Services, men and women who share a commitment to our common artistic and cultural life.

And they have been putting in long hours on behalf of all of us in bringing the news of what it means to be supportive of the arts to every corner of America. Now, I would like to introduce someone who is himself, at least a sometime musician, a great appreciator of the arts and humanities, and who probably more than anyone in the world everyday loves living in a museum.

**HILLARY CLINTON:** The President of the United States.

(APPLAUSE)

CLINTON: Thank you very much. Thank you. It's an eery feeling being introduced by your wife. You never know what's going to be said.

(LAUGHTER)

CLINTON: You're steeling yourself for the discipline not to show any adverse reactions. We're having a good time today, Hillary and I. We love this day. We look forward to it. And we thank all of you for coming. We thank, especially, Senator Pell and Senator Simpson -- thank you for coming. We're glad to see you.

(APPLAUSE)

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

(APPLAUSE)

CLINTON: I thank my good friend, John Brademas, the Chairman of the President's Committee on the Arts and Humanities, and Dianne Frankel, the Director of the Institute for Museum Services, and I thank

all the members of the Arts and the Humanities Councils who are here for their willingness to serve.

It's a great honor for me to be able to present, today, the **National Medal of Arts** and the Charles Frankel Prize in the Humanities to a distinguished group of Americans who have lived their lives as builders, bringing people enlightenment, bringing people enjoyment, advancing the cause of human knowledge and human understanding and the joy in life.

And before I do that, I think I ought to say -- we've had a couple of pieces of good news this morning at the White House, which at least are not inconsistent with what so many of these people have given their lives to. The President of Mexico called me this morning and told me that, after all the difficulties his country had faced in recent months, that he was making an early repayment of \$700 million dollars of the money they borrowed from the United States to keep their economy going. And I think that's a good thing.

(APPLAUSE)

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

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

CLINTON: They have furthermore agreed to come for what are called proximity peace talks. I'll tell you about that in a minute, that a government language word. To the United States, to actually talk about hammering out a final peace agreement in late October. So, this is a good day for the cause of peace and prosperity in the world and in the United States.

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

I think it's fair to say that no President has ever enjoyed these award ceremonies more than I have. Because every year, I get a chance to recognize the life time achievements of people who have been heroes to me in various ways.

Men and women who, unbeknownst to them have been my teachers, my role models, my inspiration because as President, I'm no different than any other American who enjoys literature, music or art and architecture. And I have benefitted as so many of you have from the work of the people we recognize today.

These awards call attention to the lives of 17 individuals and one organization who have worked to enrich the lives of millions of millions of Americans, millions of people around the world and have made this country a stronger, better, richer place.

There are genuine examples of the American ideal and their work as a whole is a national treasure. The arts and humanities have energized the American dream in so many ways. The soul of our country has literally been shaped by the vision of our artists and the creativity of those who we honor here today. And many others in the past have helped America to become and to remain the freest, most Democratic nation in the world.

Through the arts and humanities we assert both our oneness and our diversity. And in celebrating this ideal we move forward together. Human creativity is clearly the most powerful force on earth. And these awardees have exercised that power to the fullest.

They have woven for us a wonderful mosaic of music and dance, art and literature, to comfort and inspire a troubled world.

The importance of this work is more important now perhaps than ever before. As our country and our world go through a period of unprecedented change. Changes that are both bringing us together and ripping up the bonds that have united us in the past. In a nation as diverse as ours, our arts and our humanities are bridges to help us reach out to one another and understand one another better.

Projects like the NEH's national conversation are truly helping us to accomplish this.

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

(APPLAUSE)

For the last thirty years the National Endowment for the Arts and the National Endowment for the Humanities have made the Arts and Humanities accessible to millions of our fellow citizens from school children to people in our inner cities, to citizens in our most isolated rural communities, many of whom would never have experienced these gifts have they not been offered so freely by our nation's artists and scholars and by their nation's government. For a very small contribution, both the NEA and the NEH have made vital contributions to the life of this nation.

Each of the awardees we recognize here today has been a pioneer. Sometimes they've made us laugh; sometimes they've helped us cry. Sometimes they challenged us to see the error of our ways. Sometimes they've helped us to celebrate the strength of our goodness. But always they have lifted us to higher ground.

I'm honored to confer upon this wonderful group of Americans the **National Medal of the Arts** and the Charles Frankel prize. First, the Medal of the Arts winners. Licia Albanese. The beginning of her career came as something of a surprise. When the lead soprano in a Milan production of Madame Butterfly fell

ill during the performance, this young singer was called upon to finish the opera. Her performance that evening brought the house down. And a career that spanned more than 30 years was launched. She went on to leading roles and operas all around the world, always creating characters memorable, not only for the arias they sang, but for their intense vitality. She had the rare ability to combine her great talent as a singer with equal talent as an actress.

It was once said that Licia Albanese had the two qualities which all great artists have: simplicity and sincerity. Most recently, she and her late husband founded the Puccini Foundation and she has worked tirelessly for the benefit of opera and its survival as an art form. Please welcome our first honoree, Licia Albanese.

(APPLAUSE)

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

(APPLAUSE)

CLINTON: Each painter, performer, or thinker here today has in one way or another served to create a legacy in the halls of American art. Their contributions shall be forever remembered in their fields and beyond.

But their work might never have seen the light of day were it not for generous, committed, and visionary citizens like two of those whom we honor, Iris and Bernie Cantor. They have helped literally countless young artists to succeed. They've introduced countless young people to the joys of art. The grants and gifts bestowed by the Cantor family have built and filled the galleries and museums across our nations. From the Rodin sculptures given to New York's Metropolitan Museum of Art, to the grants for exhibitions at institutions such as our own Arkansas Art Center at home, to the sculpture exhibit here at the White House, the Cantors' love for art has known no bounds. They've done much to keep the arts alive in America and we owe them our thanks.

Bernie could not be with us here today, but Hillary and I are delighted that our good friend Iris Cantor is here to accept the award on behalf of both of them. Iris and Bernie Cantor.

(APPLAUSE)

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

While the stage and screen have kept them busy with such projects as "A Raisin in the Sun," "The Jackie Robinson Story," and "Do The Right Thing," they have continued to fight for others' struggle for equality. Ossie Davis and Ruby Dee have helped groups such as the NAACP, the Urban League, the AIDS projects like Housing Works. In 1986 they produced a PBS tribute entitled "Martin Luther King, the Dream and the Drum." Their vision and their talents shine as brightly today as they did on that first day when they met on Broadway so long ago. And our country is very much a better place because of their life and their work.

(APPLAUSE)

CLINTON: Having written no fewer than 100 pieces of music by the time he graduated from high school, David Diamond was well on his way to becoming one of America's most accomplished and disciplined composers very early in his youth. His dedication and commitment throughout his distinguished career has made him a master at the craft of creating music. He's a proud adherent to the classical tradition and has made outstanding contributions to the field for more than 60 years now. An inspiration both to those within his field and as well as those who simply enjoy the music he creates.

CLINTON: David Diamond truly exemplifies the spirit of American creativity. Mr. Diamond.

(APPLAUSE)

CLINTON: Born in Germany, James Ingo Freed came to the United States as a nine year old refugee in 1939. After earning his architectural degree in 1953, he joined the offices of I.M. Pei and Partners. Widely published and respected within the world of architecture, he's been the recipient of many major awards and, most recently, he has been justifiably celebrated for his creation of the magnificent, for most of us overwhelming, United States Holocaust Memorial Museum -- an extraordinary structure that houses many painful memories, but ultimately inspires its visitors to strive for a better future. We're honoring him today for that monumental achievement, but also for his life-long dedication to his craft, which continues in this city at this moment as the Federal Triangle Building comes up and moves towards completion. Let's give him a warm welcome. James Ingo Freed.

(APPLAUSE)

CLINTON: Our next awardee obviously needs no introduction. He was cited by the Guinness Book of Records as the most honored entertainer in the world. Maybe we ought not to do this.

(LAUGHTER)

CLINTON: Bob Hope has more than 1000 awards and citations for his humanitarian and professional success. He's been honored more than, I think, five times by the Motion Picture Academy, including receiving an honorary Oscar in the Gene Herschel (ph) Humanitarian Award. But I know something that some of you probably don't know. He would far rather go down in history as a great golfer.

(LAUGHTER)

CLINTON: This morning, when I saw him, I said... Bob said, "Well, how's your golf game?" I said, "It's pretty good, but it's too rainy today, we can't play." He said, "That's too bad, I'll miss taking your money."

(LAUGHTER)

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

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

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

CLINTON: He is, perhaps, the finest example of a successful American entertainer whose greatest performance is in what he does off stage everyday.

I'm so delighted that Bob Hope and his wonderful wife, Delores, are both here today and I'd like to ask Bob now to come up and receive his award. Mr. Bob Hope.

HOPE: I just want to say a couple of words. I appreciate this. But last, last year during our golf tournament. I called the President and I said, do you think you can get out here and play with us during our tournament? And he said I don't know. I got a hold of Mr. Bush, George Bush. And I got a hold of President Ford and the four of us played. And we raised a \$1 million four hundred thousand for the hospital out there.

And I just wanted to thank him right now in person. That's it.

