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**FRIENDS OF ART & PRESERVATION
IN EMBASSIES - 5/29/98**

Divider Title: _____

to
H. McCoy
AS PREPARED FOR DELIVERY

FIRST LADY HILLARY RODHAM CLINTON
FRIENDS OF ART AND PRESERVATION IN EMBASSIES
THE WHITE HOUSE
MAY 27, 1998

It's a great pleasure to welcome everyone here to the White House, as we celebrate the accomplishments of the Friends of Art and Preservation in Embassies -- and express our appreciation for their efforts in sharing America's rich cultural diversity with the people of the world. The work of FAPE and all of you here this evening is even more valuable now -- as we begin to commemorate the next millennium -- and reflect on what gifts we want to leave to future generations. Because if there's anything that truly reflects our common values as Americans -- it's our enduring creative and

intellectual spirit, as reflected in the art and culture of this great nation.

I want to acknowledge some very special people here this evening: Jo Carole Lauder, chairman of the board of FAPE; Ann Gund, president; co-chairs of FAPE's Millennium Gift to the Nation, Robin Duke and John Whitehead; Lee Kimchee McGrath, executive director. And distinguished members of the board of directors. I'm also pleased to see Wendy Luers, FAPE's president emeritus, and Lee Annenberg, chairman emeritus.

We are also delighted to have some of America's leading contemporary artists with us tonight. We'll be hearing from Chuck Close -- and seeing one of his wonderful prints later on in the evening. We also have with us artists Frank Stella, Robert Rauschenberg and Ellsworth Kelly -- whose works are on display in embassies and residences around the world -- thanks to FAPE's Limited Edition Program. [I've just learned it will be Ellsworth Kelly's 75th birthday on Sunday -- so let's all wish him a Happy Birthday.] It's also a great pleasure to welcome Dorothy Lichtenstein -- who has also joined us. And of course, it's a thrill to have so many advocates for the arts gathered here at the White House -- particularly on a beautiful evening in May. There's something humbling about the exquisite beauty of the peonies on our tables tonight -- reminding us once again that perhaps nature is the greatest artist of us all.

Hosting the Friends of Art and Preservation in Embassies is a

special pleasure for both me and the President -- because we've seen first hand the wonderful results of your labors in embassies and residences around the world. I remember participating at an event in the Ambassador's residence in New Delhi, India, a few years ago, and I saw this beautiful mural in the dining room. I felt such pride when I was told it was painted by the American artist -- Karen Lucas -- who had been commissioned by FAPE. I'm also very excited about FAPE's efforts to restore the Ambassador's residence in Prague -- and those of you who have visited it know what a spectacular treasure that historic residence is. I know the chandeliers have already been restored -- and work is now beginning on the historic wood panels and draperies.

These are just a few examples of the wonderful work FAPE has done since it was founded in 1986, working in partnership with the Art and Embassies program at the State Department to showcase and preserve the works of America's visual artists around the world. But these efforts serve an even larger design. President Kennedy once said that -- "The life of the arts is very close to the center of a nation's purpose, and is a test of the quality of a nation's civilization." What better way of sharing that mission with the world -- than to display the best of America's art on the walls, and in the halls, of our embassies and residences overseas. We are indebted to so many of you here this evening for your generosity over the years in making this program so successful.

I want to tell you one of my favorite White House stories -- as a way of underscoring the enormous value that we, as Americans, have always placed on our artistic and cultural heritage. When this White House was in flames, during the War of 1812, and the British were marching on the Capital, word came to Dolley Madison that her husband was urging her to flee, that they were not going to be able to stop the British advance. She immediately began to grab a few things that she thought she should rescue. And what did she save? She saved a piece of art -- a portrait of our first President, painted by Gilbert Stuart. That portrait of George Washington still hangs in the East Room of the White House, because Dolley Madison saved something that she knew meant more than anything to the continuation of our country and its ideals of freedom and democracy.

Even as we learn from our past -- we anticipate the future with great excitement. So tonight, I want to say a few words about the White House Millennium Council, and how that effort ties in with this evening's celebration and preservation of the arts. The President and I created the Millennium Council to help develop ways to engage all Americans in marking this milestone in human history -- with the overall theme "to honor the past, imagine the future." And we're inviting all Americans to participate, and to think about what gifts each of us can give to enhance life for future generations.

Here at the White House, we've launched a series of Millennium Evenings, in which scholars, scientists, and creative individuals will help us honor that past, and imagine our future. We've already listened to a renowned American historian; a world famous physicist; and America's poet laureates -- as a way of celebrating our extraordinary creative and intellectual heritage -- and to help stimulate conversations about who we are -- and who we want to be -- as we enter the new millennium.

One of our major millennium programs is to "Save America's Treasures," because so many of our nation's cultural and historic treasures -- from the ancient Indian sites at Mesa Verde to Thomas Edison's laboratory -- are in danger of being lost. And we are inviting everyone -- from federal agencies to foundations to local communities -- to get involved in preserving our nation's documents, artifacts, monuments and historic sites. Already, the National Archives is planning to re-encase our precious founding documents, and the Smithsonian Institution is beginning the 3-year restoration of the Star Spangled Banner.

For the past twelve years, the Friends of Art and Preservation in Embassies has been working in that same spirit of saving -- and celebrating -- our nation's cultural and historic treasures. And tonight, you will hear how FAPE is adding to that legacy -- and contributing it's own unique "gifts to the future."

This evening, I've asked Jo Carole Lauder to talk about FAPE's historic contributions to our embassies and residences around the world -- and we will then unveil the newest addition to FAPE's Limited Edition Program, by artist Chuck Close. After the unveiling of this exciting new print, Robin Duke -- who has been such a tireless advocate for women and children around the world -- will tell us about FAPE's extraordinary Gift to the Nation program -- and some of the contributions that are being made as part of that effort.

So now, it's my pleasure to introduce Jo Carole Lauder -- whose passionate commitment to the Museum of Modern Art, to the promotion of American art in Vienna's embassy and residence, and to FAPE -- has made her one of America's leading cultural ambassadors.

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View Related Topics

June 01, 1998, Monday, Final Edition

SECTION: STYLE; Pg. C02; CHRONICLES

LENGTH: 882 words

HEADLINE: For **Friends of Art**, a Welcome Home

BYLINE: Sarah Booth Conroy, Special to The Washington Post

BODY:

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

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

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

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

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

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

Works by Chuck Close and Lichtenstein shared the stage with the speakers. Close presented the Friends with a limited-edition linocut print portrait of Lichtenstein, saying it both celebrates the late artist and honors **Hillary Rodham Clinton's** efforts to include contemporary art, such as the sculpture garden, at the White House. And, he said, he is giving the 150 prints to be distributed among U.S. embassies "because I'd like to see pictures of artists in our federal buildings instead of just officials."

Close spoke of the role of federal officials in encouraging artists. "A few years ago, congressional Republicans joined in bipartisan support to the arts," he said. "Now, freedom of expression in the visual

arts is under attack. The polarization is unfortunate -- we need bipartisanship."

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

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

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

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

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

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

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

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

LANGUAGE: ENGLISH

LOAD-DATE: June 01, 1998

FOCUSTM

Search: General News;friends of art and preservation in embassies and hillary...

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

Example: House of Representatives

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May 28, 1998; Thursday 05:12 Eastern Time

SECTION: Washington - general news

LENGTH: 426 words

HEADLINE: Clintons Salute American Art

DATELINE: WASHINGTON

BODY:

Despite differences in race, religion and background, Americans "believe in the common values of freedom," a message carried throughout the world by American art on display in U.S. embassies, President Clinton says.

The president and first lady **Hillary Rodham Clinton** welcomed art advocates, museum curators and contemporary American artists to a White House black-tie dinner Wednesday night. They saluted the **Friends of Art and Preservation in Embassies** for its work in bringing decorative arts to many U.S. embassies abroad.

