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MANCHESTER CRAFTSMAN GUILD
6/7/96

Divider Title: _____

FIRST LADY HILLARY RODHAM CLINTON
ROUNDTABLE DISCUSSION MANCHESTER CRAFTSMEN'S GUILD
PITTSBURGH, PENNSYLVANIA
JUNE 7, 1996

- I'm very happy for this chance to visit the Manchester Craftsmen's Guild and to meet all of you -- the students and teachers who are making this place a wonderful haven for the arts and an important training ground for the future.
- In April, when Bill [Strickland] came and spoke at a White House arts event, we were deeply moved by what he had to say. He described an oasis for the young people of Pittsburgh -- a place where you can listen to world class music, emulate first-class artists and mentors, and create your own beautiful works of art. Ever since that afternoon, I have been very eager to come here.
- Here, at the Guild, you are learning much more than how to shape clay, take pictures or develop film. You are learning about the power of your own imaginations and intellects. And imagination and intellect, when combined with practice and discipline, can take you wherever you want to go in this world. So believe in yourselves.
- I'm here to let you know that the President and I, and all of your fellow Americans, have faith in you and in your ability to make the most of your lives. And, if you're willing to take responsibility for your own lives, we will do everything we can to help you.
- I'm also eager to hear your stories, and to learn about your experiences here at the Guild, at school, or at home. What do you think have been the most valuable lessons you've learned here? And how do you think we can encourage more young people to get involved in programs like this one?

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June 8, 1996, Saturday, SOONER EDITION

SECTION: LOCAL, Pg. A-1

LENGTH: 1191 words

HEADLINE: THE FIRST LADY COMES TO TOWN;
HILLARY CLINTON MET WITH PITTSBURGHERS YESTERDAY AT A VOCATIONAL
TRAINING;
CENTER AND A STRIP DISTRICT RESTAURANT.

BYLINE: JOHNNA A. PRO AND ELLEN PERLMUTTER, POST-GAZETTE STAFF; WRITERS

BODY:

At 12:15 p.m. yesterday, Toni Haggerty didn't have time to think about first lady **Hillary** Rodham **Clinton**, whose second leg of a **Pittsburgh** trip was a roundtable discussion at Primanti Bros. in the Strip District.

"We're gonna treat her like everyone else," said a nonplussed Haggerty, 51, who was busy cooking for the lunch crowd.

That they did.

When Clinton arrived at 2:35 p.m., she got a traditional Primanti's cheesesteak - which she didn't have time to eat - and during the hour-long discussion she munched on her french fries (four of them to be exact) the same way everyone at Primanti's eats them.

With her fingers.

Against the backdrop of the restaurant's menu and an Iron City Beer poster on the wall, Clinton led the informal discussion with nine people about day care, family leave, juvenile crime, paying for college, work and lack of it, entrepreneurship and children.

"What we're interested in is what you would do to make things work better. I think most people want to get beyond the negative stuff and beyond all the rhetoric that goes back and forth and say, 'How do we solve these problems,' " Clinton said.

"I really came here to have a chance to talk . . . a little bit about what's going on in your lives and the challenges you're confronting."

The people invited to join her were happy to oblige.

There was Lisa Thomas, 28, a single mother of four from Beltzhoover, who worries about finding affordable after-school activities for her third-grade daughter.

"One of my hopes is that more schools will stay open from 3 p.m. to 6 p.m.," Clinton said. "Those hours are nerve-racking for parents."

In a discussion with Sarah McAulliffe-Bellim, who at 30-something is the working mother of a 4-month-old, the first lady talked about strengthening the Family Medical Leave Act.

The law allowed McAulliffe-Bellim to add four weeks of unpaid leave to her short-term maternity absence. The University of **Pittsburgh** Medical Center researcher said she would like to have spent more time at home with her son, but she couldn't afford to.

"We have to help people figure out not only how to be good workers, but good parents," Clinton said. "We need to make the workplace as family friendly as possible."

With Nancy Eshelman, a Sto-Rox teacher who opened the South Side's Morning Glory Urban Bed and Breakfast with the help of a government loan program, the first lady talked about creating business opportunities.

"Government can't create jobs, but government can create conditions for other people with the spunk" to open businesses and make jobs, Clinton said.

Joyce Baskin, a single parent who lost her heat, electricity and finally her home in a marital break-up, encouraged the first lady to push the administration to expand programs for children and seek solutions to problems from children.

Clinton listened to **Pittsburgh** police Sgt. Dennis McQuaid's concerns about paying for his childrens' college education. Then she sought his advice about how the administration could stem a nationwide increase in juvenile crime.

McQuaid said programs that stress discipline in a positive manner are most successful.

"We need the human side, not just the intimidating side," said McQuaid, who after the session pronounced the first lady "elegant and charming. You forgot you were talking to the first lady."

The Radkoffs of the South Side - Mason, a woodworker, and Kate, who just opened a printing business, talked about how people should be committed to their community: Know the police, shop at the stores, use the schools.

"There has to be a spirit of community for the country and a (spirit of) hope. It starts in the smallest places and with the smallest citizens," Kate Radkoff said. "We were going to talk about health care and crime, but it all hinges on community."

The youngest person in the group was Shanekka Mason, 18, who will graduate Tuesday from Oliver High School with a 3.0 grade-point average. Mason, who lives in East Hills, was accompanied by her father, Ernest, a part-time employee for USAir who is feeling the effects of a corporate cutback.

Last fall, Mason wrote an essay for her English class detailing how federal budget cuts would affect her. Mason said that without the federally subsidized breakfast and lunch program at her school, she probably wouldn't have eaten.

Clinton and Mason, who will attend Duquesne University using grants and scholarships, talked about the importance of aid for college students and tax breaks for families sending children to school.

Earlier in the day, at the Manchester Craftsmen's Guild on the North Side, Amber Perkins' voice was strong, but she later admitted her hands were cold as she described her colorful computer alphabet artwork to Clinton.

During a tour of the arts and vocational training center, Clinton marveled at the wonders of the computer - even owning up to being "so far behind the times, it's painful."

Her two-hour visit to the guild and the Bidwell Training Center had come out of a discussion she had three weeks ago with William Strickland, the organizations' executive director - and a Republican.

Strickland, a board member of the National Endowment for the Arts, spoke at a White House conference about giving students a chance to participate in the arts.

Strickland, a ceramic artist, founded the guild in 1968 to provide arts education in photography, ceramics and music for "at-risk" city students chosen by their teachers.

He also founded Bidwell to provide vocational education for displaced workers in areas such as culinary arts, computers, travel and medical fields.

"Of course, I told Mrs. Clinton what we were doing here, and she liked what we have found - that every time we send one kid off to college, that's one less involved in crime," Strickland said.

"Places like this work," Clinton said. "I thought if I came here, more people would know what's happening here."

Followed by local officials, Clinton stopped at Bidwell's culinary arts demonstration room for a peek at the just-made sausage, and she visited the guild's computer and ceramics classrooms.

Then Clinton, Strickland, his daughter, Julie, 13, Mayor Murphy, former state House Speaker K. Leroy Irvis, and Rep. William Coyne, D-Oakland, joined more than 350 administrators, teachers and students in the guild's auditorium.

Clinton talked of the "great debate" about the use of tax dollars, insisting that the best way to save money is to invest in education in places like the guild and Bidwell.

Just as important as it is for people to seize the opportunities, "the opportunity has to be there," she said, lamenting that so many arts programs in schools have been dropped because of lack of finances. "Folks have a stake in seeing programs like this succeed."

Despite all the security around her yesterday, the staff at Feinberg's somehow managed to get the Secret Service to pass two Terrible Towels to her.

As she rode off in her a chauffeur-driven Mercury Marquis, she did what any Pittsburgher would do - she waved a Terrible Towel.

LOAD-DATE: August 21, 1996

FOCUSTM

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

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

Example: House of Representatives

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June 7, 1996, Friday, SOONER EDITION

SECTION: LOCAL, Pg. C-1

LENGTH: 276 words

HEADLINE: FACILITY PREPARES FOR FIRST LADY'S VISIT

BYLINE: ELLEN M. PERLMUTTER, POST-GAZETTE STAFF WRITER

BODY:

The Manchester Craftsmen's Guild and the Bidwell Training Center entertained Vice President George Bush in April 1988.

Today, the two organizations, housed under one roof on Manchester's Metropolitan Street, will give first lady **Hillary Rodham Clinton** a tour of arts programs for inner-city youth and vocational training for adults.

After his tour, Bush spent almost two hours talking with corporate leaders.

This time, Clinton will hold a noontime round table discussion with 14 young people and adults about arts education at the guild and job training at Bidwell.

"We're including people who have gone through the arts education and job training so they can tell Mrs. Clinton what it has meant to them," Jesse Fife, the guild's assistant director, said yesterday.

While William Strickland, the guild's founder and executive director, is a Republican who was appointed to the National Endowment of the Arts by Bush, he definitely is bipartisan when it comes to seeking federal funds for the organizations' programs, Fife said.

Strickland won't lobby the first lady - just let her see the successes for herself, Fife said.

As a board member of the NEA, Strickland has met with congressional leaders and Cabinet members to discuss ways to form partnerships between communities and the arts.

After the session in Manchester, Clinton will go to one of the Strip District's most enduring and famous restaurants - Primanti Bros. - where she is scheduled to talk with people about the difficulties of coping with the pressures of work and family.

Clinton then will fly to Dallas to address the Texas State Democratic Party convention.

LOAD-DATE: June 11, 1996

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

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**OPENNING OF EAST ROOM SCULPTURE
EXHIBITION - 7/22/96**

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE OPENING OF THE SCULPTURE EXHIBITION
EAST ROOM, THE WHITE HOUSE
JULY 22, 1996**

- Today, we celebrate the fourth and final installment in a series of exhibitions of Twentieth Century American Sculpture at the White House. As most of you know, this exhibit in the Jacqueline Kennedy Garden was inspired, in part, by Mrs. Onassis and her extraordinary artistic and cultural contributions to the White House. There is no place more appropriate for this celebration of American art than in the garden named in her honor.
- The 12 pieces in this exhibition represent the diverse visions and rich talents of sculptors from the Northeastern part of our country. Many of these sculptures have been inspired by the Northeastern landscapes and environments. The sculptors have incorporated such "found objects" as twigs from a backyard, old tires, pennies, leaves, and sardine skeletons into their works. Tom Otterness created his bronze sculpture "Head" with the intention of using New York's Wall Street as a backdrop.
- The President and I believe that art should be accessible to everyone because it can offer each of us a deeper understanding of our lives and of the rich cultural traditions we share as a nation and a people. Art can make our spirits soar and remind us 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.
- This exhibition also celebrates 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 Marcia Tucker and the staff of The New Museum of Contemporary Art who curated and organized 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]

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July 29, 1996, Monday, Final Edition

SECTION: STYLE; Pg. D02; CHRONICLES

LENGTH: 897 words

HEADLINE: A Garden of Artly Delights; Fourth **Sculpture** Exhibit Underway at White House

BYLINE: Sarah Booth Conroy, Washington Post Staff Writer

BODY:

In the First Lady's Garden, 4-year-old Jackson Hyland-Lipski perched precariously on two huge steel balls set with corroded pennies. He looked as proud and as confident as Atlas, astride two worlds. The Chronicler held her breath.

Jackson's courage was fortified with cookies and cake from the White House's State Dining Room, and he was assisted to his high position by his parents, the sculptor Donald Lipski and painter Terri Hyland. The family lives in Amagansett, N.Y.

Lipski's work almost didn't make it intact to the White House's fourth exhibit of 20th-century American **sculpture**, this one from nine Northeastern museum collections. The 12 artworks will remain on display through September.

"The White House security people," Lipski said, "were nervous because they couldn't see inside it. They wanted to bore holes to look. I didn't care, but the owner [the Metropolitan Museum of Art] did." The problem was solved, he said, by having a nearby naval installation examine it with a sonar scanner. The **sculpture** is made from salvaged mooring buoys.

In the East Room, before tea and talk and tours of the garden last week, **Hillary Rodham Clinton** spoke of the opposition by some to federal funding of art. She praised those who "understand the significance of art in our past, present and future and continue to stand firm on behalf of the role of art in America."

The United States had long esteemed art, Mrs. Clinton said. She told, with a mischievous look, "my favorite story about Dolley Madison, with whom I have not yet conversed -- but I am looking forward to the opportunity."

She explained that Mrs. Madison saved the Gilbert Stuart portrait of George Washington when the British were on their way to torch the White House in August 1814. The painting hangs in the East Room.

Speaking of both artists and art appreciators, the first lady said: "All art requires is courage." She added: "All life requires courage."

Like many of the other artists, the Lipskis were very appreciative of Mrs. Clinton's support of the arts. "There was a time," Donald Lipski said, "when I ran out of money at a really critical time." A grant from the National Endowment for the Arts saved him from having to give up on art and take to driving a cab.

Melvin Edwards of New York and New Jersey created the stainless steel "Gate of Ogun" (1983) -- an impressive east end to the **sculpture** court. His wife, Jayne Cortez, is a poet. As for the long days and the chancy rewards of an artist's life, the poet said, "You choose how you want to live and how you do it."

The two are more fortunate than most. Edwards said his first sale was in 1960. Ten of Cortez's books have been published and she's recorded her poetry with a jazz backup on eight CDs.

Robert Lobe of New York and New Jersey, waiting in the long receiving line with his wife, Kathleen Gilje, daughter Jasmine and Washington cousin Fran Spector, told the Chronicler, "We've been able to support ourselves with our art for 20 years. My wife even makes more as an artist than teaching." But like many sculptors, Lobe said he had worked in construction and other such jobs before art paid the bills. His **sculpture** in the exhibit is "Harmony Ridge No. 26," made of anodized hammered aluminum.

Sculptor Maren Hassinger brought along daughter Ava, 10, and son Jesse, 7. Her **sculpture**, "In a Quiet Place," is made of wire, bolts and concrete. "Being an artist is like taking a vow of poverty. It's a calling -- a big, splendid spiritual connection with the work," she said.

The **sculpture** garden is visible through glass walls along the East Colonnade. The response of the million and a half visitors to the White House every year has been notable since the first exhibit opened in October 1994.

Not surprisingly, the **sculpture** causes "discussions, even arguments" among the public in their passage, Mrs. Clinton said. Their experience, she believes, makes the point that art -- the vision of "power to imagine and create" -- should be accessible to all.

Marcia Tucker of the New Museum of Contemporary Art in New York curated and organized this selection of works from Lucas Samaras's 1971 Cor-ten steel "Stiff Box No. 12" to Chakaia Booker's 1995 rubber tire, wood and metal "Repugnant Rapunzel (Let Down Your Hair)."

Mrs. Clinton noted some of the artists were inspired by found objects -- "twigs from the back yard, old tires, pennies, leaves and sardine skeletons."