APPLAUSE:

CLINTON: American art is not limited to portraits or landscapes or still lifes. The broad range of subjects reflects the diversity of American experience. Roy Lichtenstein is one of the pioneers who challenged convention and opened our eyes to new styles of expression. In the early sixties, he was one of just a small group to experiment with the use of popular icons as subject material. Hope that doesn't make a come back.

(LAUGHTER)

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

(APPLAUSE)

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

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

CLINTON: Mr. Arthur Mitchell.

(APPLAUSE)

CLINTON: Speaking of roots, this next awardee is one from mine. Bill Monroe is heralded as the father of bluegrass music, a title that is a fitting tribute to his truly innovative and inventive style. Bluegrass is known for its free improvisation and in its way it embodies the essence of the American spirit. Bill's own roots stem from rural Kentucky. When he was just 10 years old, he began to play the guitar and the mandolin. Along with his two other brothers, Charlie and Birch, he made music on the front porch of their family homes.

Later, Bill Monroe and his Bluegrass Boys established themselves as more than just a string band by blending different vocal harmonies with instrumental solos. And over the years, the band continued to gain recognition for its novel combination of instruments. Bill Monroe was inducted into the Country Music Hall of Fame in 1970 and joined the International Bluegrass Music Association's Hall of Honor in 1991.

For people who follow and love that music, Bill Monroe is truly an American legend. He's added so much through his lifetime career to the rich heritage of this great nation's music. Mr. Bill Monroe.

(APPLAUSE)

MONROE: (OFF-MIKE)

CLINTON: He said I'm younger than Bob Hope, but I still like to say a thing or two.

MONROE: Bob Hope is a great man. I glad that he's here. But what I want to tell you, folks, I have played for the last four Presidents of the United States. President Carter, President Reagan, President Bush, President Clinton here.

CLINTON: Thank you.

MONROE: And they all tell me that the music I originated belongs to America, and I'm really proud of that, and it's a great honor. Thank you.

CLINTON: Thank you. God bless you. Thank you.

(APPLAUSE)

CLINTON: Now, it is a great honor for me to present the award we give every year to an arts organization.

CLINTON: As the largest and most comprehensive arts and education program in the entire nation, Urban Gateways has been cited as a model by the National Endowment for the Arts. In 1994 alone, Urban Gateways reached over one million people in over 11,000 programs established in Chicago area schools. Armed with a belief that exposure to the Arts is crucial to personal development, the program helps bridge the gap between Chicago's vast cultural wealth and the huge number of children from disadvantaged communities.

At a time when so many of our children are being lost to the horrors of drugs and violence, Urban Gateways has assumed responsibility for our young people's youth. The organization gives them guidance and an important outlet for their creative energies. Here today to accept the award is Urban Gateways' Executive Director, Sandra Fury. She has led Urban Gateways to the front lines in the campaign to keep the arts alive in the minds of our children. And in so doing, to keep our children alive and well and strong for the future of this great nation. Let's give her a big hand.

(APPLAUSE)

And now it is my honor to introduce the winners of the 1995 Charles Frankel prize. The first winner, Bill Ferris, leads the sort of life I'd like to lead if I had another one to live. I mean, he lives in the deep South; he writes funny, wonderful books; and he's still trying to find out if Elvis is alive.

(LAUGHTER)

He's probably done more than anyone else to bring national recognition and understanding to the field of Southern studies. As many of you know, he, seriously, was one of the organizers of the recent, highly successful Elvis conference at the University of Mississippi at Oxford. Since 1979 he has directed the Center for the Study of Southern Culture at Ole Miss, where he's built Southern study's curriculum into the most extensive in the nation.

He was a consultant to the movie, "The Color Purple." And for nearly a decade, until 1994, as the Blues Doctor, he hosted "Highway 61," a weekly blues music program that airs on Mississippi public radio. His scholarship covers the fields of folk lore, American literature, music and photography. I want to thank him for bringing the culture and music of my homeland to all Americans. A remarkable person, Mr. Bill Ferris.

(APPLAUSE)

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

CLINTON: Through his travels Charles Kuralt brought hundreds of courageous Americans into the living rooms of our country. And in so doing he helped raise issues of social concerns, such as funding for education, the problems of poverty, the plight of small businesses. But understand the needs of others comes naturally to Charles Kuralt.

His father, Wallace, was a North Carolina social worker, who worked all his life on programs that provided day-care, substance abuse counseling and planned parenthood services. That spirit is alive and will in his son today. The numerous awards and 13 Emmy's Charles Kuralt holds are but a small reward for what he has given to all the rest of us. It's unfortunate that he was unable to attend today. We send him our wishes for a very speedy recovery from surgery that he had earlier this week.

And we're glad that here to receive it his award is his daughter, Lisa Kuralt White.

(APPLAUSE)

David Macaulay has written several books detailing the insides of complicated machines. He can even explain the way things work. We could use him around here in the next couple of weeks.

(LAUGHTER)

He has devoted his professional life to the investigation of architecture and mechanics. His books have helped children and adults alike to understand the world's rich history of construction and architecture using detailed illustrations his books helped to unfold . the mysteries of both man and machine. David Macaulay's work served a bridge between, serves as a bridge between humankind's earliest attempts at building and the most modern techniques of today.

His pains taking efforts have made knowledge and investigation more accessible to the rest of us who

(APPLAUSE)

CLINTON: Thank you all for your contributions and your devotion to the American way of life. God bless you all. Thank you.

(APPLAUSE)

END

**NOTES:**

Unknown - Indicates Speaker Unknown

Inaudible - Could not make out what was being said.

off mike - Indicates could not make out what was being said.

**LANGUAGE:** ENGLISH

**LOAD-DATE:** October 22, 1995

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 5, 1995

REMARKS BY THE PRESIDENT  
AT NATIONAL MEDAL OF ARTS CEREMONY

The South Lawn

1:15 P.M. EDT

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

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

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

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

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

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

and a better partnership. And that's a good thing.

And perhaps even more importantly, I learned early this morning that in five days from now, if we can just get a couple of things done, the parties in Bosnia have agreed to a complete cease-fire of all military hostilities. (Applause.) They have, furthermore, agreed to come for what are called "proximity peace talks" -- I'll tell you about that in a minute; that's a government language word -- to the United States to actually talk about hammering out a final peace agreement in later October. So this is a good day for the cause of peace and prosperity in the world and in the United States.

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

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

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

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

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

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

In the face of those who would divide us, we must remain steadfast in supporting the arts and humanities as a way of coming together while we celebrate our diversity. Our support for them is not the preservation of some extravagant cultural elite, it's the

preservation of our cultural tradition for all Americans and especially for those who, unlike me and so many of us, are not part of anybody's elite, and they need their country to make sure they have access to the great heritage of America as well. (Applause.)

For the last 30 years, the National Endowment for the Arts and the National Endowment for the Humanities have made the arts and humanities accessible to millions of our fellow citizens from schoolchildren to people in our inner cities to citizens in our most isolated rural communities -- many of whom would never have experienced these gifts had they not been offered so freely by our nation's artists and scholars and by their nation's government.

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

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

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

Please welcome our first honoree, Licia Albanese.

(Applause.)

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

Gwendolyn Brooks. (Applause.)

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

They have helped literally countless young artists to succeed. They've introduced countless young people to the joys of art. The grants and gifts bestowed by the Cantor family have built

and filled the galleries and museums across our nation. From the Rodin sculptures given to New York's Metropolitan Museum of Art, to the grants for exhibitions at institutions such as our own Arkansas Art Center, to the sculpture exhibit here at the White House, the Cantor's love for art has known no bounds.

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

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

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

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

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

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

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

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

welcome. James Ingo Freed. (Applause.)

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

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

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

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

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

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

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

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

His works are well known, and have appeared in numerous

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

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

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

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

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

Bill Monroe was inducted into the Country Music Hall of Fame in 1970 and joined the International Bluegrass Music Association's Hall of Honor in 1991. For people who follow and love

that music, Bill Monroe is truly an American legend. He's added so much through his lifetime career to the rich heritage of this great nation's music. Mr. Bill Monroe. (Applause.)

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

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

THE PRESIDENT: Thank you. God bless you.

Now, it is a great honor for me to present the award we give every year to an arts organization. As the largest and most comprehensive arts and education program in the entire nation, Urban

Gateways has been cited as a model by the National Endowment for the Arts. In 1994 alone, Urban Gateways reached over 1 million people and over 11,000 programs established in Chicago area schools.

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

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

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

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

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

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

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

The numerous awards and 13 Emmys Charles Kuralt holds are but a small reward for what he has given to all the rest of us. It's unfortunate that he was unable to attend today. We send him our wishes for a very speedy recovery from surgery that he had earlier

this week, and we're glad that here to receive his award is his daughter, Lisa Kuralt White. (Applause.)

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

Mr. David Macaulay. (Applause.)

All of us know that history well-written and well-learned can be a great teacher. It can demonstrate what we are capable of at our best and what we may do wrong at our worst. In his remarkable body of work, David Macaulay has shown us the true character of many of our country's most heroic figures and many of its most important events and eras.

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

Mr. David Macaulay. (Applause.)

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

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

Sweet Honey in the Rock, for those of you who haven't

heard it, is a truly inspiring experience, but the work of her life is even more inspiring. (Applause.)