This is "not only about putting beautiful works of art in our embassies and ambassadors' residences, but making a statement about our values as a nation," said Mrs. Clinton, describing her delight at seeing works in American posts in New Delhi and Prague.

The Clintons also touched on the role of the arts, along the lines of their millennium theme, as opening new creative possibilities for the future. To that end, the arts preservation group pledged to collect 200 great American contemporary art works and install them in U.S. residences and embassies abroad by 2000.

Artist Chuck Close unveiled the latest contribution to the embassies art program, a lino cut print entitled "Roy," in tribute to the late Roy Lichtenstein. Close also thanked the Clintons for backing the arts during a time when doing so "takes guts," he said.

"In a free and open society what speaks better than the freedom of expression and a willingness to tolerate ideas other than your own?" Close asked under a tent pavilion on the South Lawn.

Clinton reassured Close that a deep level of bipartisan support still exists for the arts and stressed how powerfully American art speaks to the nation's beliefs.

"Every time someone walks into an American embassy anywhere in the world, I want them to see that in America we are many people, we are many religions, we are many races, we are many backgrounds ... but we believe in the common values of freedom and ultimately we believe that what unites us is far more important than what divides us," the president said.

Dorothy Lichtenstein, wife of the art legend who died in September at age 73, also donated a work of her late husband's to the embassy foundation. Entitled "Reflection on Senorita 1990," the Lichtenstein piece typifies his style as part of the American Pop Art movement.

Founded in 1986, **Friends of Art and Preservation in Embassies** works in conjunction with the State Department to display decorative art in many of the 171 U.S. embassies abroad.

LANGUAGE: ENGLISH

LOAD-DATE: May 28, 1998

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**IN PERFORMANCE AT THE WH
6/13/98**

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
WELCOMING REMARKS FOR WETA "IN PERFORMANCE"
THE WHITE HOUSE
JUNE 3, 1998**

Good evening everyone, and welcome to "In Performance" at the White House.

Lynda Barry once said that, "Gospel singing... isn't music, it's an entire experience you feel and live." Tonight, we have gathered to experience the rich tradition of American Gospel -- which has contributed so much to the life and culture of our nation.

Tonight's performance is part of an ongoing series of Millennium Evenings the President and I are hosting here at the White House. W-E-T-A, Ameritech and other organizations have joined us to celebrate the the great diversity of America's culture that has inspired us as individuals and defined us as a nation over the last century. The theme for all our Millennium activities is "honor the past, imagine the future." And that's exactly what this evening's extraordinary performers will do.

Keeping and extending our nation's tradition of religious song is vitally important, and I want to be the first to thank the very talented singers who are bringing this especially American music to us tonight.

And now I would like to introduce my husband, the President of the United States.

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June 04, 1998; Thursday 04:18 Eastern Time

SECTION: Washington - general news

LENGTH: 204 words

HEADLINE: Clinton Hosts Gospel Music Show

DATELINE: WASHINGTON

BODY:

President Clinton sang along from his dinner table with some of American gospel music's greats, including the Grammy-winning CeCe Winans, at a special White House performance.

The president saluted American gospel music as "a sustaining force for countless Americans," and welcomed the performers Wednesday night under a tented pavilion on the South Lawn. From his stage-side chair, Clinton sang the words to "Reach Out and Touch Someone," performed by contemporary gospel singer and trumpeter, Phil Driscoll.

First lady **Hillary Rodham Clinton** thanked the performers for the music that has "contributed so much to the life and culture of our nation."

Winans, an eight-time Grammy winner who gained duo fame singing with her brother, BeBe, hosted the evening event.

"Gospel is a living music," Winans said. "Every generation needs to be part of it." She stirred up the crowd with her renditions of favorites such as "I'll Take You There."

The Morgan State University Choir and singer-songwriter Mickey Mangun also performed.

The evening was part the "**In Performance at the White House**" series that is produced by public television station WETA. It will be broadcast on PBS in February 1999.

LANGUAGE: ENGLISH

LOAD-DATE: June 04, 1998

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**CHICAGO PUBLIC SCHOOLS PRINCIPALS
LUNCHEON - 6/8/98**

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
ANNUAL CHICAGO PUBLIC SCHOOLS PRINCIPALS' LUNCHEON
CHICAGO CULTURAL CENTER**

JUNE 3, 1998
as delivered

Thank you. Thank you very much. I am just delighted to be here for many different reasons to see this beautiful room filled with all of you who are on the front lines of improving public education and doing such a tremendous job for the children of Chicago.

As the mayor said, I've been in a number of your schools -- not nearly enough -- and I hope I will be able to visit more in the next several years. And I've seen the changes; I've seen them slowly but surely, really taking root. I know that the work that is being done in all of the schools represented here can only happen because there are leaders like you in those schools, and in this public education system.

I take nearly any invitation I am given to come back to Chicago. Especially during the NBA Playoff season. (Laughter) I have to say though, Sunday night I thought I was going to lose ten or twelve years off my life. I don't know about you, but when I watch a sporting event on television--that I have any emotional investment in--I have to get up and leave the room from time to time. I've become convinced that in some totally bizarre way that the reason we're not scoring is because I'm watching. (Laughter) So rest assured that I'll leave the room a lot in the next days.

But it is great to be here to help celebrate the accomplishments of this city and, particularly, the accomplishments of this school district. I want to thank the extraordinary Commissioner of Culture, Lois Weisberg. I don't know that she's gotten exactly the credit she deserves for all the work she does, but I try to give it to her every time I'm in Chicago, and in this Cultural Center, and doing anything in the city that Lois has had any role in. She's made such a difference. She celebrated my 50th birthday here at the Cultural Center. I could have gone without having a celebration of my 50th birthday. But, between my friends--some of whom are here from my school days in Park Ridge both elementary, junior high, high school, and in between--Lois, who celebrates everybody's birthday, takes any occasion to do so. Which, I happen to think is a fabulous idea to promote the celebratory aspects of living in this city. She's done a very, very good job. (Applause)

I'm also always pleased to be with Maggie Daley. Maggie Daley has been such a voice for children, and for the arts, and has really spear-headed one of the most influential and creative projects that I know of anywhere in the country, called Gallery 37. (Applause) It has made an extraordinary difference not only in the lives of individual children and artists, but also in the artistic landscape of this city and other places. If you come to the White House, and come to my office sometime, you'll see a lot of the benches that the young people who work at Gallery 37

make and decorate. I'm always proud to point out that they were made in Chicago.

I too am very impressed by, and grateful for, the leadership of this city by the Mayor. It is so exciting for me every time I am with the Mayor because he has about a million ideas a minute. I always feel that he could, on his own, probably supply the power for a small city for a year, because the electricity and the energy is just coming out. But I so enjoy that, because we do know how to solve our problems. We do know what makes sense. We do know that as tough as things are, we can make a difference. Who would have thought that 5 years ago we'd be able to say that crime has fallen 5 years in a row? Well, the President and the mayor thought so. That's why they adopted strategies like community policing, instead of just ringing their hands and talking about how bad things were. (Applause)

Who would have thought that we would have, in my opinion, the most successful Democratic convention ever in 1996 because the city was as beautiful and hospitable as it is now. (Applause).

But the real crown jewel in what you, and the mayor, and this city is doing, is what you've done in the schools. I want to pay a special word of thanks to everyone who is associated with the school board, with the school's administration, but particularly to all of you. Because that's really why I'm here. Because I know that we're lucky to have a President who cares about education. And Chicago is very lucky to have a mayor who cares about education and who can recruit talented people to come and work on this problem. But none of the progress that we are seeing could have been possible without each of you. There is absolutely no doubt about that.

You've given a lot of us around the country hope. I go to a lot of cities that are still trying to figure out how to make heads or tails about the problems they have in their schools. And I'm always saying, look at the decisions that they're making in Chicago. Look at how they're facing up to their problems. Look at the results that they are beginning to get. It didn't happen overnight, but they didn't point fingers at each other. They didn't spend their time in anarchy, engaging in the blame game. They rolled up their sleeves and they decided to do what needed to be done.