The future of the **sculpture** garden exhibits is uncertain, said Neel Lattimore, Mrs. Clinton's press secretary. Principal financial support came from the Iris and B. Gerald Cantor Foundation. The White House reception had been delayed sadly by the death of Mr. Cantor on July 3.

Mrs. Clinton said the idea to show contemporary **sculpture** in the First Lady's Garden came from her friend Kaki Hockersmith, a member of the Committee for the Preservation of the White House. "We agreed that the garden looked as though it had been landscaped for **sculpture**," she said. "So with Kaki's idea and [National Gallery of Art director emeritus] J. Carter Brown's arm-twisting," along with others of the committee and the White House Historical Association, the help of the Association of Art Museum Directors was enlisted.

To all this, Mrs. Clinton adds a litany:

"Art is who we were, who we are and who we can be."

GRAPHIC: Photo, the white house, Donald Lipski's 1987 **sculpture** "The West," made of salvaged mooring buoys, is one of 12 **sculptures** on display at the First Lady's Garden. It is on loan from the Metropolitan Museum of Art.

LANGUAGE: ENGLISH

LOAD-DATE: July 30, 1996

FOCUSTM

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

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July 22, 1996

SECTION: NATIONAL DESK

LENGTH: 1160 words

HEADLINE: First Lady **Hillary** Rodham **Clinton** Opens a New Exhibition of 20th Century **Sculpture** at the White House

CONTACT: Marsha Berry, Neel Lattimore, Karen Finney or Steve Cohen, 202-456-2960, all of the Office of the First Lady

DATELINE: WASHINGTON, July 22

BODY:

First Lady **Hillary** Rodham **Clinton** today officially opened a new exhibition of 20th century American **sculpture** at the White House.

The pieces for this fourth exhibit are on loan to the White House from nine Northeastern art collections. The **sculpture** was installed in the First Ladies' Garden in April 1996 and will be on display through September 1996.

Mrs. Clinton said of the exhibit, "These 12 **sculptures** selected celebrate the special genius of American artists and their enduring capacity to stir our imagination and touch our hearts. I hope this celebration of America's creative spirit will enable each of us to gain a greater appreciation of the rich cultural traditions we share as a nation and as a people."

The curator of the exhibit is Marcia Tucker, director of the New Museum of Contemporary Art in New York City. The 12 works of art focus on the ways artists use physical, material and conceptual boundaries in **sculpture**. The exhibition features two indoor pieces and 10 outdoor pieces. The earliest piece dates from 1971 and the latest from 1995.

As chair of the Committee for the Preservation of the White House, Mrs. Clinton and committee members began to discuss the possibility of displaying American 20th century **sculpture** in the White House in January 1994. J. Carter Brown, director emeritus of the National Gallery of Art and a member of the Committee for the Preservation of the White House, contacted the Association of Art Museum Directors regarding the possibility of loaning pieces of 20th century American **sculpture** to the White House. Under the auspices of the Association of Art Museum Directors, and through the generosity of the Iris and B. Gerald Cantor Foundation, the first exhibit of 20th century **sculpture**, which featured pieces from Midwestern art collections, opened in October 1994 and was on display in the First Ladies' Garden until February 1995. The second exhibit featured pieces from Southeastern art collections and was on display from April 1995 through September 1995. The third exhibition in the series featured 11 pieces from Southwestern/Western art collections and was on display from October 1995 through the spring of 1996. The Committee for the Preservation of the White House hopes to continue the exhibition with pieces of **sculpture** from every region of the country.

Visitors will be able to see the **sculptures** from the East Colonnade as they begin their tour of the White House.

On display in the First Ladies' Garden:
Repugnant Repunzel (Let Down Your Hair), 1995 (1)
Chakaia Booker
Rubber tire, wood, metal
The Studio Museum in Harlem, New York
Gate of Ogun, 1983 (2)
Melvin Edwards
Stainless steel
Neuberger Museum of Art, Purchase, N.Y.
Seed (Egg Man), 1986-87 (3)
Joel Fisher
Bronze
The Museum of Modern Art, New York
In a Quiet Place, 1985, (4)
Maren Hassinger
Wire, rope and concrete
The Studio Museum in Harlem, New York
The West, 1987, (5)
Donald Lipski
Painted steel, corroded pennies and silicone
The Metropolitan Museum of Art, New York
Harmony Ridge No. 26, 1990 (6)
Robert Lobe
Anodized hammered aluminum
The Brooklyn Museum, N.Y.
Head, 1988-89 (7)
Tom Otterness
Bronze
The Museum of Modern Art, New York
Stiff Box No. 12, 1971 (8)
Lucas Samaras
Cor-ten steel
Solomon R. Guggenheim Museum, New York
Acadian Gyro, 1987 (9)
Ed Shay
Bronze
DeCordova Museum and **Sculpture** Park, Lincoln, Mass.
Triple Disc Bronze, 1990 (10)
Mia Westerlund Roosen
Cast bronze
Neuberger Museum of Art, Purchase, N.Y.
Dallaleve, 1984 (11)
Nancy Graves
Bronze with polychrome patina and enamel
Albright-Knox Art Gallery, Buffalo, N.Y.
Perfect Vehicles, 1986 (12)
Allan McCollum
Acrylic and Enamel paint on solid-cast hydrocal, pedestal
The New Museum of Contemporary Art, New York

LANGUAGE: ENGLISH

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**LA COUNTY ART MUSEUM - WH
COLLECTION OF AM. CRAFTS
9/11/96**

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS TO THE LOS ANGELES COUNTY ART MUSEUM
WHITE HOUSE COLLECTION OF AMERICAN CRAFTS
LOS ANGELES, CALIFORNIA
SEPTEMBER 11, 1996**

Thank you Rita [Pynoos], for that very kind introduction. Let me thank you for your personal commitment to helping all of us appreciate the rich tradition of crafts in America. I know that if it hadn't been for your tireless efforts, thousands of people here on the West Coast would not have been able to enjoy the beautiful works of glass, metal, ceramic, fiber, and wood that we celebrate today. So, I'm very glad that our missed tea has led to the exhibition of the White House Collection of American Crafts here in the Los Angeles County Art Museum.

When the President and I moved into the White House nearly four years ago, we realized that we were becoming guardians of a living, 200-year old museum. We wanted to make sure that the White House itself continued to highlight the vital role the arts have played in our democracy. In order to complement the traditional decor and the centuries-old antiques, we decided to bring the art of our times into the formal rooms and gardens of the White House -- or as we like to think of it, "the people's house."

The Year of the American Craft in 1993 presented us with a wonderful opportunity to showcase one of our country's oldest, most vibrant, and most creative forms of cultural expression. The White House Collection of American Crafts, which was assembled by Michael Monroe, the curator of the Smithsonian's Renwick Gallery, was unveiled around Christmastime of that year.

The following Spring, we installed the first of a rotating series of modern American sculpture in the Jacqueline Kennedy Garden at the White House. Each of the four sculpture exhibits to date has featured sculptures from specific regions of our country, most recently, the Northeast. And millions of visitors to the White House have been able to share in the extraordinary power of the sculptures. I'm happy to say that because of the continuing generosity of the Cantor Foundation, a new fifth exhibit, highlighting the work of sculptors from Washington, D.C., will go up this fall.

If there is an underlying "message" to be gleaned from these exhibits in the American people's house, it is that art is not a marginal part of our culture, nor a luxury that should be accessible only to those who can afford it. Art evokes our emotions, provokes our ideas, and can make our spirits soar. It enlarges our understanding of our national heritage and of the world around us. So it ought to be experienced and shared by all Americans.

The story of America -- of who we are, where we have been, and what we can be -- can be found in each of the 72 works in this White House crafts collection. For instance: Glass artist Dante Marioni's elegant "Yellow Pair," which is modeled after classical pottery forms, pays tribute to the roots of Western civilization. Cliff Lee shares the traditions of his Chinese heritage in his exquisite, carved porcelain work, "Peach Vase on a Pedestal." The Amish quilting tradition lives on in Adrien Rothschild's "Purple Mountain Majesty." And the landscape of the American Southwest, namely the scorched walls of its deep canyons, are molded into James Watkins' cauldron, "Ritual Display."

This crafts exhibit, which so eloquently embodies our nation's cultural traditions, comes to the people of Los Angeles at a very critical time for the arts in America. Over the past two years, we have witnessed a misguided, misinformed effort to eliminate public support for the arts. There are some among us who argue that public support of the arts only serves to benefit 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 thousands of citizens who rely on the National Endowment for the Arts and other federal funding to bring the arts and artists to their local schools and communities.

I find it particularly ironic that those who bemoan America's loss of values (particularly those arising from Western civilization) are often the first to recommend cutting public funds for the arts. Without federal support for arts programs, countless children would never be exposed to Sophocles, Shakespeare, or Mozart -- let alone the painting of Norman Rockwell, the music of Wynton Marsalis and the dance of Martha Graham.

Today funding for the NEA costs every American 32 cents a year, less than the price of a candy bar. But for many children living in our poorest neighborhoods, those 32 cents and exposure to the arts can literally mean the difference between lives of accomplishment or lives of hopelessness and failure. This idea is not my own; a recent report issued by the President's Committee for the Arts and Humanities, "Coming Up Taller," showed how the arts can offer children safe and productive alternatives to crime, violence, gangs, and drugs, transporting them beyond the bounds of their difficult circumstances.

I am reminded of how the opportunity to explore and develop creative potentials through singing, painting, sculpting, dancing, writing, or acting can give children reasons to believe in themselves and in their futures each time I see a pair of brightly painted park benches in my office in Washington. They

are the gifts of the students of Gallery 37, an organization in Chicago that nurtures the artistic and creative talents of children of all backgrounds. Through paid apprenticeships in such fields as architecture, jewelry-making, bookbinding, and painting, the children have blossomed in so many ways. One child literally found his voice at Gallery 37. When he first joined the program, he refused to speak to other students or instructors. But in time, the eagerness to talk about his art not only moved him to speak, it also spurred him to critique the work of his peers.

I had a similar experience this spring, when I visited the Manchester Craftsmen's Guild in Pittsburgh, an organization supported by both the NEA and private donations. At the Guild, which is located in one of Pittsburgh's most troubled neighborhoods, I met inner-city schoolchildren whose lives had been transformed by their participation in the Guild's ceramic art and photography programs. When they spoke of their experiences at the Guild and of their newly discovered love for the arts, it wasn't difficult to hear the excitement in their voices or see the hope in their eyes. The Guild had given these children, whom many schools had labeled "at-risk," much more than the skills to shape clay or develop pictures. It gave them the confidence to finish school, to go to college, and to pursue their dreams.

The arts have thrived in America because of a longstanding private and public partnership to bring the creative achievements of our best artists and artisans to as wide an audience as possible. I urge all of you who care about the arts -- especially what the arts can do for children -- to continue your admirable efforts to support the arts in our communities. For his part, the President will stand firm against future efforts to undermine a 30-year bipartisan commitment to the arts. We all must work together to keep the arts alive and well in the public domain.

Public support for the arts is a downpayment on our future. It is an investment in the values we claim to honor, in the imaginations and spirit of our people, and in the cultural traditions that have sustained and strengthened our democracy. Now is no time to turn our backs on that legacy -- or its promise.

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ALLEY THEATRE
10/7/96

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
ALLEY THEATRE
VIDEOTAPED REMARKS
OCTOBER 7, 1996**

Thank you for including me in your celebration today of the work done by the Alley Theatre.

Over its fifty-year history the Alley Theatre has served as a model and an inspiration for many others around the country. It is part of a rich tradition of regional performing arts that brings our nation's artistic heritage to towns of every size and description.

The people of Houston know that investing in the arts is of profound importance to the vitality and prosperity of a community. The Alley has been exceptionally blessed by the support of a great city, as well as by its gifted and determined leadership.

Many of you gathered today will remember Nina Vance, the high school drama teacher who founded Alley. You may recall the many friends and volunteers who gave life to the theater, and you may share stories about the personalities, events, and great plays that have shaped Alley's outstanding history. As you celebrate this great theater and measure its accomplishments, I hope you will also consider the promise, under your continuing support, it holds for the future.

I congratulate the Alley Theatre on this proud occasion, and I wish the entire Alley family and the City of Houston great success throughout this season and for many seasons to come.

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Clinton Presidential Records Digital Records Marker

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**NAT'L MEDAL OF ARTS &
CHARLES FRANKLE PRIZE**
1/9/97

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE PRESENTATION OF THE
NATIONAL MEDAL OF ARTS AND THE CHARLES FRANKEL PRIZE
WASHINGTON, DC
JANUARY 9, 1997**

It is a pleasure to be here and to welcome all of you for this wonderful occasion. I want to thank the Harlem Boys Choir for sharing the beauty and power of their music with us. What a wonderful example they offer of art's capacity to enliven our senses and make our spirits soar.

Normally, we gather at the White House for this ceremony. Today we are at the Mellon Auditorium of the Commerce Department. It's a little warmer here than on the South Lawn. Let me assure you that the change of venue, and the change of season, have in no way diminished our joy at taking part in this event.

It is particularly fitting that we usher in the New Year by celebrating the accomplishments of men and women who have done so much to shape our nation's culture. All of us feel deeply that the arts and humanities are essential to nourishing the American mind and spirit. We all share in the belief that the arts and humanities are not a luxury, but a necessary part of life. And we are all committed to supporting the individuals and institutions that enrich our nation's cultural life through the arts and humanities. I thank you for the work you do every day on behalf of American culture, and for your efforts to promote the arts and humanities in these critical times.

It is now my pleasure to introduce one of America's true champions of the arts and humanities, the President of the United States.

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Revised 10:30 am
1/9/97

**PRESIDENT WILLIAM J. CLINTON
REMARKS FOR THE PRESENTATION OF
THE NATIONAL MEDAL OF ARTS
AND THE CHARLES FRANKEL PRIZE
WASHINGTON, DC
JANUARY 9, 1997**

I am delighted to have this opportunity to honor the 1996 recipients of the National Medal of the Arts and the Charles Frankel Prize -- men and women whose accomplishments speak to the breadth and depth of America's creative and intellectual genius. I also want to thank Jane Alexander, Sheldon Hackney, Diane Frankel, and John Brademas for their energetic and wise leadership in promoting the arts and humanities across our country.

Each year, this ceremony gives us an opportunity to celebrate the extraordinary contributions of individual American artists, writers and thinkers -- and to reflect on the role of the arts and humanities in our own lives and in the life of our democracy.

We are a nation whose strength and greatness are derived from the rich diversity of our people -- and from the richness of our artistic and intellectual traditions. For more than 200 years, our freedom has depended not only on our system of government, but on the ferment of ideas that shape our public discourse and on the flow of creative expression that unites us as a people.

Today, on the eve of a new century, the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism, and freedom.