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

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

END

1:52 P.M. EDT

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October 3, 1995

**SECTION:** NATIONAL AND ASSIGNMENT DESKS

**LENGTH:** 1080 words

**HEADLINE:** **President Clinton** and First Lady to Honor Artists and Scholars at White House Oct. 5

**CONTACT:** Cherie Simon of the National Endowment for the Arts, 202-682-5570 or Gary Krull of the National Endowment for the Humanities, 202-606-8446

**DATELINE:** WASHINGTON, Oct. 2

**BODY:**

The President and First Lady will honor 17 distinguished American artists and humanists and one arts education organization for their outstanding contributions to the nation's cultural life at White House ceremonies on Thursday, October 5.

Honorees are the 13 recipients of the 1995 National Medal of the Arts, selected by the President in collaboration with the National Endowment for the Arts, and the five recipients of the 1995 Charles Frankel Prize in the Humanities, chosen by the National Endowment for the Humanities.

"The stellar list of honorees includes some of the brightest beacons in American arts and culture," the President observed. "These are the people who lift our spirits and illuminate our lives, and it is entirely fitting that we honor them today."

The First Lady said, "We are delighted to pay tribute today to these extraordinary individuals, who have contributed so much to American life."

The President has proclaimed October as **National Arts and Humanities Month**. The White House awards ceremony headlines the events marking this celebration.

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through their artistic achievement or exceptional work on behalf of the arts. The Frankel Prize honors Americans who have had outstanding success in bringing the insights of the humanities to wide public audiences.

Named by **President Clinton** as 1995 National Medal of Arts recipients are:

Licia Albanese, opera singer, New York, New York  
Gwendolyn Brooks, poet, Chicago, Illinois  
Gerald and Iris Cantor, patrons Beverly Hills, Calif.  
Ossie Davis and Ruby Dee, actors, New Rochelle, New York  
David Diamond, composer, Rochester, New York  
James Ingo Freed, architect, New York, New York  
Bob Hope, entertainer, North Hollywood, California  
Roy Lichtenstein, painter and sculptor, New York, New York  
Arthur Mitchell, dancer and choreographer, New York, New York  
William S. Monroe, bluegrass musician, Goodlettsville, Tenn.  
Urban Gateways, arts education organization, Chicago, Ill.

Winners of the 1995 Charles Frankel Prize for their work in the humanities are:

William R. Ferris , scholar and director of the Center for the Study of Southern Culture, Oxford, Mississippi

Charles Kuralt, CBS correspondent and author, New York, N.Y.

David Macaulay, author and illustrator, Warren, R.I.

David McCullough , Pulitzer Prize-winning author and historian, West Tisbury, Massachusetts

Bernice Johnson Reagon, performer, museum curator and historian, Washington, D.C.

The Presidential awards presentation will take place on Thursday, October 5, at 12:00 p.m., on the White House South Lawn. An official dinner honoring the recipients will be held that evening.

The White House ceremonies mark the 11th annual presentation of the National Medal of the Arts, which, unlike other arts awards, is not limited to a single field or area of artistic endeavor. The award honors "individuals who in the President's judgment are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

Nominations for the National Medal of Arts are sought annually by the National Endowment for the Arts and reviewed by the agency's National Council on the Arts. Recommendations are then forwarded to the President for his selection. Winners receive a gold-covered sterling silver medal designed by sculptor Robert Graham of Los Angeles.

The National Endowment for the Humanities' Charles Frankel Prize, now in its seventh year, annually honors distinguished citizens who through their scholarship, writing, academic and/or philanthropic leadership have enriched the nation. The Prize commemorates the late Charles Frankel, an eminent professor of philosophy at Columbia University, and assistant secretary of state for educational and cultural affairs. Frankel was also the first director of the National Humanities Center in North Carolina and his life and work exemplify the integration of scholarship and public service.

The Frankel Prize recipients were selected by Humanities Chairman Sheldon Hackney from recommendations made by the National Council on the Humanities.

In the proclamation declaring October **National Arts and Humanities Month**, the President said, "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."

This year marks the 30th anniversary of the NEA and the NEH.

**LANGUAGE:** ENGLISH

**LOAD-DATE:** October 3, 1995

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October 03, 1995, Tuesday, Final Edition

**SECTION:** STYLE; Pg. B01

**LENGTH:** 834 words

**HEADLINE:** Bob Hope, Poet Brooks To Receive Arts Medals; 10 Others Named; Five To Get Humanities Award

**BYLINE:** Jacqueline Trescott, Washington Post Staff Writer

**BODY:**

**President Clinton**, paying tribute to the **national arts** scene, yesterday named 12 Americans to receive the 1995 National Medal of Arts. The varied list includes entertainer Bob Hope, poet Gwendolyn Brooks and painter Roy Lichtenstein.

The awards are given in conjunction with the Charles Frankel Prize in the Humanities, whose five recipients were also announced yesterday. Clinton is scheduled to present the awards to the 17 artists and scholars on Thursday. The observance of **National Arts and Humanities Month** will continue Saturday with a "National Open House" of museums, libraries, theaters and other cultural institutions.

In announcing the administration's selections, Clinton said: "The stellar list of honorees includes some of the brightest beacons in American arts and culture. These are the people who lift our spirits and illuminate our lives."

The medal will also be given to choreographer Arthur Mitchell, soprano Licia Albanese, composer David Diamond, architect James Ingo Freed, actors Ossie Davis and Ruby Dee, bluegrass musician Bill Monroe and philanthropists Gerald and Iris Cantor. The arts education group Urban Gateways of Chicago will also be cited at the White House ceremony. The names are forwarded to the White House annually by the National Endowment for the Arts for the president's final approval.

The Frankel Prize, an annual honor originated by the National Endowment for the Humanities, will go to scholar William R. Ferris, director of the Center for the Study of Southern Culture; author and broadcaster Charles Kuralt; author and illustrator David Macaulay; historian David McCullough; and singer-composer and historian Bernice Johnson Reagon.

When informed of her selection, Albanese said yesterday that she thought back to her American singing debut. "It was like my first night at the Metropolitan," she said, flashing back to a February night in 1940 that began a quarter-century association with the Met. Of the award, she said, "I felt happiness and a little fear. It would be so good to meet such a great president. He is such a handsome man."

Brooks, who has mined the black experience and contemporary American life in her poetry for more than 40 years, said she was grateful there was even an opportunity to honor artists. "Especially in these times when the endowments are having such a difficult time, I am happy they could take the time out," she said.

Davis, who is currently appearing as the judge in the television series "John Grisham's The Client," said he is of two minds about awards in general. "I am skeptical of all honors, whether they apply to me or someone else," he said. "But I am also delighted because it is not only an honor for me personally but for my own people, my own culture and the values for which Ruby and I stand."

A spokesman for Hope said yesterday that the comedian, whose career has spanned vaudeville, radio, Broadway, film, television and writing, was pleased to "be on a roll" in receiving honors at age 92.

The Cantors have donated their extensive art collection to a variety of American institutions, including a gift of 33 Rodin sculptures to the Metropolitan Museum of Art. They have also underwritten purchases and exhibitions at the National Gallery of Art and are paying for the installation of the sculpture at the White House First Lady's Garden.

Freed, a partner of the architectural team of Pei Cobb Freed, designed the U.S. Holocaust Memorial Museum and the Potomac Tower in Rosslyn, among many award-winning buildings.

Kuralt, a correspondent at CBS News for 37 years, made his mark doing vignettes on ordinary Americans, their pastimes and places. He won 13 Emmys for his "On the Road" segments and has written two best-selling books based on those reporting experiences.

Ferris, an anthropology professor at the University of Mississippi, has been intimately involved in the documentation and exposure of Southern American culture since the early 1970s. He is the author of several books on folklore, literature and music and has hosted a weekly blues program on Mississippi Public Radio for a decade.

In addition to his award-winning histories, including the Pulitzer Prize-winning biography "Truman," McCullough has enlarged the notion of a public historian. He has been the host of public television's "American Experience" series and was the narrator of the PBS documentary "The Civil War."

Though his works are primarily directed at children, Macaulay has reached a much wider audience with his richly detailed books about architecture and machines. His "The Way Things Work" is considered the most popular book on machines and mechanical engineering ever published.

Reagon, an influential exponent of African American vocal music, is the founder of the singing group Sweet Honey in the Rock. A former director of the Smithsonian Institution's Program in Black American Culture and a past MacArthur Fellow, she teaches at American University.

**GRAPHIC:** Photo, Bob Hope, "On a roll" with a career that began in vaudeville. Gwendolyn Brooks: Mining the black experience in poetry for four decades. Journalist Charles Kuralt: He made a mark "On the Road" and on the air. National Medal of Arts recipients include choreographer Arthur Mitchell, writer David McCullough and actress Ruby Dee.

**LANGUAGE:** ENGLISH

**LOAD-DATE:** October 03, 1995

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## FOCUS™

**Search:** General News;national arts and humanities month and president w/3 clinton

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*Example: House of Representatives*

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October 3, 1995

**LENGTH:** 1240 words

**HEADLINE:** THE WHITE HOUSE

The President and First Lady honor artists and scholars at White House

**BODY:**

The President and First Lady will honor 17 distinguished American artists and humanists and one arts education organization for their outstanding contributions to the nation's cultural life at White House ceremonies on Thursday, October 5.