You have proven that we can adopt sensible strategies that will once again make our public schools the kinds of institutions we can be proud of, because of the products they are producing and the children's lives that are being turned around.

It's happening all over the city. In fact, Paul Valance told me at lunch today that some of the biggest turn-arounds are happening in those areas of the city that have the poorest kids. I want to commend you, because I am sick and tired of hearing people in education elsewhere in the country say to me, "Well what do you expect? Look at the kids we get." That is a cop-out. That is an absolute cop-out. (Applause)

A hundred years ago we took people from all over the world that were flooding into this

city and cities like it. We took people who were coming up from the South who had been slaves, and the children of slaves, and who had never been educated. We started putting them in public school, and maybe they only went to the sixth grade, or the eighth grade, or the tenth grade. But, nobody made excuses for them. Nobody sat around and said, "Poor old Joe. He's just come over with his parents from the boat. Or poor old Mary, she's just one generation from the fields." We had a belief that if we worked hard enough, and if we worked together and if we didn't give up on any kid, we wouldn't make geniuses out of them. They weren't all going to be Nobel Prize winners, or Pulitzer Prize authors, but they'd find a place in this society. And they'd lead honorable, respectable lives, and they would raise kids, and they'd make a contribution.

And then times changed on us, and we lost a little bit of control. We couldn't quite figure out how we were going to do the work that needed to be done when the economy was changing so fast. Because there used to be a lot of jobs; I remember growing up here there were jobs in the factories on the south side. There were jobs in the meat packing plants. There were all kinds of jobs, where you didn't need a whole lot of education, where a strong back, and a willingness to work would get you there. But all that began to change and the public education system didn't keep up with it, at first. And how could it? It was overwhelmed by the changes. With the economy moving so quickly, and jobs disappearing so fast, and the demand for more education coming at such a rapid rate, how were we going to meet the obligations to the next generation of children?

I understand--and I think we all do--why we lost our way for awhile there. Because it was difficult to figure out exactly what we were doing in terms of educating. For what? For what kind of future?

But finally it dawned on us. That there weren't going to be many, if any, jobs left for good, hard working decent people, who were willing to get up at the crack of dawn and work, 8, 10, 12 hours a day. There just weren't going to be those jobs, and we had to do something to enable everybody to be as well prepared as possible.

And I'm beginning to see the country and the people kind of catch up with that awareness as well. We're seeing a lot of success, for example, in people moving off of welfare. Because, a lot of people are recognizing that they've got to set an example for their children. They've got to go to work. They've got to encourage their children to go to school. We're seeing a lot of people who never thought that their kid needed to go to college, all of a sudden recognizing that they do need to get as much education as possible.

So the circumstances were poised for the hard decisions that needed to be made, but we had to have leadership. We had to have people at all levels of the education system. We had to have leaders in the business and labor community. We had to have political decision makers, citizens and parents who all reached a new consensus about the importance of education.

That's what I think is happening now. And I believe Chicago is leading the way in

forging that consensus. And I'm always telling people, we'll go see what they're doing in Chicago. And when I travel around the country, and people talk to me about things like vouchers for schools, I say, "Go to Chicago!" We don't need vouchers, we just need a public education system that works for every single child. (Applause)

So now that we have a strategy, and you all are leading the way here in the country by what you're doing in Chicago. What does that mean, and where do we go from here?

Well, we need to do more to give you the tools to do the work that you know needs to be in each of your schools. The President has an education agenda that he's worked out with people like the Mayor, and the people who are involved in running the Chicago schools. He knows that we have to reduce class size, and we have to repair school buildings and build new ones. We have to insure safer schools. We do have to set high standards. We have to do what needs to be done to expand after school programs and pre-school programs so the kids are both prepared and able to get the extra help they need.

Now this agenda--particularly the President's call for 100,000 more teachers, which echoes the call he made in 1993 for 100,000 more police. Because how are you going to make the streets safer if you don't have more police on the streets? And how are you going to lower the class size and give a lot of these kids more attention, as you know better than I, if you don't have the teachers to do the job? And it's not just a Chicago issue, it's an American issue, which is why the federal government should step in and help provide the funding for 100,000 more teachers. (Applause)

And what kind of message does it send to a youngster, if we're telling this young person, maybe a first generation American, or certainly a child of hard working people who never went to college, or a child of somebody who has just gotten off of welfare. What does it mean if we say, we really believe in education but, by the way, we really want you to attend that school that's fallen down around your ears? That school that hasn't been repaired, the one where the toilets don't work, we want you to go there. We want you to believe we care about you and your education.

Well, most kids I know are smarter than that and most teachers deserve better than that. We need to do more to make the infrastructure of our public education system the best it can be and we certainly need to do what is required to make our school buildings safe, and accessible, and available to people, not just during the school day but to the neighborhood during the off school hours as well.

The President has proposed such a plan. So there is some very important work that the federal government can do if the Congress would focus on real education reform and quit trying to design ways to undermine the viability of the education system with these voucher plans. If the Congress would adopt a real education agenda, then the United States government could be a better partner to the city schools here in Chicago and around the country.

We also need to recall what it was about the education that many of us received that stood us in such good stead. My husband and I have talked about this a lot. He went to school in the public schools of a state that never got off the bottom in terms of per capita spending for children. But the elementary school and the high school that he went to, they had art classes, they had music classes, they had band, they had a full range of sports and recreation activities, they had clubs.

A lot of kids education -- and mine, going to a suburban Chicago school district -- didn't just happen during the academic classes, it happened when the music teacher was introducing us to opera, or the art teacher was attempting to show me how to get some sense of perspective which I've never gotten to this day. So, we knew there was a lot going on that was beyond reading, writing and arithmetic. And so much of that has been cut out in the first years.

When the budget has had to be tightened, what's gone? After-school programs, recreational programs, art programs, music programs. I think that we have missed such an opportunity with a whole group of children, to find their talents, to give them something to believe in themselves. (Applause) And even to take people like me, who have no talent, but to expose us to the talent of other people, to develop in someone like me an appreciation for those who can create, for the students who go to Gallery 37 that sculpt and paint, and do what I saw them do when I visited.

And I think one of the challenges we face as we're moving along the reform agenda, and we're seeing test scores go up, is to not lose sight about what a well rounded education means. What the full range of exposure for all of our children should mean.

I have a wonderful quote I heard recently from the choir director of a youth choir in Oakland California. When he was justifying his efforts before the school board to get additional funds to enroll more kids in his choir because the choir had taken off, and more kids wanted to get in. He said, "You know a child can be in a gang, or a gang of singers."

We've got to create safe places where the children can find their own identities again: maybe on the sports team and on the field, and maybe in a choir as well, or maybe sitting quietly and practicing an instrument, or trying to draw something that a teacher has already modeled. And I think that it's so critical in these days when so many kids have so much going on in their lives. You know. You know what they bring to school. And, it's not just poor kids, it's all kids. There's just so much going on around them that they have to sort out.

Even if they come from stable two parent families, they see a whole lot of stuff on TV that I wish they wouldn't see. They're exposed to a whole lot more than I was ever exposed to until I was well into adulthood. How can they make sense of all that? And then, you've got teachers standing in front of classrooms of kids, and I've had a good friend of mine that has taught for years and she calls it the "remote control phenomenon." She said, "I stand up there

and what worked 20 years ago no longer works." She said, "I feel like these kids are just mentally clicking me off. Running through the remote control looking for a better channel." (Laughter)

Well what can you expect when the first thing a child is able to do--remember when we used to learn about and talk about hand-eye coordination, when we worried about learning how to tie their shoes so they could develop their mental capacity--well now they just learn to use the remote control. It amuses, it entertains them, it doesn't ask anything from them. So then we expect them to go to a school, and sit in a classroom, and not be mentally using the remote control.