At such a momentous time in our history, we can neither look to the past nor envision the future without the arts and humanities. It is, after all, through the arts and humanities that we unleash our individual and collective imaginations. Imagination is the animating force of democracy -- the force that allows us to conceive of a brighter future and a better world. And it is by imagining a better America, and acting to achieve it, that we make our greatest progress.

That's why, as we prepare to meet the challenges and opportunities of the 21st century, we must do everything we can to sustain our nation's support for the arts and humanities. We cannot bemoan the loss of common values in society if we are unwilling to support theaters, orchestras, dance troupes, exhibits, lectures, and scholarship -- the very things we need to strengthen and preserve our culture and instill in our children the democratic ideals we claim to

cherish.

Today, the average American spends 80 cents each year to support federal funding of the arts and humanities. That's about as much as one can of soda.

This small investment means that, from Providence to Portland, Minneapolis to Miami, Dallas to Des Moines, Americans of all walks of life can share in the great artistic and intellectual life of our country. In America, we should be able to enjoy art, ideas and culture no matter our station in life. And we need to keep it that way.

For children, federal support of the arts and humanities is especially critical. Think of how often we hear stories about children who, unable to find safe outlets for their ideas, emotions, and physical energies, travel instead down the wrong road to destruction and despair.

Across our country, federal support for the arts and humanities has enabled tens of thousands of children to see their first play, their first ballet, their first Monet. And what a transforming experience it is when a young person discovers his or her own gift for music, dance, painting, drama, poetry, photography, or writing.

One man who knows firsthand about the power of art to change young people's lives is the artist who designed the medal that some of our honorees will receive today. Bob Graham is one of our nation's finest sculptors. After the Los Angeles riots he decided to hire inner city gang members as assistants and apprentices in his studio in Southern California. These young men have recharted their futures and found that, instead of feeling alienated by society, they are now valued for the contributions they are making to it.

The earlier we start developing the artistic and intellectual potential of our children, the better off they -- and we -- are. As Hillary wrote in her book, we know a great deal more today about the importance of providing such stimulation for children in the first years of life. We know how important it is for children to hear words, listen to stories, and develop their imaginations. That is one reason I'm challenging Americans to work toward a goal of having every boy and girl in our country reading on their own by age eight.

Perhaps no one has done as much to show the power of the written word on children -- not to mention their parents -- as Maurice Sendak, one of our honorees today. I am delighted that he will join Hillary tomorrow at Georgetown University Medical Center to read to children getting their check-ups there. And I thank them both for helping kick off a national effort to educate Americans about the value of reading even to our youngest children.

For the better part of this century, the world has looked to us for cultural leadership. As we embark on a new century, we must make sure that America remains the cultural oasis it is today. I am optimistic about our prospects because of the commitment and dedication of those of you gathered here -- and because our nation is blessed with artists and thinkers like those we

honor today.

In an age when words, images and ideas too often get diluted and devalued -- when what we see and hear is routinely reduced to catch phrases and instant images -- the men and women on this stage represent the most profound, lasting, and transcendent qualities of America's cultural life.

Now, it gives me great pleasure to present the 1996 the National Medal of Arts Awards and the Charles Frankel Prize.

First, the men and women being awarded with the National Medal of Arts:

We paid tribute to our first honoree last month at the Kennedy Center, and I'm proud to honor him again. For some 40 years, playwright **EDWARD ALBEE** has been a dominant and inspirational figure in American theater. His plays offer raw and provocative portrayals of the human experience. He has challenged actors, audiences, and fellow writers to explore the complexities of our emotions, attitudes and relationships. A native of Washington, D.C., Albee has won the Pulitzer Prize three times -- for "A Delicate Balance," "Seascape," and most recently for "Three Tall Women."

Audiences from Russia to the Philippines to our own shores have experienced firsthand conductor **SARAH CALDWELL's** passion for music and her commitment to bringing some of our world's most difficult -- yet beautiful -- operas to the stage. Sarah Caldwell has dedicated her life to promoting and introducing opera to new audiences here and around the world. She conducted her first opera at Tanglewood in 1947, founded the Boston Opera ten years later, and went on to become the first woman ever to conduct the New York Metropolitan Opera. She is truly Opera's First Lady.

A photographer whose work has inspired both peers and casual viewers and a teacher whose ideas and methods have influenced university curricula, **HARRY CALLAHAN** is a national treasure. More than fifty years ago, he discovered the camera's power to capture the sublime in seemingly everyday subjects -- nature, the city, and people. His subtle, contemplative pictures convey an intensely personal vision of the world and have graced photography exhibitions in some of the finest museums in the world. A Detroit native, Callahan's work reminds us that there is always much more than meets the eye.

I am delighted to honor a woman who spent some four decades creating and nurturing one of the leading artistic institutions in our Nation's Capital. The Arena Stage is a living legacy of the vision, talent, and creative energies of **ZELDA FICHANDLER**. The Arena is one of our country's leading regional theaters. Under her leadership, the theater brought plays such as *Inherit the Wind*, *After the Fall* and *The Crucible* to audiences in Russia, Hong Kong and Israel respectively. In 1976, Fichandler and the Arena became the first company based outside New York to win a Tony.

Musician, composer, and bandleader, **EDUARDO "LALO" GUERRERO** has spent a creative life celebrating and exploring his Mexican-American heritage in music, from mariachis to orchestra pieces. An Arizona native, he began his career while still in his teens, composing what later became the unofficial anthem of Mexico. In the sixty years since, Guerrero has been prolific and inspired, composing songs that have topped the charts on both sides of the border. In 1980, the Smithsonian Institution named Guerrero a "National Folk Treasure."

First, let me say that we are all glad to see that **LIONEL HAMPTON** is here safe and sound. Lionel Hampton is one of jazz's Greats. A legendary bandleader, singer, and the first musician to make a vibraphone sing -- and swing -- he has been delighting jazz audiences for more than a half century. Anyone who has heard his music knows that he is much more than a performer. He is a pioneer. When Louis Armstrong invited him to play the vibraphones at a recording session in 1936, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936, he joined the Benny Goodman trio. But soon he formed his own band, and over the years nurtured the talents of many jazz leaders, including Quincy Jones and Dinah Washington. Lionel Hampton is a lion of American music.

Dancer, choreographer, and teacher **BELLA LEWITZKY** first began creating dances in her hometown of Redlands, California when she was seven years old. With Lester Horton, she founded the Dance Theater of Los Angeles in 1946. Twenty years later she formed the Lewitzky Dance Company, a troupe that has performed to critical acclaim around the world. Now in her 80th year, when it would be just as easy to rest on her well-deserved laurels, she is eagerly looking to start new projects.

VERA LIST has touched generations of students, teachers, artists, performers, audiences and artistic institutions across America. For more than half a century, Mrs. List has lent her vision, energy and resources to philanthropic efforts that promote the arts at universities, museums and through artistic endowments. The charitable foundation that she and her husband, Albert, created in 1945 helped underwrite construction of the Metropolitan Opera House at Lincoln Center more than three decades ago. Mrs. List has sponsored an opera performance for underprivileged children, PBS broadcasts highlighting American artists, and many other varied and worthy arts projects.

I'd be hard pressed to find an American who doesn't know that **ROBERT REDFORD** is one of our nation's most acclaimed actors, directors and producers. He won the Academy Award for best director for Ordinary People. He has won numerous other awards. But equally important, Robert Redford has supported and encouraged many young and emerging screen writers and directors through the Sundance Institute in Utah. He has helped promote non-traditional cinema and opened the doors for many new artists and their films. We salute him today for his pioneering work in film and for his energetic and passionate advocacy on behalf of the American art and artists.

Throughout a lifetime as an author and illustrator **MAURICE SENDAK** has singlehandedly revolutionized children's literature. In works such as *Where the Wild Things Are*, he has created heroes and adventures that have captured the imaginations of generations of young readers. His books have helped children explore and resolve feelings of anger, boredom, fear, frustration and jealousy. Maurice Sendak's books have become staples of children's libraries and family bookshelves and will always be a beloved part of our national culture.

I feel like I should sing about our next honoree. **STEPHEN SONDHEIM** is one of our nation's finest composers and lyricists. Not only are his words and melodies timeless -- appealing to all generations -- they mirror the history and experiences we share as Americans. Sondheim's work is indelibly etched into our national cultural landscape. Who among us can't rattle some words from *West Side Story*, *A Funny Thing Happened on the Way to the Forum*, *Gypsy*, *A Little Night Music* or *Sweeney Todd*? Decade after decade, Stephen Sondheim continues to delight audiences here and around the world with his treasured lyrics. He has won five Tony Awards, was awarded the Pulitzer Prize in 1993, and received the Kennedy Center Honor for Lifetime Achievement in 1993.

In less than 30 years, the **BOYS CHOIR OF HARLEM** has become one of the world's finest singing ensembles. The Choir gives 100 concerts every year and has performed at the White House, the United Nations, and around the world. These accomplishments would be enough to merit a medal, but the Boys Choir of Harlem has also changed -- and saved -- lives. Over the years it has recognized and nurtured the God-given potential of thousands of young people whose talents might otherwise have gone unnoticed. The 550 boys and girls who attend the Choir Academy of Harlem learn much more than how to sing on key and in harmony. They learn that through discipline, hard work and cooperation, anything is possible, and that dreams do come true.

I now have the privilege of introducing the recipients of the Charles Frankel Prizes.

Poet, professor of poems, and activist for poetry, **RITA DOVE** helps us find the extraordinary in the ordinary moments of our lives. She has used her gift for language, her penetrating insight, and her sensitivity to the world around her to mine the richness of the African-American experience as well as the experience of everyday living. Winner of the Pulitzer Prize in 1987, and recently the poet laureate of the United States, she is considered one of America's finest poets. She is truly a life force of poetry.

A best-selling author, historian, and political commentator, **DORIS KEARNS GOODWIN** has enriched our understanding and appreciation of the people and institutions that have shaped American government, history and politics. Her great gift is to tell the story of America through rigorous scholarship, engaging prose, and anecdotes and details that bring alive major events and political figures. She has worked in the White House, taught at Harvard, and written books about Lyndon Johnson, the Kennedys and the Roosevelts. Her latest work, No Ordinary Time, won the Pulitzer Prize in 1994.

Political philosopher, public servant, and builder of civil society, **DANIEL KEMMIS** has dedicated his life to re-awakening America's sense of community, of citizenship, and of working together for the common good. In his books and lectures, and during his tenure in politics, he has spread the gospel of community involvement and explored the roots and true meaning of our democracy. Daniel Kemmis is a welcome and convincing voice against cynicism and social divisiveness.

ARTURO MADRID is pioneer in the field of Latino studies in the United States and an advocate for expanding educational opportunities for Hispanic students across our country. As a professor of modern Spanish and Latin American literature, and founder of the Tomas Rivera Center, the nation's leading think-tank on Latino issues, Madrid has helped Americans discern and appreciate the impact of Hispanic life on American culture and literature. An entire generation of Latino academics at the nation's top universities owe some part of their success to Madrid's work.

BILL MOYERS has received just about every major award there is in his field. And for good reason. He is a giant in broadcast journalism. For more than 25 years, he has used the power of television to tackle some of the most difficult issues facing our country, to explore the world of ideas and to help millions of viewers better understand each other and the society in which we live. Though he is known to most of us as a broadcaster, his career has been as wide-ranging as his documentaries. He's been newspaper reporter and publisher, a Baptist preacher, a campaign aide, a deputy director for the Peace Corps and Presidential press secretary to Lyndon Johnson. He is truly a 20th century Renaissance man.

Let's give a hand to these outstanding Americans.

Don't worry. The fun is not over yet. We get to hear the Boys Choir of Harlem sing again. They will close the program with their rendition of *Amazing Grace*.

[Introduce Choir]

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

January 9, 1997

REMARKS BY THE PRESIDENT
AT PRESENTATION OF THE NATIONAL MEDAL OF ARTS
AND THE CHARLES FRANKEL
PRIZE

The Mellon Auditorium
Department of Commerce
Washington, D.C.

1:00 P.M. EST

THE PRESIDENT: Thank you very much. When Hillary said that, I was so hoping that there wouldn't be even one loud stage whisper saying, I wish he had made that choice. (Laughter.)

I am so delighted to be here to honor the 1996 recipients of the National Medal of the Arts and the Charles Frankel Prize. They are men and women whose accomplishments speak to the breadth and depth of our creative and intellectual genius.

I want to begin by thanking Jane Alexander, Sheldon Hackney, Diane Frankel and John Brademas for their energetic and wise leadership in promoting the arts and humanities across our country. I thank them for what they have done. (Applause.) This cold day is a rather apt metaphor for a lot of what they have labored through the last couple of years, and we are all in their debt for standing firm.

I thank the United States Marine Band for being here. I'm always so proud of them and the work they do for our country. (Applause.) I thank the magnificent Harlem Boys Choir for their wonderful music and for being here. (Applause.) All of you who are supporters of the arts who are here, I thank you for being here, supporters of the humanities. I see Secretary and Mrs. Riley and Congressman Dicks and Congressman Rangel. There may be other members here; I apologize for not introducing you, but for those of you in other positions of public responsibility, in particular, I thank you for standing up for the arts and humanities.

Each year this ceremony gives us an opportunity to celebrate the extraordinary contributions of individual American artists, writers and thinkers; to reflect on the role of the arts and humanities in our own lives and in the life of our great democracy. We are a nation whose strength and greatness are derived from the rich heritage and diversity of our people, from the richness of our artistic and intellectual traditions.

For more than 200 years our freedom has depended not only upon our system of government and the resolve of our people, but upon the ferment of ideas that shape our public discourse and on the flow of creative expression that unites us as a people.

Today we are on the eve of a new century. The arts and humanities are more essential than ever to the endurance of our

democratic values of tolerance, pluralism, and freedom, and to our understanding of where we are and where we need to go. At a momentous time in our history like this when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

It is, after all, through the arts and humanities that we unleash our individual and collective imaginations, and imagination is, in the end, the animating force of a democracy committed to constant renewal; the force that allows us to conceive of a brighter future and a better world; that allows us to overcome new challenges and grave difficulties. By imagining a better America and acting to achieve it we make our greatest progress.

That is why we must sustain our nation's commitment for the arts and humanities to build that bridge to the 21st century I am so committed to. We must have our theaters, our orchestras, our dance troupes, our exhibits, our lectures, our scholarship. We must have them all to strengthen and preserve our culture and instill in our children the democratic ideals we claim to cherish. And we must have them so that our young people can imagine what their lives might be like if they were better. For all the speeches I might give, the children struggling to overcome difficult circumstances, simply seeing the powerful example of the Harlem Boys Choir is probably more persuasive than any words I could ever utter. (Applause.)