Honorees are the 13 recipients of the 1995 National Medal of the Arts, selected by the President in collaboration with the National Endowment for the Arts, and the five recipients of the 1995 Charles Frankel Prize in the Humanities, chosen by the National Endowment for the Humanities.

"The stellar list of honorees includes some of the brightest beacons in American arts and culture," the President observed. "These are the people who lift our spirits and illuminate our lives, and it is entirely fitting that we honor them today."

The First Lady said, "We are delighted to pay tribute today to these extraordinary individuals, who have contributed so much to American life."

The President has proclaimed October as **National Arts and Humanities Month**. The White House awards ceremony headlines the events marking this celebration.

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through their artistic achievement or exceptional work on behalf of the arts. The Frankel Prize honors Americans who have had outstanding success in bringing the insights of the humanities to wide public audiences.

Named by **President Clinton** as 1995 National Medal of Arts recipients are: Licia Albanese, opera singer, New York, New York Gwendolyn Brooks, poet, Chicago, Illinois Gerald and Iris Cantor, patrons Beverly Hills, California Ossie Davis and Ruby Dee, actors, New Rochelle, New York David Diamond, composer, Rochester, New York James Ingo Freed, architect, New York, New York Bob Hope, entertainer, North Hollywood, California Roy Lichtenstein, painter and sculptor, New York, New York Arthur Mitchell, dancer and choreographer, New York, New York William S. Monroe, bluegrass musician, Goodlettsville, Tennessee Urban Gateways, arts education organization, Chicago, Illinois

Winners of the 1995 Charles Frankel Prize for their work in the humanities are: William R. Ferris, scholar and director of the Center for the Study of Southern Culture, Oxford, Mississippi Charles Kuralt, CBS correspondent and author, New York, New York David Macaulay, author and illustrator, Warren, Rhode Island David McCullough, Pulitzer Prize-winning author and historian, West Tisbury, Massachusetts Bernice Johnson Reagon, performer, museum curator and historian, Washington, D.C.

The Presidential awards presentation will take place on Thursday, October 5, at 12: 00 p.m., on the White House South Lawn. An official dinner honoring the recipients will be held that evening.

The White House ceremonies mark the 11th annual presentation of the National Medal of the Arts, which, unlike other arts awards, is not limited to a single field or area of artistic endeavor. The award honors "individuals who in the President's judgment are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the

United States."

Nominations for the National Medal of Arts are sought annually by the National Endowment for the Arts and reviewed by the agency's National Council on the Arts. Recommendations are then forwarded to the President for his selection. Winners receive a gold-covered sterling silver medal designed by sculptor Robert Graham of Los Angeles.

The National Endowment for the Humanities' Charles Frankel Prize, now in its seventh year, annually honors distinguished citizens who through their scholarship, writing, academic and/or philanthropic leadership have enriched the nation. The Prize commemorates the late Charles Frankel, an eminent professor of philosophy at Columbia University, and assistant secretary of state for educational and cultural affairs. Frankel was also the first director of the National Humanities Center in North Carolina and his life and work exemplify the integration of scholarship and public service.

The Frankel Prize recipients were selected by Humanities Chairman Sheldon Hackney from recommendations made by the National Council on the Humanities.

In the proclamation declaring October **National Arts and Humanities Month**, the President said, "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."

This year marks the thirtieth anniversary of the NEA and the NEH.

CONTACT: Cherie Simon, National Endowment for the Arts

Tel: +1 202/682-5570

Gary Krull, National Endowment for the Humanities

Tel: +1 202/606-8446

**LANGUAGE:** English

**LOAD-DATE:** May 27, 1997

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**MEXICAN CULTURAL INSTITUTE  
10/10/95**

Divider Title: \_\_\_\_\_

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**FIRST LADY HILLARY RODHAM CLINTON  
TALKING POINTS  
MEXICAN CULTURAL INSTITUTE  
OCTOBER 10, 1995**

- Mexico has extraordinarily rich history and culture. I am pleased to be here at the Mexican Cultural Institute to help open this exhibition of paintings by Saturnini Herran [sat-er-nee-NOHN err-AHN].
- I am looking forward to my trip to Latin America this Thursday to learn more about the people and culture. I am especially interested in visiting programs that highlight innovative ways that Latin America has, through partnerships with government and support from the United States and NGOs, worked to invest in people, empower women and strengthen families.
- In Asuncion [ah-soon-SEE-on], Paraguay, I will participate in the Fifth Conference of Wives of Heads of State and of Government of the Americas -- a conference focusing on the health and education of women and children. I first met Mrs. Zedillo at the Summit in Miami and look forward to seeing her and the other First Ladies again in Paraguay to continue this important dialogue.
- The Conference in Asuncion will in part follow-up on an important exchange of ideas begun at the Summit of the Americas in Miami. There, the leaders of our Hemisphere agreed that our mutual prosperity depends upon the welfare of our children, families and communities. The leaders set forth concrete, tangible goals in the areas of health, education and women's rights. At the same time, in a Symposium on Children, the First Ladies of the Hemisphere convened and we committed ourselves to working to achieve the goals that had been set at the Summit.
- In each country I visit, I will have an opportunity to spend time in communities and see firsthand the progress being made in eradicating poverty and investing in people, through better schools, health services and employment opportunities.
- In addition to Paraguay, I will travel to Nicaragua, Chile and Brazil. I look forward to exchanging views in each country with governmental leaders and with women representatives from government and NGOs, from business and the arts, reinforcing our collective commitment to improving the lives of women and children.
- In Nicaragua, I look forward to meeting again with President Chomorro, and to learning about her ongoing efforts to reunite the Nicaraguan family and promote improvements in the life of the people, especially investments in women.
- In Chile, Mrs. Frei has offered to take me to local communities

working to provide better opportunities to poor families. I will witness Chile's efforts to create a world-class educational system, from pre-school through university.

- In Brazil, Mrs. Cardoso will explain her efforts to alleviate poverty through community action. I will visit Salvador de Bahia to learn more about Brazil's health care system and an innovative program dealing with school drop-out.
- Throughout, I look forward to meeting with women and men who are working to build a Hemisphere that is more democratic, more prosperous, and more just.
- Through the Summit of the Americas and many other initiatives, the Clinton Administration has strengthened our ties with the Western Hemisphere. President Zedillo's visit is another important step toward hemispheric cooperation. My own visit will seek to build upon these efforts, and to further fortify the bonds of friendship that unite our peoples.

###

FIRST LADY HILLARY RODHAM CLINTON  
WASHINGTON BALLET ADDITION GROUND-BREAKING  
WASHINGTON, D.C.  
DECEMBER 15, 1995

Talking Points

[Acknowledgements: Mary Day, Founder and Director; Thomas Gallagher, President of the Board; Elvi (ELVEE) Moore, General Director; Lois Hechinger England, campaign chair; her wonderful campaign committee. (note: Lady Elizabeth Kerr, wife of Britain's ambassador whom you saw recently in England, will be in audience. you may want to acknowledge her)]

- For more than half a century the Washington Ballet has helped enrich the lives and enlarge the spirits of Washingtonians and audiences around the world.
- You and Mary Day have brought the magic and passion of dance to thousands of Washington school children - many of whom have joined the ranks of our nation's greatest dancers.
- Like many parents of students here today, I know first hand that the Washington School of Ballet has taught our children more than just pique (pee KAY) turns and arabesques, but also lessons about hard work, practice and discipline.
- The construction of these two new studios will allow the Washington Ballet to better serve its dancers, students and even some very special audiences.
- Among those audiences are the hundreds of District school children who come each year to watch rehearsals and special performances through the Ballet's Dance Links program. The program is an important example of how the arts can reach and help enrich an entire community.
- The poet Alexander Pope once wrote, "Those move easiest who have learn'd to dance." I thank you for teaching so many children how to express their creativity and energy in such a positive way. May the Washington Ballet entertain and teach us for years to come.

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View Related Topics

October 16, 1995, Monday, HOME FINAL EDITION

SECTION: NEWS; Pg. 1A

LENGTH: 1224 words

HEADLINE: LEADING LADIES;

Hillary Clinton to join other outspoken political wives at meeting

BYLINE: Kathy Lewis, Washington Bureau of The Dallas Morning News

DATELINE: SALVADOR DE BAHIA, Brazil

**BODY:**

SALVADOR DE BAHIA, Brazil - **Hillary** Rodham **Clinton**, a lawyer by profession who has used her current position to champion causes, will not lack soulmates Monday when she attends a conference for first ladies of the Americas.

She'll be joined by Latin American first ladies whose ranks include an urban anthropologist, a family psychologist and a member of parliament.

She'll share the platform with a first lady who fought for domestic violence legislation and one who sits in on Cabinet meetings. And she'll confer with women who've been working to eradicate poverty and defending children's and women's rights.

Some of las primeras damas, as they are called in Spanish-speaking countries, remain more traditional. Some are bridging the gap between what was customary and what has become a new wave of participation.

But others are activist political forces in their own right, scholars and government officials say. Often there are feminist underpinnings to their work.

"It is now much more expected and desired that they play a more major political role," said Jane Janquette, a professor of political science at Occidental College in Los Angeles.

In Brazil, first lady Ruth Cardoso runs the advisory committee for the Solidarity in Community program, which coordinates the government's social programs with private efforts. An urban anthropologist and a Fulbright scholar, she's been an adviser to Feminist Studies magazine.