That's why we have to get them engaged in learning, and I've seen wonderful examples of that in many of the classrooms of your schools that I have visited. I've seen hands-on programs in the sciences. I've seen kids working with blocks and other materials to do math problems, that were well beyond what I thought a first or second grader could do.

I've seen lots of interactive learning going on. And I think that's one of the roles that the arts has to play because you have to be involved. You can't just watch and expect that picture to show up on that paper. You can't just sit there and pretend that you're listening, when you have to play that instrument. You have to participate.

So there are many reasons why we have to look for ways to bring the arts back into our schools. But we've also learned something. It's not just a nice idea or nostalgia for people in my generation thinking about what we had when we were in public school. It's not even one of my favorite films, "Mr. Holland's Opus," that made me think of all those years back with all those plays, and performances, and variety shows that we used to do.

It's also because we now have very significant and compelling research that arts education can be a powerful force in boosting academic performances, particularly when it's moved into the core curriculum of a school. A four year study involving an elementary school in Dallas, Texas, has proven what educators, and cultural supporters, have been saying for years. That integrated arts curriculum can dramatically improve academic success. A recent North Carolina study demonstrates that math learning is enhanced by these hands-on visual experiences. We know that when it comes to SAT scores, students of the arts continue to outperform their peers who don't have such programs in their schools.

I can remember back in 1983, when my husband asked me to work on education reform in Arkansas. I went and visited lots of schools, and I just could not believe that so many of the students didn't have in 1983 what I had in 1963. They didn't have the libraries, they didn't have the arts programs. They didn't have the exposure that I'd grown up taking for granted. As a result, they didn't have the tools at their disposal to manipulate information, to think about, to make synthesizing ideas work as they learn things, and weren't able to add to their academic accomplishments.

A study a few years ago called "Coming Up Taller" that was released by the President's Committee on the Arts and Humanities--on which Maggie Daley has so well served--offered compelling evidence that the arts provide young people, particularly those from homes and neighborhoods where there is little exposure to the arts, with creative alternatives to destructive behavior.

The study reported many research studies, and anecdotes, but I particularly like the ones where an individual student will all of a sudden find an opportunity to be in an artistic program during school, or after school, and all of a sudden caught fire. The kid who'd never been interested before all of a sudden was.

I've gone around and visited some of those programs like Gallery 37, and others in other cities, and I have seen with my own eyes what a difference it can make. We also know from educational psychology that people learn in different ways. Some people are visual learners, some people are auditory learners. Some people are kinesthetic learners, some people learn by doing. Some people, in a way, have an absorptive ability with their whole body. Some of them become our greatest athletes if they're given the chance to develop the discipline.

We are all different and introducing the arts, particularly for young people who don't have the outlets for that kind of expression otherwise, really demonstrates clearly that we can capture something, light a fire in some of those kids.

We also know that the future work world--this information age that we are now a part of, that looks like its only going to continue to accelerate in its development--prizes exactly the skills that the arts themselves use, skills like creativity and innovation. If you go and talk to companies like GE or Microsoft, they are encouraging their employees to be exposed to the visual and performing arts, because they want people to be creative and come up with new ideas and think about how to do things differently.

So its not only that it will help a child--and particularly an at-risk child that perhaps might get hooked into academic learning--but it will also help prepare a child for the world of work as well.

I think that the Chicago Arts Partnerships in Education is a very good way of beginning to make sure that we have the arts well represented in our schools here in this city. I also applaud the partnership between the Chicago public schools and Columbia College--which is training 900 high school math and science teachers to use art, music and dance to enrich the teaching of their subjects. Albert Einstein once said, "The gift of fantasy has meant more to me than my talent for absorbing knowledge," and imagination, that we have to trigger in everyone, for them to feel that they have a real claim on their own future.

A few weeks ago, I went to one of the toughest neighborhoods in Washington, where the student body, and the school across from the housing project, was predominantly very poor and

disadvantaged. I went to something called a poetry slam. I don't know if any of you have seen such a thing, but they are projects that are funded by the Americorps Writer's Corps--where young writers and poets are sent into the classrooms in some of our toughest neighborhoods where they work with young people in helping them to write their own poetry and where they have contests, like sports contests. It's like going to the Olympics, because you have one school represented by their four best poets, and the other school represented by their four best poets. Then you have an audience of people who hold up cards like an ice-skating contest ranking the kids from one to ten.

It has the excitement of a sporting contest. Who could have thought that these kids would have labored over these poems. And the poems were so evocative, they told stories about their lives. There was one young girl who got up and told a poem about the homeless man she has to walk by everyday on her way to school. Another talked about what went on in his housing project, and the noise that sometimes just made him feel like he was going to shatter into a million pieces. One had a poem about the legacy of Duke Ellington. One student said, "I'm so good at music, that when you hear my song, you'll sing it for the rest of your life." (Laughter)

Every one of these young people talked about how being in this poetry program had helped them put their anger on paper, instead of taking it out on their fellow classmates in the hallways, or on the streets. That it gave them a confidence that they hadn't had before.

This program was funded by, as I said, Americorps and the National Endowment for the Arts, because they believe, and my husband and his administration believe, that art is not a luxury, it's a necessity. And, that as we know more about the challenges we're going to face in the future, it should be an integral part of our lives, and particularly of our education system.

So we at the federal level do what we can to try to promote arts projects like the Writers Corps, arts programs, and provide funding for local projects every chance we can get. But I also in the next two years intend to embark on a national campaign to get arts education back into our schools. (Applause)

I think as our nation moves toward the end of one century--and the beginning of a new millennium--its time for us to decide about the legacies we want to leave for future generations. Earlier this morning Maggie Daley and I were at the Art Institute, where the Sara Lee Corporation announced a magnificent gift. Twelve paintings from their private collection to the Art Institute, one to the Contemporary Art Museum here in Chicago, and other museums around the country. I sat, and I looked at those works--most of them 19th century, early 20th--and I thought, just think in a 100 years, somebody could be making a contribution to the Art Institute of work that was done by Chicago artists who got their start in the Chicago public schools. (Applause)

And when Sara Lee made that announcement, the Chief Executive, John Bryant said that it was going to be a Millennium gift to America. I said how pleased I was because, last summer,

the President asked all of us to think about the gifts we can give to America for the Millennium.

You give gifts every day in your schools. You give gifts that may not make headlines, but as the mayor said, will be remembered in the hearts of students and teachers and parents in years to come.

I remember those gifts. I have with me today one of my favorite teachers from high school. A math teacher, that was not my favorite subject, but he was one of my favorite teachers. (Laughter)

And I remember extremely well how he conducted himself, how he encouraged us, he was our class sponsor, he was always there in our corner trying to make sure we behaved in an appropriate manner. But I remember, and thousands of hundreds of thousands of people remember your legacies, and we have to think about how we will build on that and what gifts we will give.

I want to leave you with some words of Rita Dove, who was our poet laureate a few years ago. Recently at the White House, as part of our Millennium Celebration, we had our present poet laureate, and our two former poet laureates, of whom one was Rita Dove. She served from 1993 to 1995. She said,

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

Well, thank God for our poets like Rita Dove, and thank God for our artists who help us give voice to what we feel. And thank God for all of our teachers and our principals who do what you do everyday to try to light that spark in our children. I hope that you will find in the next years even greater satisfaction because you'll see you're better supported in the work you do. You'll see the results of your hard work, and you too will feel that the gifts you're giving to the future are well respected and appreciated, and that you are part of building what we need to have as we move in to the Millennium. Thank you very much.