Today, the average American spends about 80 cents to support federal funding of the arts and humanities -- about as much as it costs to buy a can of soda pop in a vending machine. In some places it costs more than that. (Laughter.) This tiny investment means that from Providence to Portland, from Minneapolis to Miami, from Dallas to Des Moines, Americans of all walks of life can share in the great artistic and intellectual life of our nation.

In America, we should all be able to enjoy art, ideas and culture, no matter what our station in life. And our children should be able to be exposed to them, no matter what their station in life. For children, federal support of the arts and humanities is particularly critical. Think of how often we hear stories about children who, unable to find safe outlets for their ideas, their emotions, their enormous physical energy, travel instead down the wrong road to destruction and despair. But across our nation, federal support to the arts and humanities has enabled tens of thousands of those children to see their first play, their first ballet, their first Monet. What a transforming experience it can be when a young person discovers his or her own gifts for music, for dance, for painting, for drama, for poetry, photography or writing.

One man who knows firsthand about the power of art to change young people's lives is the artist who designed the medal that some of our honorees will receive today. Bob Graham is one of our nation's finest sculptors. After the Los Angeles riots, he decided to hire inner-city gang members as assistants and apprentices in his studio in Southern California. These young men have recharted their futures and found that instead of feeling alienated by society, they are now valued for the contributions they are making to society.

The earlier we start developing these creative impulses for artistic and intellectual potential, the better off our children and we will be. As Hillary wrote in her book, we know a great deal more today about the importance of providing such stimulation for children in the very first years of life. We know how important it is for children to hear words, listen to stories, develop their imaginations. That's one reason I'm challenging all of our people to work with us toward a goal of

making sure every boy and girl in our country can read a book independently by the third grade.

Perhaps no one has done as much to show the power of the written word on children, not to mention on their parents, as Maurice Sendak, one of our honorees today. I'm delighted that he will join Hillary tomorrow at the Georgetown University Medical Center to read to children who are getting their checkups there. And I thank them both for help to kick off a national effort to educate Americans about reading even to our very youngest children.

For the better part of this century the world has looked to the United States not simply for military and economic and political leadership, but for cultural leadership as well. So as we embark upon this new century, let us make sure that our nation remains the cultural oasis it is today. I am optimistic about our prospects because of the commitment and the dedication of those of you who are gathered here, and because our nation is honored and blessed by the artists and thinkers we recognize today.

In an age when words and images and ideas are too often diluted, devalued, and distorted, when what we see and hear is routinely reduced to catch phrases and instant images, the men and women on this stage represent instead the profound, lasting and transcendent qualities of American cultural life.

Now it gives me great pleasure to present the 1996 National Medal of Arts Awards and the Charles Frankel Prize. First, the men and women being awarded the National Medal of Arts.

Last month we paid tribute to our first honoree at the Kennedy Center, and I'm proud to honor him again. For some 40 years, playwright Edward Albee has been a dominant and inspirational figure in American theatre. His plays offer raw and provocative portrayals of the human experience. He has challenged actors, audiences, and fellow writers to explore the complexities of our emotions, attitudes, and relationships.

A native of Washington, D.C., he won the Pulitzer Prize three times, for "A Delicate Balance," "Seascape," and most recently for "Three Tall Women." I ask you to join me in congratulating Edward Albee. (Applause.)

Audiences from Russia to the Philippines to our own shores have experienced firsthand conductor Sarah Caldwell's passion for music and her commitment to bring some of our world's most difficult, yet beautiful, operas to the stage.

Sarah Caldwell has dedicated her life to promoting and introducing opera to new audiences here and around the world. She conducted her first opera at Tanglewood in 1947; founded the Boston Opera 10 years later, and went on to become the first woman ever to conduct the New York Metropolitan Opera. She is truly opera's First Lady. And if you will forgive me a small amount of parochialism, she has come a long way from our native state of Arkansas -- (laughter) -- and I am very proud of her. (Applause.)

A photographer whose work has inspired both peers and casual viewers, and a teacher whose ideas and methods have influenced university curricula, Harry Callahan is a national treasure. More than 50 years ago he discovered the camera's power to capture the sublime and seemingly everyday subjects -- nature, the city and people. His subtle, contemplative pictures convey an intensely personal vision of the world. They have graced photography exhibitions in some of the finest museums around the world. A native of Detroit, his work reminds us that there is

always much more than meets the eye. (Applause.)

I'm delighted to honor a woman who has spent some four decades creating and nurturing one of the leading artistic institutions in our Nation's Capital. The Arena Stage is a living legacy of the vision, the talent and the creative energies of Zelda Fichandler. The Arena is one of our country's leading regional theaters, and under her leadership has brought plays such as "Inherit the Wind," "After the Fall," and "The Crucible" to audiences in Russia, Hong Kong and Israel. In 1976, she and the Arena became the first company based outside New York to win a Tony.

Thank you very much for all you have done. (Applause.)

Musician, composer and bandleader, Eduardo "Lalo" Guerrero has spent a creative life celebrating and exploring his Mexican American heritage in music from mariachis to orchestra pieces. An Arizona native, he began his career while still in his teens, composing what later became the unofficial anthem of Mexico. In the 60 years since, he has been prolific and inspired, composing songs that have topped the charts on both sides of the border. In 1980, the Smithsonian Institution named him "a national folk treasure." And we are honored to honor him today. (Applause.) He still has his salsa, you see. (Laughter.)

First, let me say that we are glad to see Lionel Hampton here safe and sound. (Applause.) A legendary bandleader, singer and the first musician to make a vibraphone sing and swing, he has been delighting jazz audiences for over half a century. Anyone who has ever heard his music knows that he is much more than a performer, he is a pioneer.

When Louis Armstrong invited him to play the vibraphones at a recording session in 1936, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936 he joined the Benny Goodman Trio, but soon he formed his own band and over the years has nurtured the talents of many jazz leaders, including Quincy Jones and Dinah Washington. He is a lion of American music and he still makes the vibraphone sing. (Applause.)

Dancer, choreographer and teacher Bella Lewitzky first began creating dances in her hometown of Redlands, California, when she was just seven years old. With Lester Horton, she founded the Dance Theater of Los Angeles in 1946. Twenty years later she formed the Lewitzky Dance Company, a troupe that has performed to critical acclaim around the world. Now in her 80th year, when it would be just as easy to rest upon her well-deserved laurels, she is eagerly looking to start new projects, and I hope all of you have inspired her here today. (Applause.)

Vera List has touched generations of students, teachers, artists, performers, audiences and artistic institutions across America. For more than half a century, she has lent her vision, energy and resources to philanthropic efforts to promote the arts at universities, museums and through artistic endowments. The charitable foundation that she and her husband Albert created in 1945 helped to underwrite the construction of the Metropolitan Opera House at Lincoln Center more than three decades ago. She has sponsored an opera performance for under-privileged children, PBS broadcasts highlighting the American artists, and many other varied and worthy arts projects. She has done what private citizens must do if we are going to bring the arts to all the American people. And we thank her for it. (Applause.)

We would be hard-pressed to find any American who doesn't recognize Robert Redford as one of our nation's most acclaimed actors, directors and producers. He won an Academy Award for Best Director for "Ordinary People." He's won numerous other awards and made wonderful

movies.

The most important thing to me about Robert Redford is that he could have been well satisfied to be a movie superstar, but instead, chose an entirely different life, because, for years and years and years, he has supported and encouraged many young and emerging screenwriters and directors to the Sundance Institute in Utah. He's helped to promote nontraditional cinema. He's opened the doors for many new artists and their films.

I can say also, in an area not covered by today's awards, he has been a passionate advocate of preserving our natural heritage and protecting our environment. And the Vice President and I were honored to have him with us at the Grand Canyon a few months ago when we set aside 1.7 million acres to Grand Staircase-Escalante National Monument in Southern Utah, a cause that he pressed for for years and years and years.

It is very important when a person with immense talent, resources and fame tries to give the gift of creativity back to people who would otherwise never have a chance to fulfill their own God-given abilities. We honor him for that today and thank him. (Applause.)

Throughout a lifetime as an author and illustrator, Maurice Sendak has singlehandedly revolutionized children's literature. In works such as "Where The Wild Things Are," he has created heroes and adventures that have captured the imagination of generations of young readers. His books have helped children to explore and resolve their feelings of anger, boredom, fear, frustration and jealousy.

Hillary and I read, "Where The Wild Things Are" alone to our daughter scores and scores of time. And I can tell you, he helped me to explore my feelings of anger, boredom, fear, frustration and jealousy. (Laughter.) His books have become staples of children's libraries and family bookshelves. They will always be a beloved part of our national culture, and they have done a great deal to help our children find their own imaginations. (Applause.)

We were having a picture -- Mr. Sendak said that, this is my first grown-up award. (Laughter and applause.)

I feel that I should sing about our next honoree -- but I won't, relax. (Laughter.) Stephen Sondheim is one of our nation's finest composers and lyricists. Not only are his words and melodies timeless, appealing to all generations, they mirror the history and experiences we share as Americans. His work is indelibly etched on our national cultural landscape. Who among us can't rattle off some words from "West Side Story," "A Funny Thing Happened On The Way To The Forum," "Gypsy," "A Little Night Music" or "Sweeney Todd"?

Decade after decade, Steven Sondheim continues to delight audiences here and around the world with his treasured lyrics. He has won five Tony Awards, was awarded the Pulitzer Prize in 1993, received the Kennedy Center Honor for Lifetime Achievement in 1993. But he has given us more than we could ever give to him. Steven Sondheim. (Applause.)

In less than 30 years, the Boys Choir of Harlem has become one of the world's finest singing ensembles. The Choir gives 100 concerts every year and has performed at the White House, the United Nations and all around the world. These accomplishments would be enough to merit a medal, but the Boys Choir of Harlem has also changed and saved lives.

Over the years it has recognized and nurtured the God-given potential of thousands of young people whose talents might otherwise have

gone unnoticed. The 550 boys and girls who attend the Choir Academy of Harlem learn much more than how to sing on key and in harmony. They learn that through discipline, hard work and cooperation, anything is possible and dreams do come true.

I again say they are a powerful, shining symbol to all the young people of this country about what they can become if the rest of us will just do our part to give them the chance. (Applause.)

I now have the honor of introducing the recipients of the Charles Frankel Prize.

Poet, professor of poems, and activist for poetry, Rita Dove helps us to find the extraordinary in the ordinary moments of our lives. She has used her gift for language, her penetrating insight and her sensitivity to the world around her to mind the richness of the African American experience, as well as the experience of everyday living. Winner of the Pulitzer Prize in 1987 and recently Poet Laureate of the United States, she is considered one of her finest poets, and she truly is a life force of poetry. (Applause.)

Best-selling author, historian and political commentator, Doris Kearns Goodwin has enriched our understanding and appreciation of the people and institutions that have shaped American government, American history and American politics. Her great gift is to tell the story of America through rigorous scholarship, engaging prose and anecdotes and details that bring alive major events and political figures. She has worked in the White House, taught at Harvard, written books about President Johnson, the Kennedys and the Roosevelts.

Her latest work, "No Ordinary Time," won the Pulitzer Prize in 1994. And I can tell you it made the details of the White House come alive. I actually had the book, walking from room to room, imagining what it all looked like all those long years ago. In that book alone, she did a great service to the United States in helping us to understand our history, our leaders and what this country is really all about. (Applause.)

Political philosopher, public servant, builder of civil society, Daniel Kemmis has dedicated his life to reawakening America's sense of community, of citizenship, of working together for the common good. In his books and lecture and during his tenure in politics, he has spread the gospel of community involvement and explored the roots and true meaning of our democracy. He is a welcome and convincing voice against cynicism and social divisiveness.

As we look to the next century, with ours the strongest, most vibrant democracy in the world, but increasingly more diverse, the question of whether we will learn to identify ourself in terms of our obligations and our opportunities in the larger community, to learn to work together across the lines that divide us with mutual respect for the common good is perhaps the greatest question facing the American people. Daniel Kemmis has helped to make sure we give the right answer. (Applause.)

Arturo Madrid is pioneering the field of Latino studies in the United States. He's been an advocate for expanding educational opportunities for Hispanic students all across America. As professor of modern Spanish and Latin America literature, and founder of the Tomas Rivera Center, the nation's leading think-tank on Latino issues, he has helped Americans discern and appreciate the impact of Hispanic life on American culture and literature.

An entire generation of Latino academics at the nation's top universities owe some part of their success to Arturo Madrid's work. And

now as we see Americans of Hispanic heritage, the fastest-growing group of our fellow citizens, the full impact of his work is bound to be felt in the future. So we thank him for what he has done and for what he has done that will be felt in generations yet to come. (Applause.)

Bill Moyers has received about every award there is in his field, quite simply because he has proved himself a giant in broadcast journalism. For more than 25 years he has used the power of television to tackle some of the most difficult and complex issues facing our nation, to explore the world of ideas and to help millions of viewers better understand each other and the society in which we live.

At a time in which the media often is used to truncate, oversimplify and distort ideas in a way that divide rather than enlighten, the work of Bill Moyers' life is truly and profoundly important and encouraging.

Though he has known to most Americans now as a broadcaster, his career has been as wide-ranging as his documentaries. He has been a newspaper reporter and a publisher, a campaign aide, a deputy director for the Peace Corps, and when he was still just a child, presidential press secretary to President Johnson. Most important to me, he is a living rebuke to everybody's preconceptions about Baptist preachers. (Laughter.) He is truly a 20th century renaissance man. (Applause.)

When I gave him the award, he said, now they'll make us pay for that one. (Laughter.)

Ladies and gentlemen, I ask you to join me in giving one more hand to every one of these outstanding Americans. They are terrific. (Applause.) And now appropriately, our program will close with The Boys Choir of Harlem's rendition of "Amazing Grace."

END

1:34 P.M. EST

The Associated Press

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January 9, 1997, Thursday, AM cycle

SECTION: Washington Dateline

LENGTH: 480 words

HEADLINE: Hampton honored by Clinton - two days after surviving fire

BYLINE: By SONYA ROSS, Associated Press Writer

DATELINE: WASHINGTON

BODY:

Two days after a fire destroyed nearly everything he owned, jazz great Lionel Hampton still kept his date with the president - in style.

The 88-year-old Hampton arrived in a limousine and donated suit to receive the **National Medal of the Arts** from President Clinton.

He cruised through a snowstorm to the awards ceremony at an auditorium near the White House, then headed off with 11 other honorees to a black-tie dinner with the president Thursday evening.

"We're glad to see Lionel Hampton here safe and sound," Clinton said as he presented the award. "Anyone who has ever heard his music knows he is more than just a performer. He is a lion of American music. And he still makes the vibraphone sing."

Hampton has said his band was the first jazz band and the first black band ever to perform at the White House. A Republican for 40 years, he endorsed Clinton for re-election last year.