She and her husband, President Fernando Cardoso, both went on self-imposed political exile during the 1960s and more recently had a commuter marriage so that he could pursue politics and she could pursue her career.

She's appeared on the cover of *Veja*, the largest news magazine in South America. She's been the link to liberals unhappy that her husband is conducting a centrist presidency.

In Bolivia, Ximena Iturrade de Sanchez de Lozada has crusaded against domestic violence and helped push through Congress a law protecting children and women.

She also is an advocate for the rights of women in the workplace. She has persuaded schools to teach the youngest students, many of whom are Indian, in the language spoken at home.

Only later do they learn in Spanish, the national language.

Josette Altmann de Figueres of Costa Rica is working to get computers into poor and rural schools and to make sure girls as well as boys learn to use them.

She, too, is conducting a campaign to combat violence against women and children. She's helped put second languages into school curriculum in an attempt to capitalize on job growth in the tourist industry.

According to a spokesman for the Costa Rican Embassy, she sits in on deliberations of the president and his ministers.

In Guyana, 75-year-old Janet Jagan is the parliament's most longstanding member and the editor in chief of the Mirror newspaper, which represents the views of the People's Progressive Party. In that position, she sometimes covers events she attends as first lady.

A native of Chicago, she met her husband while she was in nursing school and he was studying to become a dentist. Part of the political independence struggle from the British in the 1950s and 1960s, she spent six months in jail and helped found the People's Progressive Party.

"I think you are getting a few more like Mrs. Clinton and myself and others who aren't just plain wives," she said in a telephone interview. "I think there's a slight shift from just being ornamental and cutting ribbons, but I think it's a slow process."

Others believe the social activism, long a trademark for Latin American first ladies, is taking a more dramatic turn.

Senior White House counselor Thomas "Mack" McLarty, who helped plan the hemispheric summit of leaders in Miami last December, said the first ladies increasingly are taking on leadership roles.

"I won't say it's the norm, but I think there are more examples than not," he said. "Most are focusing on children and the poor.

They've really made a difference."

Ms. Janquette, who's studied women and politics in South America for two decades, said the Latin American first ladies in some ways have not faced the resistance to their roles that Mrs. Clinton has encountered.

Mrs. Clinton's public policy role became a target during her unsuccessful health care reform fight, and she since has turned her attention largely to women's and children's issues - issues that she has worked on for more than 20 years.

"It's easier for them than it is for **Hillary Clinton** because the traditional gender split in Latin America assumes they will take more interest in social issues," Ms. Janquette said.

"The idea of woman as the source of welfare, as the source of the well-being of society is very much ingrained in the sex division roles in Latin America," she said.

She noted that even Eva Peron of Argentina tried to assume the role of protector of the poor. A charismatic first lady, she was key to winning support for her husband, Juan Peron, and managed dealings with one of his most important bases of support, organized labor.

In Paraguay, where Mrs. Clinton on Monday and Tuesday will attend the conference of first ladies of the Americas, Maria Teresa Carrasco de Wasmosy has worked to help poor rural communities and on projects aimed at preventing teen pregnancy and uterine and breast cancer.

Mrs. Cardoso is the first lady in the hemisphere who most closely resembles Mrs. Clinton, said Francesca Miller, a faculty fellow at the University of California-Davis' Washington Center.

Ms. Miller, author of *Latin American Women and the Search for Social Justice*, said Mrs. Cardoso is a "feminist, a dynamic intellectual leader in her own country, and it has nothing to do with her being first lady."

"You can see the influence of the last two decades of women's activism in Latin America and the Caribbean as well as in the trans-national women's movement," Ms. Miller said.

"You do have these highly educated, outspoken women, some of whom are first ladies who have a feminist perspective," she says.

Even the most traditional first ladies are "deeply involved with the ideas that have come out of the women's movement, in which Latin America has been very active," Ms. Miller said.

Scholars said **Mexico's** first lady, Nilda Patricia Zedillo, is one who plays a more traditional role, even though she is active and has focused her efforts on education.

**Mexico**, they said, is a country where first ladies have formally assigned duties. For 50 years, the first ladies in **Mexico** have had three official positions: working with family development, child protection and cultural history.

Ms. Miller said that Mrs. Zedillo also is patron of a national association of volunteers that helps plan family budgets and distributes nutritional information.

Nowhere has a South American first lady shown a more independent streak than in Peru.

In 1994 Susana Higuchi, a civil engineer, became angry with her husband, President Alberto Fujimori. She said that he hadn't addressed the problem of poverty and tried to run against him. She was blocked for not having enough petition signatures. The legislature then passed a law banning his family members from seeking office. She accused him of being corrupt. He stripped her of the first lady title, and divorce proceedings commenced.

**LANGUAGE:** ENGLISH

**LOAD-DATE:** October 23, 1995

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**OPENING OF EAST ROOM SCULPTURE  
EXHIBITION - 1/5/96**

Divider Title: \_\_\_\_\_

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FIRST LADY HILLARY RODHAM CLINTON  
REMARKS FOR THE OPENING OF THE SCULPTURE EXHIBITION  
EAST ROOM, THE WHITE HOUSE  
JANUARY 5, 1996

It is an honor and a delight to have all of you here today. I am so sorry the government shutdown in November forced us to postpone the original opening and deeply regret any inconvenience the sudden postponement may have caused you.

And while we are again in the middle of another partial shutdown, we are finally able to hold this ceremony because the White House appropriations bill was passed.

I am happy to report to you that this exhibit did open in October, in time for the Arts and Humanities celebration at the White House. At least a thousand people had an opportunity to see the sculptures then, and thousands more were able to appreciate them during the December holidays.

Today, we celebrate the third in a series of exhibitions of Twentieth Century American Sculpture in the Jacqueline Kennedy Garden at the White House. As most of you know, this exhibit was inspired, in part, by Mrs. Onassis. My much too brief friendship with her left an indelible impression. This garden is a lasting, living tribute to the extraordinary artistic and cultural contributions she made to the White House.

The pieces in this exhibition represent the diverse and rich talents of our country's sculptors from the West and Southwest. I am thrilled that the seven living sculptors whose works are exhibited could be with us today. These beautiful and intriguing sculptures embody the transformations of both twentieth century art and society. Among them is an abstract sculpture by Georgia O'Keefe, whom many of us casual art lovers knew only as a painter. In a house full of two-hundred year-old antiques, it also wonderful to have objects that represent the era we live in.

The President and I believe that art should be accessible to everyone because it has the power to evoke in each of us a deeper understanding of our lives and of the world around us. And during this particularly difficult time in Washington and in our country, art can make our spirits soar and remind us of life's possibilities -- of our powers to imagine and to create.

It gives me great satisfaction and joy to know that the thousands of visitors who pass through the White House have been and will be able to look out the Colonnade window and share in the extraordinary power of these sculptures.

■ I also want this exhibition to celebrate the sculptors themselves. Anne Tucker once said "All art requires is courage." So on behalf of the President and myself, I would like to thank the artists who are featured in this exhibit.

■ I would also like to thank and recognize the people who have made this exhibit possible. It took enormous generosity, dedication, and wisdom to make this happen.

[Special thanks to Peter C. Marzio, Director, Museum of Fine Arts, Houston, and Alison de Lima Greene, Curator at Museum of Fine Arts, Houston and of this exhibit; the Iris and B. Gerald Cantor Foundation; J. Carter Brown; the lending institutions; White House Preservation Committee and the White House Historical Association; White House Curator Rex Scouten; The Association of Art Museum Directors and its president Sylvia Williams]

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January 08, 1996, Monday, Final Edition

**SECTION:** STYLE; Pg. B02; CHRONICLES

**LENGTH:** 674 words

**HEADLINE:** The White House's New Scene

**BYLINE:** Sarah Booth Conroy, Washington Post Staff Writer

**BODY:**

The dark clouds of disagreement hanging over the White House were pierced by a brilliant sun Friday afternoon. The light, unexpected after days of morose weather and people, illuminated the third "20th-Century American **Sculpture** at the White House" exhibition in the East Garden.

"This is a particularly difficult and challenging time, in Washington and our country," **Hillary Rodham Clinton** said in a poignant speech to artists, patrons and museum professionals. But, she said, this is a time to recognize the "genius of American artists and their enduring capacity to stir our imaginations and touch our hearts. Art can make our spirits soar -- reminding us of life's possibilities and human powers to imagine and create."

Contemplating the **sculptures**, she added, gives viewers a chance to think about what their own lives mean. "Art has the power to evoke in each of us a deeper understanding of our lives and the world around us. For me that is a great gift you have made possible."

Mrs. Clinton said she and the president believe that they and thousands of visitors who come through the White House are blessed by seeing artwork "representing the diverse and rich talents of our extraordinary country, the intriguing **sculpture** embodying transformations of 20th-century art and society," as well as the "wonderful 200-year-old antiques."

The 100 or so art lovers and art professionals strolled through the garden where nine **sculptures** bloomed and ice flows cracked bricks in the walk, then warmed up in the East Room.