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THOREAU INSTITUTE
6/4/98

Divider Title: _____

FIRST LADY HILLARY RODHAM CLINTON
OPENING OF THOREAU INSTITUTE AT WALDEN POND
JUNE 4, 1998

Thank you, Don, for that wonderful introduction, and Tony, for that stirring rendition of "America the Beautiful." It's such a pleasure to be joining both of you, Senator Kennedy, Senator Kerry; and Representative Markey; Kathi Anderson and the staff at the Thoreau Institute, the Thoreau Society and the Walden Woods Project, and all of you here today, for this historic opening.

I want to begin by thanking the person who has worked so hard -- and so creatively -- to bring us all to this ceremony: Don Henley. I think most of us here can remember when we first picked up a book, or read an essay by Henry David Thoreau, and the worlds that opened up as result of turning those pages. And I can't tell you what a thrill it is for me and my husband today -- to get our first glimpse of this beautiful place where he lived and wrote; to see his papers and manuscripts; and to place a brick from his cabin's chimney at the cornerstone for the new research center.

Yet as powerful as his presence is being felt here today, in the stillness of these New England woods, and in the historic documents and artifacts that are housed here, we also see Thoreau's ideas and concerns are very much alive today - - in the ongoing research taking place here -- and more immediately, in the lively conversations that we just heard in the Media Center between the American students and their counterparts in Moscow -- thanks to the wonders of modern technology.

To you Don and your partners at the Thoreau Society, our deepest thanks and appreciation for creating a place that speaks to and inspires historians and young people and ordinary citizens alike.

We come together today at an historic time of great possibilities -- as we approach a new millennium. And my husband and I are hoping that all Americans will begin to think about what gifts we want to give to future generations; and decide what historical and cultural treasures we should preserve for our children and grandchildren.

And it's that same spirit that I believe so animates these activities today. Because we are here to honor Henry David Thoreau: one of America's greatest gifts to the world, and a true American treasure. We've already heard today the extraordinary range of his accomplishments, and the breadth of his influence on the people and world around him. A measure of his greatness is that it's almost impossible to define him: he was a writer; tutor; surveyor; gardener; carpenter; pencil maker; abolitionist; naturalist; conservationist; and -- in his words -- "a sometimes poetaster." His expressive power -- reminding us that "nature is holy and heroic" -- is his lasting legacy.

And thanks to Don Henley and so many of you here today, the tangible evidence of his genius -- his writings, his ideas, and this sacred place -- are being preserved and protected, for the enjoyment and enlightenment of future generations.

As we approach the end of a century -- and the beginning of a new millennium -- we too must become the preservationists of our national treasures, and the protectors of our nation's heritage. This unique moment in history gives us an extraordinary opportunity to think about who are, what we stand for and value. And what we want to bring with us into the new millennium -- as individuals and as a nation. And to decide what artifacts, and documents, and cultural works, and historical sites -- like Walden Pond -- embody the spirit of this nation, and should be celebrated and preserved for the future.

Last year, the President and I created the White House Millennium Council, to develop ways to engage all Americans in marking this milestone in human history; and to work together with elected officials, community groups, federal agencies, and private foundations -- to celebrate our rich and diverse heritage. The overall theme of the millennium program is to "Honor the Past: Imagine the Future" -- and the President and I are inviting all Americans to participate, and to think about what gifts they want to give to enhance future generations.

One of the most powerful ways to help us imagine America's future is to preserve what we truly value of our past -- the irreplaceable objects and documents and places that will tell the story of this nation to future generations. Yet these very symbols of our heritage, from the Star Spangled Banner to the monuments at Gettysburg to the cliff dwellings of Mesa Verde are literally deteriorating before our eyes, or will be at risk if we don't act now. We must do a better job of preserving and celebrating our history. That's why we've created a national effort to Save America's Treasures, and placed it at the heart of our Millennium efforts.

Today, we've all had the opportunity to see, touch, hear, and even contemplate a precious part of our heritage -- because a group of people took the time, and made the investment, to preserve it. Imagine then, for a moment, what it would be like for all of us -- a few years from now -- to stand beside a repaired Star Spangled Banner at the Smithsonian; or walk through one of America's most treasured prehistoric sites; or examine the artifacts in Thomas Edison's newly restored laboratory; or listen to the rare musical recordings of Louis Armstrong that we were able to save; or read the newly encased founding documents of this nation at the National Archives.

I've mentioned some of the more well known "treasures" that need to be preserved and protected. But every community has its own treasures -- its own garden, or monument, or statue that makes it unique, and which gives its citizens a sense of where they've come from, and where they're going. So let's not forget that history and tradition can be found in our own backyards, as Henry David Thoreau found his inspiration at Walden Pond. And let's hope that people across America will work together -- as you have done -- to preserve what is uniquely precious to them.

Throughout our history, in a way that is truly American, we have always provided both public and private resources to pass on something of value to the future. This national effort to "Save America's Treasures" must also be a public/private partnership. The Institute that we are unveiling today exemplifies that partnership -- with its combined support from Don Henley's foundation, the Isis Fund, the Thoreau Society -- and a major challenge grant from the National Endowment for the Humanities. While Thoreau has written -- in his essay on "Civil Disobedience" -- "that government governs best which governs not at all" -- I am sure he would be applauding -- along with us -- the public support being committed to save his most favorite place on earth.

Henry David Thoreau left us so much to think about. Just as he spent much of his time in contemplation -- and in challenging society -- he continues to challenge us today. As he wrote: "Be a Columbus to whole new continents and worlds within you; opening up new channels not of trade, but of thought." It's difficult to imagine our future as a nation without drawing on such rich inspiration from our past. Thank you, Don Henley and all of you here today, for recognizing how irreplaceable this man's writings and place are to us, and for helping to preserve them for the generations to come.

And now, I'd like to introduce my husband, President Bill Clinton, who has done so much to launch this effort to preserve America's treasures.

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June 06, 1998, Saturday, Final Edition

SECTION: STYLE; Pg. C02

LENGTH: 598 words

HEADLINE: Making a Splash at Walden; Politicians, Celebs Mark Opening of **Thoreau Institute**

BYLINE: John F. Harris, Washington Post Staff Writer

DATELINE: LINCOLN, Mass., June 5

BODY:

The famous quietude of Walden Woods did not quite live up to its reputation today. If Henry David Thoreau had somehow returned to his retreat by the pond, his ruminations would have been interrupted by singer Tony Bennett, who crooned an a cappella version of "America, the Beautiful."

The great transcendentalist thinker would have found other distractions: President Clinton speaking on the virtue of solitude. Rock star Don Henley discussing the interconnectedness of knowledge and denouncing "compartmentalized learning." Not to mention several hundred people, a generous smattering of celebrities among them, feasting under tents on broiled salmon and grilled chicken with portabello mushrooms.

It was part commemoration, part party. The occasion was to mark the opening of the **Thoreau Institute**, dedicated to housing research materials on the 19th-century philosopher and promoting public appreciation of Thoreau ethics like conservation and civil disobedience.

But the event also was to celebrate a triumph against an intrusion that the institute's founders say would have been an obscene assault on Thoreau's memory. Several years ago, a developer planned to turn much of Walden Woods into a condo project.

Henley, the Eagles drummer who crafted such hits as "Life in the Fast Lane" and who has been a Thoreau devotee since college, raised millions of dollars for the Walden Woods Project to buy the property. Having stopped the development, the project and the Thoreau Society turned their efforts to forming the institute, which is housed in a large Tudor mansion several hundred yards from -- but out of sight of -- the famous pond.

Before the program began, Henley went for a brief stroll in the woods with the president and **Hillary Rodham Clinton**.

When they emerged, they took the stage under a brilliant sunny sky, and were joined by Massachusetts's two senators, Democrats Edward M. Kennedy and John F. Kerry. In the audience were actor Ed Begley Jr., who drove here from California in a natural-gas-powered car, singer Jimmy Buffett and former Eagles Glenn Frey and Joe Walsh, Thoreau fans all.