With a slow, stooped gait and the aid of a cane and a military escort, Hampton walked on stage to his seat of honor, beaming in his dark gray suit, crisp white shirt and scarlet tie. Another honoree, the Boys Choir of Harlem, gave Hampton a standing ovation.

After Clinton placed the gold medal around his neck, Hampton blew a kiss to first lady **Hillary** Rodham **Clinton** and grinned from ear to ear.

Thursday's festivities capped a tough week for the jazz musician, who escaped a fire in his high-rise apartment Tuesday with only the clothes he was wearing.

Besides his vibraphone, Hampton lost a wealth of mementos from his long career, including a vintage record collection, written music and photographs and letters from presidents dating back to Harry Truman.

After hearing of Hampton's plight, Rep. Charles Rangel, D-N.Y., drummed up donations for his longtime friend from clothing stores in Harlem. Harlem Hospital provided a wheelchair for Hampton, who suffered two strokes in 1995.

Hampton was one of 12 artists to receive the **National Medal of the Arts**. The president said their accomplishments "speak to the breadth and depth of our creative and intellectual genius."

Other recipients were playwright Edward Albee, opera conductor Sarah Caldwell, photographer Harry Callahan, theater director Zelda Fischandler, composer Eduardo "Lalo" Guerrero, dancer Bella Lewitzky, arts patron Vera List, actor Robert Redford, author Maurice Sendak and composer Stephen J. Sondheim.

Clinton also presented the Charles Frankel Prize for the Humanities to Rita Dove, whom he named poet laureate during his first term.

The president praised Sendak, author of the classic "Where the Wild Things Are," for writing works that helped children understand "feelings of anger, boredom, fear, frustration and jealousy."

After reading Sendak's book many times to his own daughter, Clinton joked, "he helped me to explore my feelings of anger, boredom, fear, frustration and jealousy."

LANGUAGE: ENGLISH

LOAD-DATE: January 9, 1997

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Search: General News;national medal of arts and hillary w/2 clinton

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**COM. ON A & H "CREATIVE
AMERICA" PRESENTATION
2/25/97**

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT THE PRESENTATION OF "CREATIVE AMERICA"
THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES
WASHINGTON, D.C.
FEBRUARY 25, 1997**

Thank you John. I want to thank you and all the members of the President's committee for the time and hard work you have invested in preparing this report; for devising a thoughtful and practical blueprint for strengthening America's cultural life, and for helping all of us recognize the vital role the arts and humanities play in our own lives and in the life of our democracy.

As this report shows, the creative forces that give life to the arts and humanities can be found everywhere, within every single person in America. These creative forces touch our lives everyday, sometimes without our even knowing it. They have inspired Nobel-prize winning novels as well as submissions to high school literary magazines. They have guided the brushes of the painters celebrated in major art galleries as well as the needles of quilters who sell their works at county fairs. And they are as much behind a symphony's Mozart festival as they are behind a young person's first piano recital. The arts and humanities belong to all of us and the best of America's culture should be made available to all our citizens.

These rich expressions of creativity are no less than the expressions of our great democracy. For 200 years, the freedom that is at the heart of our democratic system has unleashed the spirit of Creative America. It has spurred us to say and write and draw what we think, feel and dream. It has inspired us to celebrate through dance, in songs, in paint and on paper the story of America -- of who we are, where we have been, and what we hope to be. And through all of these activities encompassed by the arts and humanities, our democracy, in turn, is nurtured, strengthened, made more resilient.

And as we prepare for a new century -- and a new millennium -- the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism and freedom. At a time when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

That is why we must do everything we can to strengthen our support for the arts and humanities in the coming years. The President and I are very excited about the Millennium Initiative described in this report. The approach of a new millennium and a new century presents us with a wonderful opportunity to celebrate the past two centuries of our collective American journey, to raise awareness about the importance of the arts and humanities in our lives, and to examine the ideas, values and experiences that can shape our future.

When we look back at the past 1,000 years and try to understand the defining events, ideas, and movements of past civilizations, of what it was like to live in a certain age, we often rely on the paintings, sculptures, books and other writings created by the men and women of

those times.

So it is imperative for all of us living at the end of the twentieth century to encourage the creation and preservation of works that will serve as our own unique legacy for future generations. The President is eager to lead this initiative and will call upon all citizens, local communities, state governments, federal agencies and private sector partners to create Millennium programs that reflect and celebrate our cultural heritage. As we have over the past four years with performances, new art acquisitions, and rotating sculpture exhibits, the President and I will continue to showcase outstanding examples of American art and scholarship at the White House.

We must encourage communities to identify and preserve their local traditions, history and folk creations. We must inspire the commercial and non-profit organizations that produce or own much of our cultural material to take steps to preserve their holdings. And we can support efforts to ensure that America's cultural resources are made more widely available on the Internet -- so that a child growing up in some of our most isolated communities can take a virtual tour of our finest museums and libraries.

As this report has noted, the arts and humanities in America depend on a dynamic network of support that is very unique to our country. The arts and humanities depend on partnerships between government agencies, private foundations, corporations, non-profit organizations and individual benefactors to nurture talent and bring the creative achievements of our best artists and artisans to as wide an audience as possible. The arts and humanities could never thrive, much less survive, on support from just one of these sources. That is why all of us must do our part and work to renew America's philanthropic spirit.

And government must take a leadership role in making sure that all Americans have opportunities to develop their own talents and take part in the artistic and intellectual life of our nation. For children, especially those living in some of our most depressed neighborhoods, federal, state and local support of the arts and humanities, as well as the strengthening of arts and humanities programs in our schools, are critical. For these children, exposure to the world of arts and ideas can literally mean the difference between lives of accomplishment and lives of hopelessness and failure. As the President's committee showed last Spring in another report called "Coming Up Taller," arts and humanities education can offer children safe and productive alternatives to crime, violence, gangs, and drugs, transporting them beyond the bounds of their difficult circumstances.

I am reminded of how the opportunity to explore and develop creative potentials can change a child's life each time I see a pair of painted park benches in my office. They are the gifts of the students of Gallery 37, an organization started by President's Committee member Maggie Daley in Chicago that nurtures the artistic and creative talents of children of all backgrounds. Through apprenticeships in such fields as architecture, jewelry-making, bookbinding, and painting, the children have blossomed in so many ways. One child literally found his voice at Gallery 37. When he first joined the program, he refused to speak to other students or instructors. But in time, the eagerness to talk about his art not only moved him to speak, it also spurred him to critique the work of his peers.

I had a similar experience when I visited the Manchester Craftsmen's Guild in Pittsburgh, an organization supported by both the National Endowment for the Arts and private donations. At the Guild, founded by a dynamic man named Bill Strickland in one of Pittsburgh's most troubled neighborhoods, I met children whose lives had been transformed by their participation in ceramic art and photography programs. When they spoke of their experiences at the Guild and of their newly discovered love for the arts, it wasn't difficult to hear the excitement in their voices or see the hope in their eyes. The Guild had given these children, whom many schools had been labeled "at-risk," much more than the skills to shape clay or develop pictures. It gave them the confidence to finish school, to go to college, and to pursue their dreams.

We also need to bolster our great humanities institutions -- our libraries, museums, universities and research centers -- to ensure that all Americans have opportunities for lifelong learning. They are the catalysts and the incubators for so many of the great ideas that have kept our democracy strong -- and moving forward.

So let us all work together to keep the arts and humanities alive and well in the future and in the public domain. We must continue investing in the arts and humanities -- in the values we claim to honor, in the imaginations and spirit of our people, and in the cultural traditions that have sustained and strengthened our democracy.

The arts and humanities are not a luxury, but a necessary part of life. As the President said in his State of the Union, "Our economy is measured in numbers and statistics, and it's very important. But the enduring worth of our nation lies in our shared values and our soaring spirit." Let us all work to ensure that America remains the world's beacon of liberty and creativity in the next millennium and for all time.

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February 26, 1997 12:01 Eastern Time

SECTION: NATIONAL DESK, ARTS WRITER

LENGTH: 1475 words

HEADLINE: First Lady Highlights 'Creative America' Report

DATELINE: ON, Feb. 25

BODY:

"The arts and the **humanities** are critical to our democracy and to our civilization," said First Lady **Hillary Rodham Clinton**, honorary chair of the President's **Committee on the Arts and the Humanities**.

Dr. John Brademas, who chairs the committee, joined Mrs. Clinton at a news conference at the Library of Congress to release "Creative America: A Report to the President."

In the report, the committee calls on the president, the administration, Congress and other elected officials at state and local levels, civic and business leaders, as well as individual citizens, "to use the milestone of the millennium as a gateway to the future."

"The president and I embrace the President's Committee recommendations to launch a Millennium Initiative," Mrs. Clinton declared. "We want to be actively involved in a celebration of the arts and the **humanities** in which every American can participate."

"Creative America" addresses the contributions of a vital culture to our Democratic system of government and the impact of the amateur, non-profit and creative commercial sectors on the American economy.

"America's cultural life shows remarkable signs of strength and vigor," Brademas remarked, "but it also displays many symptoms of stress." The report explains the complex, interdependent system of support for the arts and the **humanities** in the United States, one which includes contributions from individual donors, private foundations, corporate sources and from federal, state and local governments.

"The President's Committee deeply believes that this interdependent systems of support for culture must be valued

and strengthened, not denigrated and dismantled," Brademas asserted.

The committee's report calls for a Millennium Initiative to strengthen support for cultural life in the next century which focuses on six principal areas of action:

- a renewal of American philanthropy for the arts and the **humanities**;
- an assessment of the nation's preservation needs and a plan to protect our cultural legacy;
- a public-private partnership to digitize cultural materials to make them available through new technologies;
- a series of measures to strengthen education in the arts and the **humanities**;
- an investment in national leadership through gradual increases in funding for the grant-making

cultural agencies to reach a level equal to \$2 per person by the year 2000;

-- a White House forum on enhancing knowledge of other cultures, including international cultural and educational exchanges.

The committee noted that while private giving to all causes rose by 11 percent in 1995, the arts and the **humanities** did not share in this increase and barely maintained 1994 levels of giving.

The committee found dramatic examples of a troubled cultural system. In

Boston elementary schools, one teacher is responsible for an average of 800 students. A Chicago theater that sold 99.5 percent of its available tickets for a production is only able to cover 66 percent of the costs. Although most non-profit organizations depend on donations for 20 percent or less of their total income, performing arts groups typically receive as much as 40 percent of their incomes from donations. Forty-four states suffered cuts in state spending in the early 90s, while reductions in the United States Information Agency have resulted in the elimination of some cultural exchange programs.

"Creative America" points to the diversity of America's artists and scholars and the widespread appreciation of their work as a central component of a vibrant democratic society. The New York City Ballet, Tejano music and the speeches of Martin Luther King Jr. are diverse works enjoyed by millions of Americans. Latest Census Bureau reports reveal that during 1992, 42 percent of the population has attended theater, opera, jazz or classical concerts, or visited a museum or commercial gallery. And millions more join local book clubs, sing in a choir or take a pottery class.

When on her televised book club, Oprah Winfrey introduced a prize-winning novel with a narrow audience, the exposure generated increased sales and new audiences -- a demonstration of the tangible impact of different creative sectors on one another.

Similarly, the development of new work by non-profit theaters makes them more viable for presentation by Broadway's commercial theaters. A third example of the interrelatedness of the creative sectors is that authors of new works of fiction, poetry and other literature use literary journals, university and independent presses as their stepping stones to major publishing houses.

"At the president's direction, the committee has presented a specific course of action to preserve and protect our cultural strength. We believe every American can take part and we look forward to the leadership of this administration as we all move ahead," Brademas concluded.

The President's **Committee on the Arts and the Humanities**, appointed by President Clinton in 1994, is a presidential advisory committee established by Executive Order to stimulate private-sector support and public-private partnerships for the arts and the **humanities** and to raise public awareness of the benefits of culture to society.

Among its members are corporate executives, foundation presidents, artists, scholars and community leaders as well as the heads of national cultural agencies and institutions. Brademas is president emeritus of New York University and a former member of Congress. Members of the committee serve without pay and donate their travel and other expenses.

LANGUAGE: ENGLISH

LOAD-DATE: February 26, 1997

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February 26, 1997, Wednesday, Late Edition - Final

SECTION: Section C; Page 12; Column 3; Cultural Desk

LENGTH: 227 words

HEADLINE: Clintons Endorse Appeal For More Arts Financing

BYLINE: AP

DATELINE: WASHINGTON, Feb. 25

BODY:

President Clinton wants Congress to spend more on the arts and **humanities** even as he moves toward a balanced budget, **Hillary Rodham Clinton** said today.

"It's something we feel very strongly about," the First Lady said. She was endorsing a call by a Presidential panel for a joint national "millennium initiative" by government and the private sector to promote creativity among Americans.

Mrs. Clinton said her husband had "fought very hard for continued funding for the endowments and library and museum services" in his projections for a balanced budget.

The Presidential panel, the **Committee on the Arts and Humanities**, says Congress should appropriate \$2 for every American by the end of the century to go to the National Endowment for the Arts, the National Endowment for the **Humanities** and the Institute of Museum and Library Services. That would be about \$550 million a year.

For the fiscal year ending Sept. 30, the three agencies together will receive about \$358 million -- or about \$1.34 per American, based on population estimates.

The Republican leadership in the House has said it does not want to give money to the arts endowment next year, but Democrats and some Republicans vow to fight that. Congress has cut money for that endowment by about 40 percent in recent years. Money for the **humanities** and museums has also been slashed.

LANGUAGE: ENGLISH

LOAD-DATE: February 26, 1997

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February 26, 1997, Wednesday, Final Edition

SECTION: STYLE; Pg. D01

LENGTH: 1226 words

HEADLINE: Presidential Panel Calls for Doubled Cultural Funding; Report Also Recommends Private Sector Initiatives

BYLINE: Jacqueline Trescott, Washington Post Staff Writer

BODY:

The many layers of financial support for the arts and **humanities** in America need to be strengthened, not undermined by political whim or beleaguered givers, a new national study has concluded.

The survey, requested by the White House and conducted by a presidential committee, asked Congress to increase spending for the arts and **humanities** from the current 88 cents per person to \$ 2 per person by the year 2000.

Right now, that goal would seem to be a reckless wish, as most of the House Republican leadership has vowed to reduce or eliminate spending for the arts. Throughout the private and public sectors funding for culture is almost stagnant, and the report bluntly says a large number of the country's cultural systems are stressed.

Yet, the committee released the report yesterday with determined optimism.

"The arts and **humanities** in America depend on a dynamic network of support that is very unique to our country. They depend on partnerships between government agencies, private foundations, corporations, nonprofit organizations and individual benefactors," said **Hillary Rodham Clinton**, the honorary chairman of the effort, at a press conference yesterday. "The arts and **humanities** could never thrive, much less survive, on support from just one of these sources."