Sculptor Deborah Butterfield's "Hina," an intricate shape that looks like tree limbs but is really bronze, is a reflection of real horses her family has at home in Bozeman, Mont. Her young sons, Wilder and Hunter Buck, came to cheer their mother on and seemed properly awed by the occasion. Sculptor Jesus Bautista Morales' "Moon Ring 3" uses Texas granite to form three circles that frame vistas of the garden. His 7-year-old daughter, Jessica, dutifully admired her parent's work and listened quietly to Mrs. Clinton before politely enjoying the lavish food in the state dining room. In her velvet hat and dress, Jessica could well have stepped from one of the 18th-century portraits on the walls.

Two other artists also attended the opening: Joel Shapiro, who sculpted "Untitled" of bronze bars, and Joseph Havel, who made "Exhaling Pearls" of painted bronze.

Mrs. Clinton pointed out that most people know Georgia O'Keeffe only as a painter, but there in the garden is "Abstraction," white, lacquered bronze circles within circles. Under a garden shelter, Scott Burton's "Granite Settee" had a solid but glittering look to it, a suitable seat for potentates. Two other **sculptures**, by Adolph Weinman, are on display in the East Colonnade.

All three White House exhibitions have been funded through the Iris and B. Gerald Cantor Foundation; Alison de Lima Greene and Peter Marzio, of the Museum of Fine Arts in Houston, put this one together from museums in the Southwest and West. Iris Cantor, who attended the unveiling, was pleased with the

result. Marzio, former head of the Corcoran Gallery and now director of the Houston museum, didn't make the event; he was skiing, it was said. But J. Carter Brown, National Gallery of Art director emeritus, who headed a committee to organize the exhibits, was there.

Mrs. Clinton apologized because the reception, originally scheduled for November, had to be postponed because of the first government shutdown. She explained to the guests that she could welcome them last week because the White House appropriations bill had been passed.

In her conclusion, in words that could well apply to the government crisis, Mrs. Clinton quoted a favorite saying: "All art requires is courage. I think that to that could be added, all life requires is courage. Art embodies and displays courage for all of us."

20th Century American **Sculpture**, in the White House's East Garden, can be seen on the regular free White House tours most Tuesdays-Saturdays.

**GRAPHIC:** Photo, Sculptor Jesus Bautista Moroles' "Moon Ring 3," made of Texas granite, is on loan to the White House from the Old Jail Art Center of Albany, Tex.

**LANGUAGE:** ENGLISH

**LOAD-DATE:** January 08, 1996

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**YOUNG AUDIENCES / NY - CHILDREN'S  
ARTS MEDAL GALA - 3/21/96**

Divider Title: \_\_\_\_\_

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**FIRST LADY HILLARY RODHAM CLINTON  
VIDEOTAPED REMARKS FOR YOUNG AUDIENCES/NEW YORK  
CHILDREN'S ARTS MEDAL GALA  
MARCH 21, 1996**

Good evening. I wish I could join you in person for this very special occasion for Young Audiences/New York and for Peter Max. The Children's Arts Medal Gala offers a vital show of support for arts education in New York.

Young Audiences/New York has worked hard for more than four decades to bring arts programming to millions of New York City public school children. Working side by side with teachers and parents, you are a leader in arts education. I am pleased to hear that you are now entering new frontiers -- reaching out to families and exploring the role of technology in the creation and sharing of the arts.

Most importantly, I want to congratulate Young Audiences/New York for selecting Peter Max as your first Children's Arts Medal recipient. Peter Max's influence on the arts is profound. His vision has helped us to re-live the past, experience the present and get a glimpse of the future on a canvas of imagination, beauty and meaning.

Peter -- you have touched Americans of all ages with your art and your creative and generous spirit. You are an inspiration to young people around the world.

The President and I send our sincere congratulations to you tonight as you accept the Children's Arts Medal.

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**COM. ON ARTS & HUMANITIES - "COMING  
UP TALLER" REPORT - 4/26/96**

Divider Title: \_\_\_\_\_

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**FIRST LADY HILLARY RODHAM CLINTON**  
**REMARKS FOR THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES**  
**"COMING UP TALLER" REPORT ON AT-RISK YOUTH**  
**THE WHITE HOUSE**  
**APRIL 26, 1996**

It is a pleasure to have all of you at the White House for an occasion that gives us so much to celebrate.

Let me first thank Sheldon Hackney, Jane Alexander and Diane Frankel who, through thick and thin, have remained tireless in their efforts to promote our nation's rich cultural legacy.

On behalf of the President, let me also convey deep appreciation to the members of the President's Committee on the Arts and Humanities, who have devoted considerable time and attention over the past year to helping children discover their creative potential through art, words, and ideas. I ask each of you to please stand so that we may recognize your efforts.

Finally, I'd like to take this opportunity to commend the countless artists, teachers, museum professionals and community leaders across our country who are offering our children positive alternatives to lives of despair and destruction. These men and women believe in the promise of every child -- and in the power of the arts and humanities to transform children's lives. Their dedication and expertise have given thousands of children new hope and confidence in their own futures. I'm delighted that some of these fine artists and educators are with us today.

Every day, through the media and television, we hear bad news stories about America's children. We hear about children floundering in a sea of confusion, frustration, anger, and violence. We hear about children growing up in environments that are so impoverished -- economically and spiritually -- that they cannot resist the lure of drugs, gangs, and other forms of destructive behavior.

Today, it gives me great pleasure to talk about a good news story -- a story being seen and heard across the country that reminds us of the progress we can make if we are willing to invest our children with the attention and nurturing they need and deserve.

What we are witnessing in every corner of America are examples of children -- children who might otherwise have been written off -- discovering joy, fulfillment, discipline and self-confidence through their own artistic and intellectual expression.

The study that the President's Committee is releasing today

Institute of Museum Services -- has consistently supported creative alternatives for young people whose lives offer few opportunities for artistic and intellectual stimulation.

Clearly our nation today faces great challenges and difficult choices when it comes to how to allocate federal resources. But I hope that, as we establish our priorities for a new millennium, Americans will appreciate that the very small amount of public support given to the arts and humanities is a downpayment on our future. It is not only an investment in our young people -- it is an investment in the values we claim to honor and the cultural traditions in which our democracy has flourished for more than 200 years.

If we care about civility, character, and our democratic freedoms, then we ought to support the federal agencies and institutions whose mission is to make American culture available to the children who will be our nation's future workers and citizens.

In closing, and because this is National Poetry Month, let me pass on some eloquent words from Rita Dove, our national Poet Laureate from 1993 to 1995:

"If children are unable to voice what they mean, no one will know how they feel. If they can't imagine a different world, they are stumbling through a darkness made all the more sinister by its lack of reference points. For a young person growing up in America's alienated and disparate neighborhoods, there can be no greater empowerment than to dare to speak from the heart -- and then to discover that one is not alone in one's feelings. Once hope and self-esteem have been engendered, the work of redefining the future can begin."

Indeed, when we hear the extraordinary voices of the Chicago Children's Choir, or the words of the two young people who will talk to us today -- or when we learn from Bill Strickland about his experiences as a student and teacher in children's art programs -- we know that our rich cultural traditions are alive and well and safely guarded for the future.

Thank you for helping us celebrate the resilience of America's children, and the important role that American culture plays in our individual and collective lives.

Now, I have the pleasure of introducing a man we all admire as one of our nation's finest actors and citizens -- a man known most recently for being one of the best teachers ever to appear on the Hollywood screen -- Mr. Richard Dreyfuss.

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April 26, 1996, Friday, Late Edition - Final

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

**LENGTH:** 556 words

**HEADLINE:** Arts Backed as Aid For Troubled Youths

**BYLINE:** Bp RALPH BLUMENTHAL

**BODY:**

In a high-level plug for community arts programs for young people, a White House panel has prepared a report documenting how such programs can foster creative enrichment and academic improvement. The report, "Coming Up Taller," by the **President's Committee on the Arts and the Humanities**, says that "safe havens" of music, theater, dance and visual arts programs have proved "particularly potent" in stemming violence and drug abuse and in keeping students from dropping out of school. It is to be ceremonially released this afternoon at the White House by **Hillary Rodham Clinton**, the actor Richard Dreyfuss and Jane Alexander, chairwoman of the National Endowment for the Arts, among others.

The committee reviewed 218 programs in 36 states and the District of Columbia, including a California program, "Sentenced to the Stage," in which juvenile offenders in the Los Angeles area joined drama and dance workshops as a condition of their probation, and a Manhattan media workshop, the Educational Video Center, where high school students shoot programs for their own show, "YO-TV." Not all programs in the country made the report.

The executive director of the committee, Ellen McCulloch-Lovell, called the report the first of its kind. "Nobody and certainly not a Presidential-level committee has ever taken 14 months to study what's happening on a community level," she said.

The report does not offer detailed evidence of just how the arts enhance learning, although it includes references to earlier studies. Rather, the report seems aimed at strengthening the programs and crediting those, from government officials to artists and volunteers, who have supported them -- and sometimes, as Ms. Lovell put it, "have gotten bashed for assaulting our values." Indeed, it allows some of the program directors to define their own programs.

Ms. Lovell said that the report drew on previous studies for the **President's Committee on the Arts and the Humanities** that found the arts playing a crucial part in children's educational development. The report cited "correlations between arts education and improvements in academic performance and standardized test scores, increases in student attendance and decreases in school dropout rates."