But people had trouble deciding on the proper spirit of the occasion. Kennedy was full of jolly puns about how Henley was truly the "different drummer" that Thoreau celebrated and how he had become "the big fish in Walden Pond." Kerry was more somber, recalling how Thoreau's essays on civil disobedience inspired him when he was protesting the Vietnam War and spent a night in jail.

Hillary Clinton, wearing a floppy hat to shield herself from the sun, noted how the preservation effort at Walden Woods fits her theme on restoring the nation's historical landmarks, part of a commemoration of the year 2000. The president was alternately chatty and contemplative. He noted how in order to celebrate solitude, he had to pose for photographers who wanted to capture him walking in the woods. "It's very frustrating now because when we had real lives, we used to walk in the woods a lot," he joked.

But, turning serious, the legendarily garrulous politician talked -- a bit discursively -- about the value of being quiet and alone. "We must not forget the value of self-reliance," Clinton said, referring to a Thoreau essay. "Nor must we forget the fact that Thoreau came here and wrote about solitude, that he learned more about his fellow human beings and the proper relations among people from his solitude because if he had too much contact with other people, he thought you came to take too much for granted and frittered too much away."

GRAPHIC: Photo, RICK WILKING for reuters, President Clinton, singer Don Henley and **Hillary Rodham Clinton**, not quite alone in Walden Woods yesterday.

LANGUAGE: ENGLISH

LOAD-DATE: June 06, 1998

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**PSA FOR STANDORD BOOK FUND
6/10/98**

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
PSA FOR STANFORD BOOK FUND
JUNE 10, 1998**

Hello Seattle. Superintendent John Stanford has a dream: to make "every child a reader." And now you have helped to fulfill it.

By raising hundreds of thousands of dollars for the Stanford Book Fund, you are lifting up the children of this community and paying tribute to one of its great leaders. I'm sure John has been inspired by your generosity.

And the President and I want to join you in your prayers for his speedy recovery.

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SCHOLASTIC ART & WRITING AWARDS
6/10/98

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
VIDEOTAPE REMARKS FOR
THE 75TH ANNUAL SCHOLASTIC ART & WRITING AWARDS CEREMONY
JUNE 10, 1998**

Good Morning. It is my pleasure to welcome you to Washington and to the 75th Scholastic Art & Writing Awards. I want to thank the Alliance for Young Artists & Writers, its Board of Directors, and its national sponsors for making this celebration possible. And I want to congratulate all the award winners and their families and teachers.

Today, you stand on the shoulders of millions of other young people, who, for 75 years, have been recognized by Scholastic for their outstanding talent. You stand on the shoulders of artists and writers like Richard Avedon, Truman Capote, Joyce Maynard, Joyce Carol Oates, Sylvia Plath, Robert Redford, and Andy Warhol. I hope you are very proud of all you've accomplished.

Like those who came before you, your success is a product of skill and commitment. It's a product of family members and teachers who nurtured your interests and encouraged you to travel as far as your dreams would take you. And it's a product of our nation's support for the arts.

For over 200 years, the arts have helped shape America, enriching our cultural life, expressing our diversity, and breathing life into our democratic ideals. Through prose and poetry, sculpture and painting, we can see the world through others' eyes. We can celebrate the past and imagine the future.

And as we approach the Millennium, we must continue to support the arts, individually and collectively, publicly and privately. That is the best gift we can make to your future as artists and writers...and our future as a nation.

It is now my great honor to introduce the 1998 Scholastic Art & Writing Award winners.

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PRITZKER ARCHITECTURE PRIZE

6/17/98

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT PRITZKER ARCHITECTURE PRIZE EVENT
THE WHITE HOUSE
JUNE 17, 1998**

[Remarks prior to dinner:]

The President and I are honored to welcome you to the White House for the 1998 Pritzker Architecture Prize. It was at Dumbarton Oaks, just a few miles away, that the first Pritzker Prize was awarded. Now, on its 20th birthday, we are very pleased to bring this extraordinary prize back to its Washington roots to celebrate the century of architecture that it has helped nurture.

Before we have dinner, I want to thank just a few of the many people here who have made that possible. Please join me in congratulating the 1998 Laureate, Renzo Piano and his many friends and family from Italy, Greece, and Germany. With a mix of technology and history, he has expressed our deepest humanity.

And please join me in thanking Jay and Cindy Pritzker and entire Pritzker family [who, like a certain basketball team, come from my home town of Chicago.] The Pritzkers have long been generous supporters of the arts in America, and to a large extent, it is their vision and commitment to the art of architecture that we are celebrating tonight. [I also want to thank them for their ongoing commitment to improving education in Illinois and across the country.]

Many of our White House Millennium Events have made history by virtue of their audiences. When Stephen Hawking spoke, we had the largest group of Physicists ever to assemble in the White House. When Robert Pinsky and our former Poets Laureate performed, we hosted the largest group of poets. I haven't done a final head count yet, but I'm fairly certain that tonight we have the honor of welcoming the largest group of architects ever in the White House.

I especially want to recognize all our Pritzker Laureates, [Kevin Roche [roach], I.M. Pei, Hans Hollein [Ho-line], Gottfried Boehm [berm], Frank Gehry [gary], Robert Venturi, Christian de Portzamparc [port-sem-park], Rafael Moneo, Sverre Fehn], who with glass, metal, stone, and imagination have shaped the history of architecture and the physical and spiritual landscape of our civilization.

We are also very fortunate to be joined tonight by J. Carter Brown and other members of the distinguished Jury; Vincent Scully, who has made extraordinary contributions to our understanding of the communities that create and are created by the buildings around us. And I want to thank all the Cabinet members, Members of Congress, leaders of cultural institutions, and other distinguished guests who are with us this evening. Thank you all for coming and I hope you enjoy your meal.

.....

[Remarks following dinner:]

Winston Churchill once said, "We shape our buildings, and afterwards our buildings shape us." From our first days, human beings have reached up to the sky and painted upon its canvas our values and dreams as individuals and nations. We look back at the pyramids of ancient Egypt to find out what the citizens of that time and place dreamed of. So too, in the years ahead, must future generations have the opportunity to be educated and inspired by Oscar Niemeyer, Philip Johnson, Renzo Piano and all the creators who offer a window onto the last century.

That was the idea behind the Millennium Council that the President and I created -- to encourage all citizens to reflect on who we are as Americans, and to think hard about who we want to be. The overall theme of the Millennium Program is to "Honor the Past; Imagine the Future." And architecture must be an integral part of that.

Because to honor our nation's past, we must honor the skyscrapers of Louis Sullivan and their bold expression of individuality and community. We must honor Frank Lloyd Wright's Prairie Houses and our desire to explore the frontier and bury roots at home. We must honor Vanna Venturi's House and all the lessons her son, Robert, teaches about drawing from the past to express our creativity in the future.

And we must remember what happened at Penn station and make ourselves a promise: We will preserve the architecture of our time for all time. For that will be not only our legacy, but also our greatest gift to future generations.

It is especially appropriate that we make that promise here and now. We recently launched a program to "Save America's Treasures," the artifacts, documents, monuments, and historic sites that express the spirit of our nation -- from the imposing structure of James and Dolley Madison's home, Montpelier and the simple Adobe churches of New Mexico to the cobblestone buildings of upstate New York and the shot gun houses of the Farrish Street Historic District in Jackson, Mississippi. While not architect-designed monuments, they comprise the fabric of our everyday lives and reflect the efforts of the carpenters and builders who will forever be unknown to us.

And, we stand here today, behind a work of American architecture that, for almost 200 years, has been the most powerful symbol of our democracy. It didn't just happen. When the White House celebrates its 200th birthday, it will be because the architect, James Hoban, and the country restored it after the British burned it down in 1814. Because Harry Truman, alarmed after his daughter's sitting room floor collapsed, restored the entire interior, fire-proofed the house, and added air conditioning. Because Jackie Kennedy filled it with fine antiques and created the White House Historical Association to preserve it for all times.