The study, "Creative America: A Report to the President," was organized by the President's **Committee on the Arts and the Humanities**, an advisory body designed to stimulate private giving. Its 32 members include Smithsonian Secretary I. Michael Heyman, Librarian of Congress James H. Billington, National Gallery of Art Director Earl A. Powell III and Kennedy Center Chairman James A. Johnson as well as the chairmen of the National Endowments for the Arts and **Humanities** and the director of the Institute of Museum and Library Services.

Its private members include Harvey Golub, the chairman of American Express Co.; Richard Gurin, president of Binney & Smith Inc.; Harold Williams, president of the J. Paul Getty Trust; Lerone Bennett Jr., executive editor of Ebony magazine; playwright David Henry Hwang; composer Quincy Jones; actress Rita Moreno; and musician Isaac Stern. Local vice chairs of the committee are Peggy Cooper Cafritz, a Washington arts activist, and Georgetown professor Cynthia Perrin Schneider. Many of them attended the press conference, in a gilded hall at the Library of Congress.

Encouragement of the arts and **humanities** is as vital a linchpin in the country's well-being as education, the report argues. The document touches on almost every issue that arts advocates have raised in the past decade. Among them: requiring arts education at every level of schooling and retaining the charitable deduction in the federal tax code for gifts to all nonprofit organizations.

All in all the report contains 55 recommendations.

Despite foundations' insistence that they can't give any more, the study calls for "a renewal of American philanthropy." In 1995, according to the report, Americans gave \$ 143 billion to all charities, with \$ 10 billion going to culture. Corporate giving to these causes rose slightly in 1994 and 1995. The arts receive far more than the **humanities** from private foundations, but the percentage of giving to culture has declined in recent years. Although there is ample evidence that corporate dollars are tight -- the Smithsonian managed to raise only \$ 40 million of a \$ 100 million corporate goal for a traveling exhibit -- the report advocates further exploration of that resource.

Even with its own dire warnings about belt-tightening, the report's authors advocated a new initiative. They hope givers' hearts will warm to the idea of a Millennium Initiative, which Mrs. Clinton said she and the president endorse. This effort would provide an avenue for strengthening the country's cultural institutions, as well as foster a broader appreciation for the arts and **humanities**. The authors gave only general guidelines for the initiative but said they envisioned a series of events in the years 2000 and 2001, comparable in influence to the 1876 Centennial in Philadelphia and the 1893 Columbian Exposition in Chicago.

The arts and **humanities**, Mrs. Clinton said, provide a guide for examining the meaning of an age. "How do we think about that? Well we often rely on the sculpture, the paintings, the books and other writings created by the men and women of those times."

Rep. Ralph Regula (R-Ohio), the chairman of the Appropriations subcommittee for cultural agencies, was unmoved by the appeal. "They can promote what they see as an ideal, but we have to deal with the reality," he said.

Despite the report's somewhat Pollyannaish tone on federal support, the study candidly detailed how support for cultural efforts is shifting and thinning. Therefore, it argued, public money remains a prime catalyst. "There is no 'silver bullet' solution to replace our complex, interdependent system of private and public support," said former congressman and New York University president emeritus John Brademas, the committee's chairman.

The report took a generous definition of culture. Its mini-census counted 88,000 museums and historic sites, 30,000 libraries, 3,600 institutions of higher learning, 2,000 local preservation boards, 351 public television stations, 548 public radio stations, 7,000 community theaters and 1,800 symphonies.

"Our citizens encounter culture every day, when they pass an historic building, read an op-ed piece which illuminates an issue, listen to country music on the radio, enjoy the design of a computer program, or feel moved by the powerful story on screen or stage," the report said.

But numbers have not guaranteed financial health for cultural institutions, the authors admitted. In its discussion of the federal endowments, the report asks Congress to allow them to "solicit and invest private funds." It advocates the restoration of grants to individual artists, a source of funding legislators eliminated in the fight over whether some controversial works were being condoned by the National Endowment for the Arts.

The spending level of \$ 2 per person by the year 2000 would increase the appropriation for the NEA, the National Endowment for the **Humanities** and the Institute of Museum Services to \$ 520 million. Brademas said he intends to argue that the total cultural appropriation is only 0.01 percent of the government's budget, that the impact is greater than the "minuscule" support and even that amount has lost tremendous purchasing power in the last 15 years. If the appropriation had kept up with inflation, Brademas said, the combined amount would be \$ 700 million.

In addition, the report asked for an assessment of the country's preservation needs and support for the computerization of cultural materials. The committee asked the White House to convene a forum on international cultural and educational exchanges.

After what was described as wide consultation, the study rejected such ideas as an income tax check-off or a national lottery, suggestions that have been broached in the debate about new sources of cultural funding. It did praise the work of community foundations as a growing source of new revenues and supported tax district measures, such as the one in Denver that now raises \$ 25 million a year for art.

LANGUAGE: ENGLISH

LOAD-DATE: February 26, 1997

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LIBRARY - 4/29/97**

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**FIRST LADY HILLARY RODHAM CLINTON
RECEPTION FOR FOLGER LIBRARY
65TH ANNIVERSARY RECEPTION
THE WHITE HOUSE
APRIL 29, 1997**

- Welcome to the White House, an historic home and symbol of democracy to all Americans and to people all over the world. The President and I have the honor to be stewards of this remarkable place for eight years and are especially pleased to host you, who are also the custodians of a cultural treasure that is revered by so many around the world.
- Let me begin by congratulating all of you on a very successful gala last night. I'd like to acknowledge in particular Mrs. A. Huda Farouki [HOO-da FAR-roo-key] without whose capable and tireless efforts the Gala would never have taken place. And I'd like to offer a special welcome to Folger Director Dr. Werner Gundersheimer [Goon-ders-hymer], Shakespeare Guild President Dr. John Andrews, and to the entertainers who so generously donated their time and talent to the Gala: Dame Diana Rigg, known to so many audiences in the United States who will never forget her recent portrayal of the chilling Mrs. Danvers, or her triumphant success in Medea. Among her many honors, she was named a Dame of the British Empire by Queen Elizabeth in 1994.
- Marvin Hamlisch who last night performed music from our great American repertoire, to which his own compositions have added so much. We think of him for *A Chorus Line*, *The Goodbye Girl* and, of course, for "The Way We Were" from the movie of the same title. *(Please note that he will not be in attendance at the event.)*
- Iliana Lopez and Franklin Garner are principal dancers with the Miami Ballet, one of our most celebrated dance companies, which they joined in 1987. They are partners in dance and life, performing with other companies and at festivals. Their dance, like Shakespeare, is also a universal language, which they proved in their *pax de deux* from *Romeo and Juliet* last night.
- It is truly a great honor to welcome to the White House two legendary actors whose interpretations of the Bard's various princes, kings and suitors have inspired generations of actors and touched generations of audiences: Sir John Gielgud and Sir Derek Jacobi. Sir Derek is known for his work on stage and in films, including his starring role in *I, Claudius* and his masterful portrayal as Brother Cadfael (Cad-file) in public television's *Mystery* series. But he is most acclaimed as a Shakespearean actor, playing Hamlet 379 times - a number rivaled only by Sir John Gielgud himself. He has brought so many to the love and appreciation of Shakespeare. Let me congratulate you, Sir Derek, on receiving the Shakespeare Guild's Sir John Gielgud Award for Excellence in the Dramatic Arts last night.

- I want to congratulate the Folger and its generous patrons on 65 years of careful curating and for making this unique and massive treasury of William Shakespeare's works available to scholars and educators around the world. And I thank you for your commitment to introducing more and more Americans -- especially our children -- to the life, times and work of William Shakespeare.
- All of you are here today because you have been inspired in no small part by the work of man whose characters and insight -- created nearly five centuries ago -- continue to enlarge our spirits, inform our public discourse and influence our literature to this day. In a world where words are often used thoughtlessly or lightly, it is a fine contribution to remember that Shakespeare's are alive and that they still move us and teach us and enrich our lives. And I know that with all of our continued support, we can make sure that his legacy lives on into the next millennium and for all time.

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**SCHOLASTIC ART & WRITING
AWARD - 6/13/97**

Divider Title: _____

6/13/97

**FIRST LADY HILLARY RODHAM CLINTON
VIDEOTAPED REMARKS FOR
THE 1997 SCHOLASTIC ART AND WRITING AWARDS**

It is my pleasure to congratulate the 1997 recipients of The Scholastic Art and Writing Awards, their families, and their teachers, and to welcome each of you to our nation's capital.

I join you in thanking the Alliance of Young Artists & Writers, its Board of Directors and its national sponsors for their efforts to encourage and reward young people who display uncommon artistic and writing talent. I also want to commend the teachers, parents, and mentors for the time and energy they give to support and nurture these students in their creative pursuits.

The works of art and writing that we recognize today and which are on exhibit at the Corcoran Gallery of Art embody the highest levels of achievement among our nation's young artists and writers.

Not only are they superb aesthetic accomplishments, they are contributions to our nation's enduring culture. For more than 200 years, our country has depended on artists and writers to help enrich American cultural life and advance the ideals of democracy. These young men and women are the guardians of a great national tradition, one that will be more essential than ever as we enter a new and challenging century. Through art and writing, through images and ideas, we learn to see the world through others' eyes. We gain a greater knowledge of the community around us and a deeper appreciation of the rich diversity that has made this nation great.

As the world changes at break-neck speed, enriching our nation's cultural life remains vital to advancing our democracy and strengthening the values of freedom, tolerance, opportunity, and community that we and generations before us have come to cherish. Far from a luxury, the arts deserve our support -- our support as individual citizens, organizations, businesses, and as a nation. By investing in the potential of young artists and writers such as those honored today, we will energize America's intellectual and cultural life far into the future, and secure our nation's place as the world's leader in promoting peace, harmony, prosperity, and progress.

Congratulations to you all and best wishes for a successful -- and creative -- future.

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WH MILLENNIUM PROGRAM
8/15/97

Divider Title: _____

AS PREPARED

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE LAUNCH OF THE WHITE HOUSE MILLENNIUM PROGRAM
WASHINGTON, DC
AUGUST 15, 1997**

[Acknowledgments: Governor John Carlin; The World Children's Choir and their artistic director, Sondra Harnes. (Their credo is: "To sing together, to create friendship, peace and health for themselves and the planet); distinguished guests and friends]

A few years ago, no one gave much thought to the approaching millennium. We didn't spend time pondering what it would be like to drop the "19" from our calendars and replace it with a "20." Rarely did we see references to the year 2000 in advertising, on web pages or in political speeches.

Recently, however, we've become more excited about the idea -- some might even say obsessed with it. We realize that we will soon be living in a rare historical moment, the conclusion of a century and the birth of a millennium.

No matter where we are in the country, celebrations of the millennium will inevitably reflect the creativity, diversity and raw energy of our people -- and no doubt will include everything from the most solemn events to the most exotic. Thousands of Americans have already booked reservations on cruise ships and at hotels for New Year's Eve in 1999. Companies are devising projects to be completed in the year 2000. Computerized clocks are busily counting down the remaining seconds of the 20th century. And from Boston to Cincinnati to Anchorage to Times Square in New York, communities are planning their own festivities to usher in the new era.

When the new millennium finally arrives -- at midnight on January 1, 2000 or January 1, 2001, depending on who you believe -- none of us will find ourselves suddenly transformed. We won't be trading our earthly jeans and T-shirts for space attire on Star Trek. The only bolts of light in the sky will be the fireworks we've already begun planning.

But still the coming of the year '00 presents us with a wonderful opportunity to reflect on the past, on where we have been, on who we are and what we hope to become.

When the President and I first began to talk about how, as a country, we could mark this turn of the calendar, we always came back to one idea: the American people's gifts to the future. Gifts that will help rekindle our spirit of democracy, renew our commitment to citizenship and unleash the full creative and intellectual potential of the American people as we chart our common future.

The question for us today is: How do we want to be remembered? And what message do we want to leave for the coming generations?

When we look back on the last 2,000 years to gain a deeper understanding of history and the lessons it has taught us, we rely on the paintings, sculpture, architecture, literature, philosophy and ideas created by the men and women of those times.

I believe that future generations, too, will look to our creative pursuits to tell them the story of our country and our era. And they will also probably consider the lives we led as individual citizens: Did we take care of our families, do our work well, and leave something of value behind for the children and grandchildren we brought into the world?

Celebrating a new century and a new millennium is our chance to create a legacy that reflects the democratic values and traditions that have made our country and our people unique in the history of the world. It's our chance to join in a national celebration of the American spirit that allows us together to honor the past and imagine the future.

I am especially pleased to be here -- in this great repository of American democracy, the National Archives -- to announce a special White House effort to recognize this important milestone. Beginning this year and lasting until 2001, the White House will lead a national Millennium Program for the American people to appreciate our common heritage and rejoice in our creativity.

As a living museum of our nation's history, the White House provides a unique venue for showcasing our nation's art, scholarship, scientific explorations and discoveries. Over the next three years, the White House will sponsor a range of cultural activities to promote a sense of optimism and restore faith in our capacity to build a better future. Among them are a White House Lecture Series, co-sponsored by the National Endowment for the Humanities, that will feature prominent men and women who can provoke our thinking about the past and the future; and an American Cultural Showcase that will spotlight our finest artists and their talents.

And, as of today, you can even log onto a new Millennium Program website on the White House Home Page to learn more about activities that are being planned.

Other special commemorative events will coincide with the 200th anniversary of the White House, the 200th anniversary of the first meeting of Congress and the 200th anniversary of the creation of the Library of Congress, to name a few.

Around the nation's capital, some of our leading cultural institutions are working on their own millennium projects. The Library of Congress is putting part of its collection on-line for students, teachers and citizens everywhere. The Smithsonian Institution will expand its Festival of American Folklife on the Mall in the summer of 2000, and will feature 200 children from all over the world making and playing with toys unique to their countries and cultures. And some of you may already have enjoyed free performances on the Millennium Stage at the Kennedy Center that are part of a run-up to the Center's year-long artistic festival in 2000.

Each of these activities offers citizens a chance to learn about our nation's history, to remember it, and even to shape it. And each is a reminder that our nation's history is part of our own personal history too.

Yet building a future worthy of our children depends not just on what the federal government, or state governments, or corporations do. It depends as much on the gifts we give as individuals and communities.

As we reflect on our past and count all of the blessings we enjoy as citizens of a free and democratic country, I hope we will be inspired to give our own gifts to the future, whether by helping to build a new park, cleaning up a river, restoring an old theater, raising money for a library, saving family papers and photographs, encouraging children to interview their grandparents, or volunteering in our communities.

All of these are measures of ourselves as citizens in a democracy. And all are pursuits we cannot live without because they are a vital part of who we are and where we want to go as a people.

As the President said in his State of the Union address earlier this year: "Our economy is measured in numbers and statistics, and it's very important. But the enduring worth of our nation lies in our shared values and our soaring spirit."