But she said that many of the programs themselves were so short of funds that they had not been able to study their own impact. "We need to do more research on why the programs work," Ms. Lovell said.

Among the examples in the report is a visual arts program started by artists in Birmingham, Ala., for children who were hanging around their art studios. In Somerville, Mass., a television director who met local youths began teaching them to document their neighborhood with video cameras. In Pittsburgh, the Manchester Craftsmen's Guild offers young people an apprenticeship training program in ceramics, computer imaging, drawing and photography; many of the participants go on to college.

Carlos Uribe, director of programs for teen-agers at the Center for Contemporary Arts in Santa Fe, N.M., is cited in the report for encouraging children to draw. "It doesn't have to be the greatest piece of artwork," he said. "You can throw it away as soon as you do it. But for the moment, you are ultimately free, and there's almost no place on this planet where you can experience that."

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View Related Topics

April 27, 1996, Saturday, Final Edition

**SECTION:** STYLE; Pg. C03; NAMES & FACES

**LENGTH:** 575 words

**HEADLINE:** Names & Faces

**BODY:**

### Small Priorities

With the star of "Mr. Holland's Opus" and a children's choir flanking her, **Hillary Rodham Clinton** advocated more cultural programs yesterday for at-risk youth.

"Clearly our nation faces difficult choices when it comes to how we allocate federal resources, but I hope as we establish priorities for a new millennium, Americans will appreciate that the very small amount of public support given the arts and **humanities** is a down payment on our future," Mrs. Clinton said yesterday in the East Room of the White House.

The event was planned to draw attention to a new survey, "Coming Up Taller: Arts and **Humanities** Programs for Children and Youth at Risk," a thick compilation of 218 programs, largely in the country's urban areas, that use painting, photography, video-making, acting, music and dance workshops to provide alternatives to nonproductive and destructive activities.

The success of the study's programs, said Mrs. Clinton, "illustrates the benefits that come when children engage in activities that teach new skills, build strong interpersonal relationships, emphasize excellence, and provide a stable and safe environment." The report was prepared by the **President's Committee on the Arts and Humanities** and the National Assembly of Local Arts Agencies. Endorsing the first lady's point of view were "Mr. Holland" star Richard Dreyfuss; Pittsburgh arts administrator William Strickland; Joel Hernandez, a 12-year-old poet from San Francisco; and Sheronna Ragin, a member of the Chicago Children's Choir.

### Together, They Make a 20

Romania's Nadia Comaneci married fellow Olympian Bart Conner in a much-celebrated ceremony yesterday in Bucharest. The newlyweds, both gold medal gymnasts, arrived for the civil ceremony in a pair of London taxis, lent to the couple by one of Romania's wealthiest businessmen.

Conner, who is American, addressed the fans gathered outside the army club in Romanian, saying, "I would like to ask you to accept me as one of your own." Comaneci also spoke, saying, "I never forgot and will never forget where I came from. You will always be in my heart, and I thank you for all you have done for me."

Comaneci has been a national hero since her performance two decades ago at the Montreal Olympics received a perfect 10 score. Her marriage is the biggest national event since the 1989 revolution that ousted dictator Nicolae Ceausescu.

### Mac Attack

Macaulay Culkin of "Home Alone" fame called 911 Thursday and filed a formal complaint of

harassment against his father. Christopher Culkin said he slapped his son after he refused to clean up his room, according to a New York City police spokesman.

The case, referred to family court, is the latest incident involving the young actor; the media have reported for months that Culkin, 15, throws rowdy and unsupervised parties. And his parents are embroiled in a battle for custody of the actor, who has a fortune worth \$ 50 million, and his six brothers and sisters.

End Notes

It's prom season, and tonight the freshman and sophomore classes of Potomac's Bullis School will host their second Senior Citizen Prom. Students invited 125 senior citizens from area homes to be prom dates, complete with corsages . . . Alexandria's Cleve Francis, a country music singer and cardiologist, is performing tonight at the American Heart Association's 15th annual Heart Gala. Attire is jeans, plaid shirts and cowboy boots.

**GRAPHIC:** Photo, larry morris, Richard Dreyfuss listens as the first lady advocates public support of arts programs for at-risk children.

**LANGUAGE:** ENGLISH

**LOAD-DATE:** April 27, 1996

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**Search:** General News;president's committee on the arts and humanities and...

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*Example:* House of Representatives

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View Related Topics

April 28, 1996, Sunday, Home Edition

**SECTION:** Opinion; Part M; Page 4; Editorial Writers Desk

**LENGTH:** 383 words

**HEADLINE:** PATHWAYS FROM PERIL;  
ARTS PROGRAMS HELP TURN YOUNGSTERS AWAY FROM TROUBLE

**BODY:**

The White House opened its doors Friday to a throng of young Americans who have found in the arts a cultural pathway out of the temptations and dangers of their neighborhoods. **Hillary Rodham Clinton** hosted the reception, which marked the publication of a report entitled "Coming Up Taller."

The document, prepared by the **President's Committee on the Arts and the Humanities**, profiles 218 programs in 36 states and the District of Columbia that have turned youngsters aged 3 to 18 toward exploration of the world of arts and letters. Highlighting these programs, the president's committee hopes, will encourage public and private funding for them in a time of diminishing support for the arts.

An example is a Los Angeles program called "City Hearts: Kids Say Yes to the Arts." Sherry Jason, a ballerina-turned-defense-attorney, and her husband, Bob, a public defender, run a 12-week workshop for youths sentenced to service by the Los Angeles Juvenile Court. The offenders receive credit for participating and pick up some valuable lessons as well. Segments are artfully entitled "Sentenced to the Stage," "Youth Arts Diversion" and "From Gangs to the Stage," and in each the youngsters take part in performances or other artistic endeavors.

There's a light jailhouse flavor to the sessions. The participants in the program refer to themselves by their criminal classification: "I am a 601" (incorrigibles and runaways).

Southern California is home to many of these programs and all of them need help to keep going. They can provide a way out of violence, substance abuse and other morally debilitating aspects of urban life. What young people need, says the report, is the right program in a safe place. The payoff is self-worth, self-discipline and a cultural outlet.

Earlier generations found release and a cultural grounding in the arts. The programs of the Depression years are an example of cultural flowering in hard times. But it won't happen now without the intervention of people like those at City Hearts, and funds from others who want to see their communities broaden opportunities for youth.

To Take Action: Write to the **President's Committee on the Arts and the Humanities**, 1100 Pennsylvania Ave. N.W., Suite 526, Washington, D.C. 20506, or call (202) 682-5409.

**LANGUAGE:** English

**LOAD-DATE:** April 28, 1996

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**Search:** General News;president's committee on the arts and humanities and...

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**ARTS & HUMANITIES FOR AT-RISK  
YOUTH - 4/26/96**

Divider Title: \_\_\_\_\_

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

April 26, 1996

**FIRST LADY HILLARY RODHAM CLINTON  
REMARKS AT ARTS AND HUMANITIES FOR  
AT-RISK YOUTH EVENT  
THE WHITE HOUSE**

Thank you all. Thank you very much. Thank you and welcome to the White House. And I want to start by thanking the Chicago Children's Choir because we were, Richard and the rest of us, in the Blue Room getting ready for the program. I'm going to ask them to sing again in the middle and the end of the program because I really appreciate their being here.

I want to thank so many people, but let me start with Sheldon Hackney, and Jane Alexander and Diane Frankel who, through thick and through thin, have remained tireless in their efforts to promote our nation's rich cultural and artistic legacy. And the good news is that a day after there was an agreement on the 1996 budget, we still can say that the United States supports the arts, and the humanities and our museums. And we're just so grateful for the constancy of effort that many of you brought to this struggle in encouraging members of Congress and others to understand that our country needed to have the kind of commitment represented by these agencies. So, I want to thank all of you for making that possible.

On behalf of the President, let me also convey our very deep appreciation to the members of the President's Committee on the Arts and the Humanities. Under the leadership of John Brademas, you have devoted considerable time and attention over the past year to helping children discover their creative potential through art, words, and ideas. And I would like to ask all the members of the President's Committee on the Arts and the Humanities, starting with Mr. Brademas, to please stand so that we can recognize and thank all of you for your work.

I would also like to take this opportunity to commend the countless artists, teachers, museum professionals and community leaders across our country who are offering our children positive alternatives, often amidst violence, and destruction, and despair. These men and women, many of whom are in this room representing thousands and thousands of others across our country, believe in the promise of every child, and in the power of the arts and humanities to transform children's lives. Your dedication and expertise have given and will continue to give

thousands and thousands of children new hope and confidence in their own future. And I am very grateful that those of you who could be here were able to join us today.

You know, every day, through the media, particularly television, we hear so many negative stories about America's children. We hear about children floundering in a sea of confusion, frustration, anger, and violence. We hear about children growing up in environments that are so impoverished -- economically and spiritually -- that they cannot resist the lure of drugs, gangs, and other forms of destructive behavior.

But there are so many more positive stories to tell. There are so many young people and children, who despite the odds, are going forward with optimism and confidence in their own lives.