And, we will be able to celebrate the White House's 200th anniversary because of the vision and hard work of individuals like J. Carter Brown. As past director of the National Gallery of Art and current chairman of the Commission of Fine Arts, Carter Brown has always taken an active interest in the White House. Now, as a member of the Committee for the Preservation of the White House, he is taking a leading role.

Over the past five years, I have had the privilege of working with Carter and seeing first hand the experience and vision that he brings to restoring the White House and adding to its treasures.

You can see his contributions in the complete renovation of the Blue Room - from wall paper to curtains to carpets. You can see them in our acquisitions, especially the recent Georgia O'Keeffe addition, "Bear Lake, New Mexico." And you can see them in the new sculpture garden that shows the best contemporary works from every region and culture that weave together our nation.

It is my distinct honor to introduce the one and only Chairman of the Pritzker Prize Jury, J. Carter Brown.

Our next guests, through their generous and ongoing support of the arts, have given a precious gift to future generations: a love for the art of architecture and a fierce commitment to preserve it, improve it, and always to pass it on. Please join me in welcoming Jay Pritzker and his wife Cindy.

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June 19, 1998 Friday, NORTH SPORTS FINAL EDITION

SECTION: NEWS; Pg. 2; ZONE: N; NEWSMAKERS.

LENGTH: 147 words

HEADLINE: WHITE HOUSE DINNER HONORS PRITZKERS

BYLINE: Blair Kamin.

DATELINE: WASHINGTON

BODY:

Chicagoans Jay and Cindy Pritzker were lauded by President **Clinton** and wife **Hillary** at the White House Wednesday night during ceremonies commemorating the 20th anniversary of the **Pritzker Architecture Prize**, architecture's version of the Nobel Prize.

The first lady jokingly compared the Pritzkers with the NBA champion Chicago Bulls, saying that the couple had championed the cause of better architecture by establishing the prize, first given in 1979. This year's recipient was Italian architect Renzo Piano.

Among Chicagoans at the dinner that included a dessert called "The 'Passion' of Architecture" (a futuristic arrangement of chocolate sticks set tepee style on a plate with white chocolate and passion-fruit mousse), were: Transportation Secretary Bill Daley, Dan Rostenkowski, Bill Kurtis and architects Helmut Jahn, Dirk Lohan, Stanley Tigerman and Thomas Beeby.

LANGUAGE: ENGLISH

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6/19/98

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**FIRST LADY HILLARY RODHAM CLINTON
TALKING POINTS FOR SCHOLASTIC TEA
THE WHITE HOUSE
JUNE 19, 1998**

[Acknowledgments: **Barbara Adler**, Executive Director of the Alliance for Young Artists and Writers; **Leslie Boamah** [bow-mah] 1997 Portfolio Winner; the 1998 Scholastic Portfolio Winners: **Katherine Alvarez, Christine Varnado, Heidi Bahr, Reina Navarro, Leah Kaminski, Chris Butler, Jonathan Braman, Kristina Gray Fisher, Hilary Jacqmin, Katy Blochowaik** [blah - co - wee - ack], **Kathy Bates**]

- Good afternoon and welcome to the White House. It is such a pleasure to host some of our nation's most promising young artists and writers on the occasion of the 75th Anniversary of the Scholastic Art and Writing Awards. Today, you are standing on the shoulders of individuals like Truman Capote, Joyce Carol Oates, Robert Redford, and Andy Warhol -- all of whom have been honored by Scholastic in the past -- and all of whom have contributed greatly to our nation's rich cultural diversity.
- Each one of the Scholastic Art and Writing Portfolio Award Winners that are here today 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 each others' eyes and appreciate each other's viewpoints.
- In a nation as diverse as ours, the arts and humanities remind us of the common values that bind us together as one people. Writers and artists like yourselves help us rejoice in our rich cultural heritage and share the beauty and complexity of the world around us. And in these challenging times, when some are questioning the value of public support for the arts, we must rededicate ourselves as a nation to supporting the arts as a way of coming together while we celebrate our diversity.
- That is why the Scholastic Art and Writing Awards are so important. I hope that each of you will leave Washington with a renewed sense of the valuable contributions that you are making to the cultural heritage of our nation. Through your imagination and creativity, you are helping create a better future for generations to come.
- I would now like to introduce an individual who has done a great deal to promote the arts and writing among our nation's youth. Please welcome Barbara Adler.

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MONTPELIER, VA - 7/9/98

Divider Title: _____

Remarks by First Lady Hillary Rodham Clinton
Montpelier, Virginia
July 9, 1998

Thank you so much, it is such a pleasure to be here on this beautiful afternoon where we are blessed with enough cloud cover that it is not quite as warm as it would be otherwise. And it seems like such a large crowd of people gathered to celebrate this very important day with these two remarkable announcements that we have just heard. I want to thank everyone associated with Montpelier, and with all of you who have worked so hard to bring this day to fruition. I want especially to thank Congressman Bliley, the proud occupant of the Madison seat in Congress, for his tireless efforts to preserve Montpelier, and for his singular commitment to the Dolly Madison coin, which I think is a long overdue recognition of her important role in our nation's history.

And, of course we would not be here without Dick Moe and Nancy Campbell, and all of the members of the Trust. They have given our nation an extraordinary challenge. Every single day they challenge us to remember what is important about who we are as Americans, and to preserve the past that not only is a part of what is long gone, but really continues to inform us today and help lead us into the future. I am delighted that the trust is working with the White House on the "Save America's Treasures" campaign, and I am confident that with the kind of leadership that Dick and Nancy, and all of you associated with the trust give, we will have many such occasions as this where important announcements will be made, and more and more Americans will appreciate the significance of historical preservation.

I also want to thank and applaud Kathy Mullins for the work that she has done and her staff...(applause). I hope all of you have chance to visit the "Discovering Madison" exhibition that Ralph Applebaum, who's here with us on the stage, has designed. It's very informative and interesting and I think will give you all some new insight into Dolly and James Madison, and the life that they lived here. I also want to congratulate and thank Glen Moreno, and the new Montpelier property council, for stepping up to the plate and making sure that the challenge the trust has issued will be met. I look forward to hearing about the successful completion of that challenge campaign in 2003 when the work gets completed, the money is collected, and Montpelier really demonstrates all that it can to the public as they visit.

Now, I also want to thank the extraordinary generosity of Norman and Lyn Lear. The papers of our founding fathers and other significant early Americans are an ongoing project. I was surprised to learn, when I looked into this a few years ago, how many papers has still not been properly cataloged, edited, or made available for publication. The gift that the Lears give today will help us to continue this very important work. I thought that what Mr. Lear said today was particularly significant because he was not only talking about his own gratitude for the

blessings our country has given him, but he was recognizing how those blessings continue to flow and how we must continue into the future for us to keep pace with everyone who came before us, whether it's a beloved grandfather, or James and Dolly Madison. This generous gift will help edit, compile and publish at least eight volumes of correspondence and letters from James Madison, George Washington, Thomas Jefferson, Benjamin Franklin, and John Adams. By doing so it will help ensure that the ideas and ideals which built our nation survive forever. We could not have a better person to help oversee the expenditure of those funds than Bill Ferris, the chair of the National Endowment for the Humanities, who will work along with the National Archives to collect and safeguard the writings of those Americans who we continue to look for inspiration from.

There are so many to be thanked today but I think that the real lesson of our gathering here was really summed up by James Madison. He once wrote, "The origin and outset of the American Republic contain lessons which posterity ought not to be deprived." I could not agree with President Madison more. In fact I believe, as we move toward a new century-- and indeed, a new millennium -- those lessons need to be learned over and over again. Not only by students and children, but by all of us. We need to be educated and inspired time and time again by the American story written here by James and Dolly Madison, and written by so many who came before. Because, it is only by understanding where we came from -- looking squarely at our past, appreciating the sacrifices and difficulties others endured for us to be enjoying what we enjoy today -- that we can hold dearly those ideals and values that should be cherished, and pass them onto our own children and grandchildren. Norman's son Ben is here -- and I see other children in the audience -- and I want every one of them to appreciate what brought many of us here today, to understand the significance of the lives of James and Dolly Madison. Not as a history lesson, to be read about and put on a shelf, or maybe be tested about, but as a living reminder of what each of us must do to keep pace with the country that we are blessed to live in.