If we preserve and strengthen the values, ideas, experiences and attitudes that are unique to us Americans, we can ensure that our country remains the world's strongest nation in the next millennium -- not only because of our wealth and might but because of our thriving culture and our boundless energy and creativity.

By giving our own gifts to the future we can make sure that, when the new millennium finally comes, we won't just be celebrating a new year. We will be celebrating the enduring strength of our democracy, the renewal of our sense of citizenship, and the full flowering of the American mind and spirit.

I hope you will join us in planning a millennium celebration for all time.

Thank you very much.

[Introduce the President]

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AS PREPARED

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE LAUNCH OF THE WHITE HOUSE MILLENNIUM PROGRAM
WASHINGTON, DC
AUGUST 15, 1997**

Governor John Carlin; The World Children's Choir and their artistic director, Sondra Harnes. (Their credo is: "To sing together, to create friendship, peace and health for themselves and the planet); distinguished guests and friend]

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When the President and I first began to talk about how, as a country, we could mark this turn of the calendar, we always came back to one idea: What it meant to build a bridge to the 21st Century. When the President talked about that bridge, he didn't mean a real bridge but one that would metaphorically be constructed by the gifts all Americans would give to the future. Gifts that will help rekindle our spirit of democracy, renew our commitment to citizenship and unleash the full creative and intellectual potential of the American people as we chart our common future.

I am especially pleased to be here -- in this great repository of American democracy, the National Archives -- to announce a special White House effort to recognize this important milestone. Beginning this year and lasting until 2001, the White House will lead a national Millennium Program for the American people to appreciate our common heritage and rejoice in our creativity.

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Each of these activities offers citizens a chance to learn about our nation's history, to remember it, and even to shape it. And each is a reminder that our nation's history is part of our own personal history too.

Building a future worthy of our children depends on what all of us do in our families, workplaces, communities and nation. We do that everyday; the millenium celebration gives us the chance to reflect on our past and count all of the blessings we enjoy as citizens of a free and democratic country, I hope we will all be inspired to give our own gifts to the future, whether by helping to build a new park, cleaning up a river, restoring an old theater, raising money for a library, saving family papers and photographs, encouraging children to interview their grandparents, or volunteering in our communities. All of these are measures of ourselves as citizens in a democracy.

As the President said in his State of the Union address earlier this year: "Our economy is measured in numbers and statistics, and it's very important. But the enduring worth of our nation lies in our shared values and our soaring spirit."

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I hope you will join us in planning a millennium celebration for all time.

Thank you very much.

[Introduce the President]

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

August 15, 1997

REMARKS BY THE PRESIDENT
ON WHITE HOUSE MILLENNIUM EVENT

The National Archives

9:43 A.M. EDT

THE PRESIDENT: Thank you very much. Governor Carlin, thank you for hosting us here in this wonderful place, in the shadow of our most important historical documents. I thank the British and Australian Ambassadors for joining us, along with representatives of the embassies of Brazil, France, Iceland, and Germany. I'm glad we have so many people from our Cabinet here today, Secretaries Shalala, Riley, Slater; General McCaffrey; Dr. Varmus from the NIH; Joe Duffey, Director of the USIA; Senator Harris Wofford, the head of our national service efforts; Dr. John Brademas; Robert Stanton and others who are here.

We have a number of citizens who've come from -- some from quite a distance -- the Mayor of Beverly Hills, California, Marilee Goldman (phonetic) is here. Mr. Pete Homer (phonetic), the Vice President of the National Indian Business Association; Mr. Leland Swenson, the President of the National Farmers Union is here. And I want to make particular note of the Director of our initiative on race, Judy Winston, because that's going to be a very important part of what will happen as we prepare for the millennium.

As the First Lady said, this gives us a remarkable opportunity to honor the past and to imagine the future, and to connect the two in our own minds and for our fellow Americans. The 20th century has been called the American century. Through wars and depression and industrial revolution and now an information revolution, our American spirit of discovery, innovation, and faith in the future have carried us forward and inspired billions of people around the world.

Now we have come to a milestone, nearing the end of an exhilarating decade that has seen the fall of Communism and the rise of democracy around the world; the mapping of the mysteries of the human body and the exploration of the terrain of Mars; the creation of new American ideas and art. Now we have begun the most important exploration of all, I believe: rediscovering and reaffirming our common identity as a people in a very new and different time, and coming together as one America.

Still early in our journey, we find ourselves at the turn of our first millennium as a nation. For centuries, people have wondered what this millennium would bring. Would it signal an Apocalypse or herald a new world, mark a time of decline or a time of renewal. Whatever the prophecies and forecasts -- and there will be more and more and more coming out over the next couple of years -- whatever the hopes and fears, the millennium is no longer a distant possibility. It has arrived. We are present at the future, a moment we must now define for ourselves and for our children.

As the year 2000 draws near, we must ask ourselves, what will it

take to meet that challenge, to define that future, to prepare ourselves for a new century and a new millennium. What of our values and heritage will we carry with us. And what gifts shall we give to the future.

All over the world, nations and communities are preparing to observe the millennium with a wide variety of efforts. The United Kingdom will build bridges, museums, new parks, and a new university. Germany will hold Expo 2000, the first World's Fair to mark a millennium. Today I am pleased to accept Chancellor Kohl's invitation for the United States to participate in Expo 2000, joining 143 other organizations and nations. Australia will host the 2000 Summer Olympics. Iceland will celebrate the 1000th anniversary of Leif Erikson's voyage to the New World.

The White House Millennium program will guide and direct America's celebration of the millennium by showcasing the achievements that define us as a nation -- our culture, our scholarship, our scientific exploration. I appreciate the interest that the First Lady has shown in this endeavor, and I'm pleased she will play a leading role in our ongoing efforts. I also appreciate the work that she and her staff have done already to bring us to this point today. And I want to thank Ellen McCulloch-Lovell, formerly Director of the President's Committee on Arts and Humanities, for agreeing to direct the White House Millennium Program Office. Thank you, Ellen.

Today I want to talk about what we are already doing to prepare ourselves for the 21st century and to make this new millennium our own. First and most important, we are making education our children's first priority. They will, after all, live out most of their lives in this new millennium and the new century. This month I signed historic legislation that balanced the budget but also includes the largest investment in education in a generation from early childhood to college and beyond. In the coming months, I will continue to fight to finally establish high and measurable national standards of academic excellence.

By the year 2000, we have set a goal of connecting every single classroom and library in the entire United States to the Internet. I thank the Congress for funding that endeavor, and the private sector for helping us, so far, to stay slightly ahead of schedule. We must redouble our efforts to make sure that every one of our fellow citizens has the tools to succeed in the new century.

Second, we have to continue the path that has restored optimism and expansiveness to our economy, but now to ensure that all Americans have a chance to benefit from it.

Third, we have to ensure that our unique and vibrant cultural life flourishes in the new century and that our rich history is treasured and preserved. I am pleased that the National Endowment for the Humanities will sponsor a nationally televised series of Millennium Minutes that spotlight a thousand years of important people, events, and achievements. The National Endowment for the Arts Leadership Project for the Millennium will tell America's stories through the arts and initiate projects, such as new boys choirs modeled after the acclaimed Boys Choir of Harlem. The NEA will also send teams of photographers across the country to capture their vision of America at the turn of a new century. And the President's Committee on Arts and the Humanities will launch its Worthy Ancestors program, bringing together commercial, creative, and nonprofit sectors to save significant cultural materials from folk, popular, and classical traditions.

Fourth, we must take steps to make sure that the documents of our democracy are safe for the ages, for the millions of Americans and new immigrants and foreign visitors who view them every year. Believe it or not, the documents -- the Constitution, the Bill of Rights and the

Declaration of Independence -- are seriously threatened by the wear of time and the elements, unless we act in the next three years to save them. That is why I am very pleased that the National Archives, under Governor Carlin's leadership, has a three-year plan to ensure that they will also survive into the next millennium.

The highest project for the millennium at the Smithsonian is to save our Star Spangled Banner by 2001 -- the very flag that flew over Fort McHenry and inspired Francis Scott Key to write the poem that became our National Anthem.

Fifth, we must continue to push the limits of science and technology, and to continue to explore the universe. The July 4th landing of the Sojourner Mars Probe transfixed the world. It is inspiring a new generation, and I hope very much that it has convinced a majority of Americans to continue to support our exploration of space. NASA will launch new robotic missions to Mars in 1998, 2001, and 2003.

The National Science Foundation will be 50 years old in the year 2000. To celebrate its anniversary and encourage young people to pursue careers in science, the Foundation will launch its National Science Foundation 2000 program, a national campaign on the importance of science, engineering and mathematics.

Now, as the millennium turns, as we have all seen from countless reports, so do the dates on our computers. Experts are concerned that many of our information systems will not differentiate between dates in the 20th and the 21st century. I want to assure the American people that the federal government, in cooperation with state and local government and the private sector, is taking steps to prevent any interruption in government services that rely on the proper functioning of federal computer systems. We can't have the American people looking to a new century and a new millennium with their computers -- the very symbol of modernity and the modern age -- holding them back, and we're determined to see that it doesn't happen.

Sixth, we must make sure that the land God has given us is preserved for generations to come. At the beginning of the 20th century, Theodore Roosevelt said, "We are not building this country of ours for a day, it is to last through the ages." As we enter the new century, we have a moral obligation to continue that charge. We've already acted to protect some of our most treasured places -- from Lake Tahoe to the Grand Staircase-Escalante National Monument to the Florida Everglades. And we are working to address the very real problem of climate change for the next century.

Next we must do everything we can to revive the spirit of citizen service in the new century. Every American ought to have the chance to serve. And I am very pleased that AmeriCorps, our national service program, has set a goal of doubling the number of full-time AmeriCorps volunteers by 2000. I'm also pleased that the Peace Corps will build on its legacy of service by setting a goal of tripling the size of its global learning partnership, World Wise Schools, by the new millennium. This program connects Peace Corps volunteers with teachers and students right here in America to promote international and intercultural understanding.

And, finally, we must continue to come together as one America. As Walt Whitman once said, "We are a nation of nations." It is our diversity, alive in our democracy, that is the source of our creativity, our inventiveness, our ability to communicate all around the world. That is why last June I called upon all of our fellow Americans to begin a great national conversation on race and reconciliation to help to carry us into a new millennium.

Now, these are just a few of the ways we are planning to celebrate the new millennium and make it our own. Ultimately, every American must decide what gifts he or she will give to the future, but each has a responsibility for our common destiny. So let me urge every citizen, every family, every community to think of ways to celebrate and commemorate the millennium -- from rebuilding and rejuvenating your local schools to restoring historic monuments to recording oral histories of family members.

Already, cities all across America are planning celebrations of their own. Over the next three years, the First Lady and I will work with governors, mayors, community leaders, to make the millennium a truly national celebration of gifts to the future. I invite you to share your ideas with us by visiting our new White House Millennium Program website at www.whitehouse.gov. I decided that I have a future giving out 800 numbers and websites. (Laughter.) We only can hope to equal the number of hits that Governor Carlin has already said the Archives have.

This is a serious thing. We want the best ideas we can to commemorate, to energize and to drive the largest possible number of Americans to work together to make contributions to the future. And technology can help us do it. We want people of all ages and all walks of life to give us their ideas through the website. Over the next three years the site will give us a chance also to tell the American people about what we're planning.

We will award the best local projects with the honorary title, Millennium Communities. And we'll post those stories on our websites for other communities to read about and learn from. Other nations are keenly interested in what we're doing to mark the millennium and today, therefore, the Voice of America is broadcasting this event around the world. The Voice of America is also launching its own project, a series of special broadcasts about how we are celebrating the millennium.

We mark our own lives by milestones and anniversaries. We mark the timeline of our nation with commemorations -- the bicentennial of our independence, the 50th anniversary of D-Day, the 50th anniversary of the end of World War II in the Pacific, next month the 40th anniversary of the Supreme Court's historic order to integrate Little Rock Central High School.

Each of our major turning points was an affirmation of our values, and as we recall them, we renew those values and gain new energy from them. With the millennium, we must now decide how to think about our commitment to the future. Thomas Paine said a long time ago, "We have it in our power to begin the world over again." We have always believed that in this country, and we must now take it upon ourselves to take stock as we approach this new millennium to commit ourselves to begin the world over again for our children, our children's children, for people who will live in a new century. It is to the people of that new century that we must all offer our very best gifts. It is for them that we will celebrate the millennium.

Thank you very much.

END

9:59

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Sacramento Bee

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August 16, 1997, METRO FINAL

SECTION: MAIN NEWS; Pg. A10

LENGTH: 837 words

HEADLINE: CLINTON OFFERS VISION FOR NEW MILLENNIUM

BYLINE: Leo Rennert, Bee Washington Bureau Chief

DATELINE: WASHINGTON

BODY:

Laying out his vision for the new millennium, President Clinton on Friday called on Americans to end domestic divisions and embrace an ambitious agenda that will stir national pride and progress while maintaining U.S. leadership around the world.

With an eye on showcasing his own legacy, he also launched three years of special celebrations to last through the end of 2000.

Led by first lady **Hillary Rodham Clinton**, the **White House Millennium Program** will sponsor a wide array of cultural and scientific activities to bolster American efforts to conquer new frontiers -- at home, abroad and in space -- in the 21st century.

The president challenged communities across the country to share ideas for millennium projects by posting them on a special Web site -- www.whitehouse.gov -- for universal dissemination.

"We want the best ideas to commemorate, energize and drive the largest possible number of Americans to work together to make contributions to the future," Clinton said at a ceremony at the National Archives, which houses the Constitution and the Declaration of Independence.

The best local projects, he said, will earn sponsors the title of "Millennium Communities."

In sketching his own priorities for a better future -- from education and improved living standards for all Americans to racial harmony and environmental protection -- Clinton did not repeat his familiar campaign slogan to build a bridge to the next century.

But **Hillary Clinton** teasingly recalled his signature phrase when she introduced him as the nation's "chief bridge builder." She also set the basic theme for the celebrations: "Giving our own gifts to the future."

With technology a big component of his new-millennium strategy, the president said the government is making an all-out effort to ensure that computers will not create havoc by reverting to 1900 dates instead of getting into the 2000 mode -- a potential problem that has alarmed many.

"Experts are concerned that many of our information systems will not differentiate between dates in the 20th and the 21st century," Clinton said. "We can't have the American people looking to a new century and a new millennium with their computers, the very symbol of modernity, holding them back. And we're determined to see that it doesn't happen."

The White House is not taking sides in the debate over whether the new millennium will begin on Jan. 1, 2000, or a year later. To cover all bets, the celebrations will span both dates.

In addition to public and private festivities at state and local levels, the White House will sponsor lectures by prominent figures from around the world and showcase America's finest artists.