I was in a school in Philadelphia a few weeks ago, and a young boy in seventh grade said, "You know, Mrs. Clinton, all we hear about are the bad kids; nobody really pays attention to us, and we're trying real hard to do the best we can." He said, "It must be like when an airplane crashes; everybody pays attention, and people forget about the thousands that land safely everyday." And I told him that I would do my part, as each of you is doing, to make sure that the positive stories get told. That we know that in every corner of America there are examples of children -- who might otherwise have been written off --- discovering joy, and fulfillment, and discipline and confidence. And often the way they are doing that is through artistic and intellectual expression.

The study that the President's Committee is releasing today, called "Coming Up Taller," offers compelling evidence that the arts and humanities provide young people with creative, productive, and safe outlets for their energy.

My husband often says, "Children need something to say yes to." And what better to say yes to than music, dance, painting, poetry, writing, drama, history, photography and other forms of creative expression.

The Committee's study -- which was funded entirely by private sources -- cites numerous instances of children whose school work, social habits, and outlooks on life have improved with exposure to arts and humanities programs.

I couldn't possibly relate every story. I hope you will read the report with the care it deserves. But for example, let me just mention a few:

-- One teenager, at risk of dropping out of high school, became involved with an artists-in-training program sponsored by the Opera Theatre of St. Louis. Now she has a full scholarship to

college and is in her second year studying voice.

-- A sixth-grader growing up in a low-income area of Philadelphia joined *The People's Light and Theater Company*, which works with students after school on a year-round basis. The students wrote, improvised and performed plays, including works of Shakespeare. Today, the girl is one of the top students in the 12th grade and is hoping to become a lawyer. I'll have to talk to her about that decision. Her 19 classmates in the program will all graduate from high school this spring.

-- A four-year-old boy came to pre-school every day but never talked. One day, as part of an early childhood arts program, the boy drew a picture in class, and began to tell his classmates the story behind his picture. Since then, his development has flourished through arts projects.

Each of these cases illustrates the benefits that come when children are engaged in activities that teach new skills, build strong interpersonal relationships, emphasize excellence, and provide a stable, safe environment that enhances learning and growth.

The President is extremely proud that his Administration -- through the National Endowment for the Arts, and its partnerships with the Department of Justice, the Department of Health and Human Services, the Department of Housing and Urban Development and the Corporation for National Service -- as well as the ongoing work of the National Endowment for the Humanities and the Institute of Museum Services, has consistently supported creative alternatives for young people.

Clearly our nation today faces great challenges and difficult choices when it comes to how we allocate federal resources. But I hope that, as we establish priorities for a new millennium, Americans will appreciate that the very small amount of public support given to the arts and humanities is a down payment on our future. It is not only an investment in our young people -- it is an investment in the values we claim to honor and the cultural traditions in which our democracy has flourished for more than 200 years.

If we care about civility, character, and our democratic freedoms, then we ought to support the federal agencies and institutions whose mission it is to make American culture available to all children, not just those whose parents can introduce them, but every child in whom that spark can be lit if they are given the chance.

Now this is National Poetry Month, and there is probably no better way to express what we all feel and what brings us together here than to quote some of the eloquent words from Rita

Dove, our National Poet Laureate from 1993 to 1995. As Ms. Dove reminds us:

"If children are unable to voice what they mean, no one will know how they feel. If they can't imagine a different world, they are stumbling through a darkness made all the more sinister by its lack of reference points. For a young person growing up in America's alienated and disparate neighborhoods, there can be no greater empowerment than to dare to speak from the heart -- and then to discover that one is not alone in one's feelings. Once hope and self-esteem have been engendered, the work of redefining the future can begin."

Well that is what we are about the business of doing, engendering hope and self-esteem and trying to redefine a better, more optimistic and confident future. Indeed, when we hear the extraordinary voices of the Chicago Children's Choir, or the words of the two young people who will talk to us today -- or when we learn from Bill Strickland about his experiences as a student and teacher in children's art programs -- we know that our rich cultural traditions are alive and well and safely guarded for the future.

Thank all of you for your resilience in the face of some opposition and misunderstanding, for continuing to believe in America's children, and for understanding the roles that our arts and culture play in our individual and collective lives.

We are so honored today to have one of our finest actors and citizens with us. Certainly those of us who have followed his career have appreciated so much of what he has brought to the screen, the way he has moved us, the way he has provoked us, but recently he has, through a particular movie, reminded us of how important the work teaching of young people is when it comes to the arts. I was asked recently what my favorite movie of the year was, and I said "Mr. Holland's Opus." Not only because it started in the 1960's, when I was in high school, so I sat there looking at those white socks and tennis shoes the girls were wearing, seeing the scenes in the hallways, living through all that I can recall, but also remembering what it was like when I was in high school and even the smallest school, in the poorest state - like my husband's school in Hot Springs, Arkansas - had a band, had an orchestra, had art classes, had drama classes, put on plays. And now I look around, and just as we saw in the movie, those are considered frills. They're being cut out. No one wants to go to the trouble or spend the relatively meager resources needed to give children a chance to flower in ways that will give them the positive direction that some many of them need. I'm really grateful for that movie, but I'm even more grateful for the support and the career of Mr. Richard Dreyfuss. Please join me in welcoming him here today. Thank you.

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

May 6, 1996

OPENING REMARKS BY THE PRESIDENT AND THE FIRST LADY  
AT "PERFORMANCE AT THE WHITE HOUSE"

The South Lawn

8:00 P.M. EDT

MRS. CLINTON: Thank you. Please be seated, and welcome to the White House. We are so delighted to have you here for "In Performance At The White House."

During our years here in Washington, this series of public broadcasting specials has vividly demonstrated the rich diversity that is this country's musical soul. Together, we have celebrated the anniversary of the Newport Jazz Festival. We have enjoyed the intimacy of cabaret music in the East Room. We have experienced the magnificent sound of Aretha Franklin in the Rose Garden. And we have shared this same stage with three outstanding country singers.

Music is a vibrant and essential ingredient of all our lives, and through these public broadcasting specials, we are united as Americans in our appreciation of our nation's unique cultural gifts.

We also, the President and I, have a special opportunity every time we host "In Performance" because we get to listen to the rehearsals. And for the past two days, we have been able to hear ahead of time, from a distance, what all of you are going to enjoy this evening.

So it is a special pleasure for us to welcome you here on this glorious Spring evening and for me to be able to introduce the real number one music lover in our country, the President of the United States. (Applause.)

THE PRESIDENT: Thank you very much. There is another benefit to you that we heard them all practicing, which is you won't have to endure our impulse sing-along night. We did that yesterday. (Laughter.)

The two artists with us tonight are classic examples of the splendid, intricate tapestry of American music. Both have expanded their own musical horizons and ours as they have woven the richness of their own heritage into popular culture.

In 1993, these Grammy Award winners performed during the Inaugural celebration for Hillary and me and for all of America. They were truly a highlight of that extraordinary week. This evening we are thrilled to have them join us for the first time here at the White House.

It has been said of Aaron Neville that when he sings, "It's like a knowing angel who has experienced both Heaven and the gritty reality of a working man's life." Aaron's style reflects the lush multi-cultural mix of his native city of New Orleans. He has blended rock and funk, gospel and country, and rhythm and blues to create the rich, exciting sound that is unmistakably all his own.

Our other guest reflects the finest spirit of our great country. Her willingness to experiment, while maintaining the best of the past has helped her sell more than 30 million recordings. By combining the mariachi sounds of Mexico, big band swing, rock and roll, Broadway, and opera, she has won devoted followers everywhere in the music world.

Ladies and gentlemen, it is my pleasure to introduce Linda Ronstadt. (Applause.)

END

8:04 P.M. EDT

The Associated Press

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May 6, 1996, Monday, AM cycle

**SECTION:** Washington Dateline

**LENGTH:** 289 words

**HEADLINE:** Linda Ronstadt, Aaron Neville Entertain at the White House

**BYLINE:** By KEVIN GALVIN, Associated Press Writer

**DATELINE:** WASHINGTON

**BODY:**

Linda Ronstadt and Aaron Neville sang Monday at a White House event that celebrated, in the words of first lady **Hillary** Rodham **Clinton**, "the rich diversity that is this country's musical soul."

Under a tent on the South Lawn, President Clinton and his wife hosted the taping of "**In Performance at the White House**" for broadcast on public television stations July 3.

Ronstadt opened the evening singing in Spanish with a 12-piece mariachi band, before turning the stage over to Neville, who sang "Tell it Like it Is," among other hits.

Ronstadt returned with such crowd pleasers as "Blue Bayou" and "Just One Look," before Neville joined her for a closing number.

In brief remarks, Clinton assured several hundred guests seated around tables adorned with white and red roses that the first family had worked out an urge to croon while listening to the rehearsal from their living quarters.

"You won't have to endure our impulse sing-along tonight - we did that yesterday," he quipped.

The night was nearly free of politics.

Ronstadt took a moment to tell the president "how much I admire your wife" and to thank him for "attempting to focus the attention of the country on America's children and families in crisis."

A few chuckles were heard when Neville, who complained that he felt odd clad in a white suit instead of his trademark denim jacket with the sleeves cut off, mentioned that he got to meet "the president, and Mrs. President."

Previous "**In Performance at the White House**" events have featured soul singer Aretha Franklin and country and Western artists.

"This series of public broadcasting specials has vividly demonstrated the rich diversity that is this country's musical soul," Mrs. Clinton said.

**LANGUAGE:** ENGLISH

**LOAD-DATE:** May 7, 1996