The Library of Congress will put key parts of its collection online. The Smithsonian will feature an expanded Festival of American Folklife on the Washington Mall in the summer of 2000 that will feature children and toys from around the world.

The National Endowment for the Humanities will sponsor a nationally televised series of "Millennium Minutes" that will spotlight 1,000 years of important people, events and achievements.

The National Endowment for the Arts will present educational programs to tell America's story through the arts and launch artistic enterprises, such as new choirs modeled after the Boys Choir of Harlem.

Clinton assigned highest priority to creation of a multiethnic society respectful and proud of its diverse strands.

After toppling communism, spreading democracy, mapping the mysteries of the human body, exploring space and infusing the world with American ideas and art in the 20th century, the nation's next challenge is racial reconciliation, he said.

"Now, we have begun the most important exploration of all -- rediscovering and reaffirming our common identity as a people, coming together as one America," he said.

In focusing on environmental issues, he singled out administration efforts to protect Lake Tahoe, the Grand Staircase Escalante National Monument in Utah and the Florida Everglades.

The first lady noted that many Americans already are planning their own millennium celebrations -- with top hotels and cruise ships already booked for New Year's Eve in 1999.

"We won't be trading our earthly jeans and T-shirts for space attire, and we hope the only bolts of light in the sky will be fireworks," she said. "But still, the coming of this new century and millennium presents us with a wonderful opportunity to reflect on where we've been, on who we are, and what we hope to become."

The president said the United States will participate in many celebrations abroad, including Germany's Expo 2000 world's fair. America also will be represented at the 2000 summer Olympics in Australia and at Iceland's celebration of the 1,000th anniversary of Leif Ericson's voyage to the New World.

The millennium announcement was the president's last public event before Sunday's departure for a three-week vacation at Martha's Vineyard off the coast of Massachusetts.

LANGUAGE: ENGLISH

LOAD-DATE: August 17, 1997

FOCUSTM

Search: General News;white house millennium program and hillary w/2 clinton

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Pittsburgh Post-Gazette

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August 16, 1997, Saturday, SOONER EDITION

SECTION: NATIONAL, Pg. A-5

LENGTH: 405 words

HEADLINE: HILLARY TO USHER IN NEW MILLENNIUM;
THREE-YEAR PROJECT OF 'GIFTS' TO REKINDLE CITIZENS' CREATIVITY

BYLINE: ANN MCFEATTERS, SCRIPPS HOWARD NEWS SERVICE

DATELINE: WASHINGTON

BODY:

As if her command of the health care reform barge that sank wasn't controversial enough, first lady **Hillary** Rodham **Clinton** has been made captain of another big project - ushering in the new millennium.

President Clinton and his wife announced Friday they're looking for splashy ideas for the celebration starting New Year's Eve, 1999, beyond what's already planned - lectures, robotic missions to Mars, saving the Star Spangled Banner, putting part of the Library of Congress on line, airing "Millennium Minutes" highlighting on TV the important events of the last 1,000.

At a kick-off event at the National Archives, Mrs. Clinton said "when the millennium finally arrives, either at midnight on Jan. 1, 1999, or Jan. 1, 2000, depending on which expert you believe, none of us will find ourselves suddenly transformed. We won't be trading our earthly jeans and T-shirts for space attire and we hope that the only bolts of light in the sky will be the fireworks that we've been planning."

Ellen McCulloch-Lovell, who's been director of the President's Committee on Arts and Humanities, the first lady's deputy chief of staff and will direct the **White House Millennium Program** under Mrs. Clinton, said the millennium is such a "milestone in human history" that the celebration deserves a year.

Mrs. Clinton said every time she and her husband, "the chief bridge builder" to the next century, talk about the millennium project they keep coming back to "what it meant to build a bridge to the 21st century." She said they don't mean a real bridge but "gifts" to rekindle the spirit of democracy, citizenship and the creative, intellectual potential of the American people.

The president said a "great national conversation" on race and reconciliation will be an important part of the millennium celebration. and said the milestone should mean most of all "rediscovering and reaffirming our common identity as a people in a very new and different time and coming together as one America."

He said the United Kingdom plans to build real bridges, museums, parks and a new university. Germany plans to hold Expo 2000, the first World's Fair to mark a millennium. Australia will host the Olympics. Iceland will commemorate the 1000th anniversary of Leif Erikson's voyage to the New World.

Clinton said his primary goal is improved education and every classroom linked to the Internet by the year 2000.

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**SCULPTURE GARDEN
EVENT - 9/15/97**

Divider Title: _____

REVISE 9/12/97

**FIRST LADY HILLARY RODHAM CLINTON
TALKING POINTS FOR SCULPTURE GARDEN EVENT
SEPTEMBER 15, 1997**

It gives me great pleasure to join with you today to celebrate this remarkable exhibit of 20th Century American sculpture. For almost a year, these works have given joy not only to those of us who have the privilege of living and working here, but to the more than a million people who pass through the White House every year. This exhibition is the fifth in a series showcasing American sculpture. I would like to take the time today to thank those who worked so hard to make it possible.

The relationship between these twelve sculptures and this building is an important one. The White House -- the people's house -- is a direct expression of our democratic ideals. It was designed to reflect simplicity and openness, not grandeur.

The art we celebrate today is another reflection of our democratic heritage. Only in a free and open society -- one in which different ideas, experiences, and beliefs live together -- could art of such power and vibrancy be created. Democracy liberates the power of individuals to make the most of their God-given promise. That includes artistic expression. In short, this exhibit, like the White House, says much about who we are.

For this reason, our artistic and cultural traditions take on a special meaning as we approach the next millennium. Artists have always helped us to see ourselves. As we leave the 20th century and enter the next millennium, we must summon our artists to help us honor the past and imagine the future. Their contribution is indispensable to helping us chart our nation's course. To this end, the sculpture garden will present the works of American artists through the year 2000, so that all visitors to the White House may join with us in rejoicing in American creativity. The next exhibition will bring together the works of Native American contemporary sculptors.

I would like to thank four artists whose work is featured in this exhibition and who are here with us today: Richard Hunt [former member, National Council on Arts; did not receive direct funding from NEA, but has been involved in Art in Public Places grant projects, which do receive grant money from NEA], Judith Shea [NEA visual art fellowships in 1984, 1986], Joel Shapiro [NEA visual art fellowship in 1975], and Immi [Emmy] Storrs. I am delighted, too, that the memories of the late Alexander Archipenko [Are-cha-peng-ko], Alexander Calder [participated in Art in Public Places Projects], and David Smith [served on National Council on the Arts] are being honored today by members of their families, who are here in attendance.

The sculpture we celebrate today is a tribute not only to our cultural energy, but to our great national cultural institutions, which preserve and present our artistic treasures for all to see. These works were lent to us by the National Gallery, the National Museum of American Art, the Hirshhorn Museum, and the National Museum of Women in the Arts. They reflect the richness and diversity of the sculpture collections here in our nation's capital.

This exhibit would not have been possible without the wisdom, commitment, and generosity of many individuals and institutions. I would like to thank the Iris and B. Gerald Cantor Foundation, whose support has allowed us to focus on 20th century American sculpture. I would also like to thank the directors, curators and staff from the participating institutions -- and especially Rusty Powell, director of the National Gallery, who curated this exhibition. Let me express my gratitude to Rex Scouten, Betty Monkman, the Park Service, and George Neubert [New-bert], the curator of the first Sculpture Garden exhibition.

As some of you may know, sculpture will always hold a special place in my heart. For our first date, the President and I went to a Henry Moore exhibit at the Yale University Art Gallery. Because of a labor dispute, the gallery was closed. So Bill found a guard and asked him if we could get into the exhibit if we picked up some garbage. The guard accepted Bill's offer. And, well, the rest is history.

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HERITAGE AWARDS
9/23/97

Divider Title: _____

9/22/97 6:00 P.M.

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR HERITAGE AWARDS
THE WHITE HOUSE
SEPTEMBER 23, 1997**

Good afternoon and welcome to the White House. I'd like to thank Ed Babb and the McCullough Sons of Thunder from the United House of Prayer in Harlem, New York. I think we've set a new record for the number of trombones in the White House at any one time.

Today we celebrate eleven uniquely American artists. From New York to California -- and plenty of places in between -- they have given extraordinary gifts to the rest of us. From sacred music to the blues, from Cajun weaving to Chinese opera, they speak to us -- in some cases very loudly -- of the richness and diversity of our artistic traditions. On days like this the words of Walt Whitman seem truer than ever: "I hear America singing." To that, I think, we can safely add -- and carving, quilting, banjo-picking, and blacksmithing.

As the world moves faster and faster, it is that much more important to remember where we come from as a people. Each of you in your work offers a compass, pointing us toward the importance of family, place and community. For many of you, the skills you acquired were taught by a relative or a neighbor long ago. These traditions, passed down from generation to generation, are invaluable and irreplaceable.

They bind us to our past and, more importantly, they bind us to each other. They remind us that our diversity is our strength -- and that the arts unite us as a nation.

For each of you has worked hard to engage your audience, teaching them by your example. Americans from all backgrounds have been moved and inspired by you. They will build on the foundation you have constructed -- just as you have built on what others have left. You have seen to it that eleven vital American traditions will carry over into the new century. On behalf of Americans everywhere, I thank you.

Stewardship of our traditions has always been important. But that mission takes on special urgency as we approach the millennium. It is for this reason that the President has launched a White House Millennium program. Beginning this year and lasting until the year 2001, Americans will come together in a million different ways to honor the past and imagine the future. The White House itself will be a stage for showcasing American talent. At the heart of this project will be efforts to preserve our culture, especially our folkways. What we have is too precious to lose.

That's why I find it so surprising that every year we seem to get caught up in the same old debate over whether or not our government should support our art and our culture. To those who think we would be better off without a National Endowment of the Arts or a National Endowment for the Humanities, I urge them to see what you have done. The Heritage Fellowships we present today are indispensable in safeguarding and sustaining the many cultures that, together, make up American culture. They represent the best of the Endowments' work. Let me add that I am delighted that the Senate voted last week to reaffirm our national commitment to the arts and to our heritage. I very much hope the entire Congress follows suit.

True art is deeply personal, but at its best, it welcomes others to participate, enjoy, and understand. It is an exhilarating way to learn up close not only what a varied people we are, but also how many dreams we share in our imaginations. So many of our great artists and writers, from Zora Neal Hurston to Grandma Moses, have understood the immediate connection between past cultures and present-day creativity. No art could be more real.

William Ferris, the Director of the Center for Southern Culture at the University of Mississippi, wrote a book called Local Color that describes nine remarkable Mississippi folk artists. Each contributed in no small way to the life of his or her community. One artist, an elderly cane maker, was so well known that he received mail addressed simply to "Hickory Stick Vic, Mississippi."

In his preface to that book, Robert Penn Warren wrote, "It is far too often forgotten that art and life have an inextricably entwined rootage." That is what all of you have so beautifully shown us. Through your art and your teaching, you have helped to preserve our roots as a people. You have reminded us that in our country, the ordinary is often quite extraordinary. By reaching back to the past, and inviting us to learn from you, you have brought us all closer together. The President and I are grateful to you for this important and very democratic service.

I would now like to introduce to you someone whose service as chairman of the National Endowment for the Arts is something for which we should all be grateful: Jane Alexander.

[After awards are presented, please invite Ed Babb and McCullough Sons of Thunder to play another song; invite guests to reception; invite guests on their way out to view the new exhibition of Native American Sculpture on display in the Sculpture Garden. This is the sixth in a series of sculpture— exhibitions made up of works from museums in various regions of the country.]

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September 24, 1997, Wednesday, Final Edition

SECTION: STYLE; Pg. D08

LENGTH: 558 words

HEADLINE: American 'Heritage' Artists to Shout About

BYLINE: Jacqueline Trescott, Washington Post Staff Writer

BODY:

Edward "Trip" Babb, the master trombone player, is used to giving praise. For three decades Babb has led a "shout band," a predominantly brass ensemble that lights up Harlem's United House of Prayer with an unmistakable blend of jazz and gospel.

Yesterday, it was Babb's turn to receive praise. After his group literally shook the East Room of the White House, Babb stepped forward with 11 other cultural innovators to receive this year's National Heritage Fellowships.

Hillary Rodham Clinton joked about those who might have missed Babb's McCollough Sons of Thunder, if they'd happened to be "late or more than 50 miles away." All the honorees, she said, "have given their extraordinary gifts to American life, from sacred music to the blues, from Cajun weaving to Chinese opera. They speak to us and, in some cases, very loudly."

The **heritage award** was started by the National Endowment for the Arts in 1982 to recognize people who originated art forms unique to America, or artists who have popularized or preserved a style or craft. Many of the honorees have been slowed by age but are still active teachers and practitioners. Francis Whitaker, 90, the dean of American blacksmiths, needed a little help yesterday getting to the stage. But once up the steps, he gallantly approached Mrs. Clinton and NEA Chairman Jane Alexander and kissed their hands.

The annual ceremony is an opportunity for a broader audience to learn about traditions that often have a regional base.

"We've been in this music business 50 years," observed Jim McReynolds of Gallatin, Tenn. He received the award with his brother, Jesse, for popularizing bluegrass beyond the Grand Old Opry, where they have played for 33 years. "We have never had anything so exciting. We worked a lot of years for this. Of course, we didn't expect to get it. Yet it is a wonderful feeling to know you have contributed something to the music world."

The other honorees were Charles Brown, an inventor of West Coast blues; Gladys LeBlanc Clark, a master of Cajun weaving; Hua Wenyi, a singer and teacher of the Chinese opera form kunqu; Ali Akbar Khan, a virtuoso of the sarod, a 25-string lutelike instrument, and teacher of north Indian music; Ramon Joe Lopez, a craftsman of sacred images; Phong Nguyen, a teacher and performer of Vietnamese music; and Hystercine Rankin, a renowned quilter and teacher. The last honoree, Georgia Harris, widely recognized as the finest Catawba potter of the century, died earlier this year.

Clinton had requested, said Babb, that he perform. His group played a rocking rendition of the civil rights anthem "We Shall Overcome," bringing the audience, including Herbie Hancock and Bonnie Raitt, to its feet. And when the brass stopped and the military band picked up with some soft violins,

everyone in the room broke into laughter at the contrast.

During Babb's session, the stage seemed to wobble. "It gave a little. If it didn't it would have broke," said Babb afterward. He said the award indicated a different kind of recognition. "The awards I have received were primarily in the House of Prayer. This is something outside the doors. It lets me know the spirit of the band is touching people outside," said Babb. The praise is accompanied by a \$ 10,000 stipend. With his, Babb said, "I'm going to buy me a good horn."

GRAPHIC: Photo, patricia spino, Trombonist Edward Babb was among those honored at the White House.

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FOCUSTM

Search: General News;heritage awards and hillary w/2 clinton

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