I'm also pleased that the work here at Montpelier will give a great deal of time and attention to one of my favorite predecessors, Dolly Madison. Ever since I was fortunate enough to move into the White House with my husband I have been reading everything I could get my hands on about the women who lived there before me, and what a remarkable group of women they are, indeed. And, we are finally recognizing their contributions. Some of you may have seen recently the new and improved exhibition at the Smithsonian. It used to mostly just show the gowns that the women wore when their husbands were inaugurated. But a few years ago it began, once again, bringing to life all of the activities that these women engaged in and the roles that they played in helping their husbands and contributing to our country. And, there are few who did more than Dolley Madison, a woman of strength, of conviction, energy, and joy. Not only a wonderful hostess but a very skilled diplomat with a tremendous political ear, who could bring people together, have them work together, and then send them out feeling that they were charged with a mission to help try to do whatever President Jefferson or President Madison wanted to see accomplished.

I also think, often, as I walk through the White House about the lives of the people who

have lived there before us and the singular acts of courage that occurred time and time again as Presidents and their families faced difficult, challenging times. But I am also aware that many of those stories are not as well known as they should be; one of my favorites concerns Dolly Madison. During the War of 1812, in the year 1814, her husband was our last President to be an actual Commander in Chief in the field. He was out leading his troops against the advancement of the British forces, and Mrs. Madison had prepared a wonderful meal for her husband and his officers for their return to the White House. Word came from her husband that the British had broken through the lines and they were on their way to Washington and they could not be stopped and she had to flee. Well, in a letter that she wrote to her sister -- which will be included in the Madison papers -- she described being within the sound of a cannon. But she did not leave when she was first ordered to do so. Instead, she decided she had to stay behind to collect the most valuable items of the house. Those were not the account books of the house, those were not her personal possessions, those were items that represented the founding of our republic. And, the most important one, to her, she felt, was the fabulous Gilbert Stewart portrait of George Washington which hangs in the East Room of the White House. Some of you may have seen it. Here's what she writes in her letter to her sister: "Our kind friend, sister Carol, has come to hasten our departure, and is in a very bad humor with me, because I insist on waiting until the large picture of General Washington is secured, and it requires to be unscrewed from the wall. This process was found too perilous for these tedious moments, I have ordered the frame to be broken and the canvas taken out. It is done, and now dear sister, I must leave this house."

I think of Dolley Madison not only taking time to gather the picture, a copy of the Declaration of Independence and other valuables, but to write to her sister. If you think of the extraordinary stories we've heard about our patriots of the past this one, I think, ranks right up there. But, she did get out in time, just in time she escaped, and the British came. And, I've never really appreciated this, I've told the British Ambassador several times, the British officers sat down, ate the meal Mrs. Madison had prepared, and then burned the house to the ground. If you visit the White House you can still see some of the scorch marks on the North Portico which we have left unpainted to remind us always that we have to be vigilant, and we have to remember that house was once burned, and had to be rebuilt, in order to continue to represent Democracy and the home of our President. But because of Dolley Madison, Gilbert Stewart's portrait of George Washington still hangs proudly in the East Room today.

So, there is so much to be learned and appreciated, about both James and Dolly Madison. Dolley Madison understood very well the importance of history. Whether it was saving that portrait or transcribing her husband's letters and essays when he was stricken with Rheumatism, she understood how significant it would be to future generations like ours to know what the founders thought, the debates they had, the arguments and discussions that led to our founding ideals. They knew that none of us own our nation's past, but we are all caretakers of it, with the responsibility to safeguard the gifts we have received and to pass them on to all who come after us. That is the idea behind the White House millennium program, and especially our plan to save America's treasures.

Now we know that the year 2000 will bring out all kinds of celebrations, people are already planning what party they will attend when New Year's Eve strikes and we are in a new century. And there is room for a lot of fun, new products like Millennium toothpaste, for example. But I hope that it is not just that, not just a passing moment, not just a celebration, but real time for reflection and appreciation. Because we are all joined together as Americans. We are one nation, under God, and we have many of the same hopes and aspirations for ourselves, for our communities, and for our country.

On Monday the President and I will kickoff this tour and the "Save the America's Treasures" effort by standing before the Star Spangled Banner at the Smithsonian. I will then go to Ft. McHenry where, you may recall, that banner was waving during the War of 1812 when the Star Spangled Banner was written. I'll travel on to see the laboratory and home of Thomas Edison where just boxes and boxes of his works and adventures have been sitting unopened for years and where we hope to draw attention not only to our founding patriots and their work, not only to our wars, not only to our great men and women who served in politics, but also our scientists, our artists, our creative geniuses who have contributed so much to America over the years.

So, during this next week and then during the next years many of us will be working together to try to highlight the treasures of America that have helped to make us who we are. That's why what you're doing today and these two announcements are so important. Because, I hope, that in years to come, more and more Americans will appreciate the contribution of James and Dolly Madison. I sometimes think that President Madison is underappreciated in our country today. Not as many Americans as I would like know and appreciate his role as the father of our constitution. He made extraordinary contributions which are still relevant today; many of the debates that are going on in our country today, and many of the debates that go on in our Congress, harken back to the debates that happened at the end of the 1700s and the beginning of the 1800s. So if we think about what Madison did, using the power of the written and spoken work to give life to the Constitution, the Bill of Rights, and the Virginia resolution, then we can learn more about the issues that are facing us today as well.

Because of today's announcement, future generations will look to Montpelier and see a part of America's memory. But not just that, they will also see a road map to our future. I hope that all of us who are gathered today will think of ways that we can give gifts to the future to celebrate the new century and the millennium. Just as our founders took a great leap of faith, and imagined their future with confidence, so must we. In this time of great blessings there is no time to rest on our laurels, to take for granted our liberties, to not think about what we should do to make sure this country remains strong into the future. It is up to each of us, and probably more than anything else, the two announcements and the gifts that we recognize and celebrate today will help us not only honor the past, but imagine a future that gives great hope to every American. Thank you all very much.

FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT MONTPELIER
MONTPELIER STATION, VIRGINIA
JULY 9, 1998

James Madison once wrote: "The origin and outset of the American Republic contain lessons of which posterity ought not to be deprived." Now, because of all of you, every future generation will be educated and inspired by the American story written here by James and Dolley Madison.

I want to especially thank Congressman Bliley, the proud occupant of the "Madison Seat" in Congress for his tireless efforts to preserve Montpelier. Dick Moe and the Trust for the extraordinary challenge you've offered today and the critical role you're playing everyday as the private partner in our national effort to Save America's Treasures; Kathy Mullins, Glen Moreno, and the new Montpelier Property Council, thank you for stepping up to the plate so that all who live and visit here can truly discover the vast contributions of the Madisons.

Much of what we rely upon for exhibits here, for scholarly publications, for the lessons we teach our children about the birth of this nation come from the papers of the founding fathers. And I want to thank Bill Ferris and the entire NEH and National Archives for all you've done to collect and safeguard the writings of our founders and other pivotal Americans.

And, of course, to Norman Lear, whose skill as a creator is only rivaled by his commitment as a citizen. Your generous gift will help us edit, compile, and publish at least 8 volumes of correspondence and letters from James Madison, George Washington, Thomas Jefferson, Benjamin Franklin, and John Adams. And, when all is said and done, it will help ensure that the ideas and ideals that built our nation survive forever. Thank you.

Walking around this place of our past and future, I am reminded of my favorite story about Dolley Madison. During the War of 1812, she got word that the British were about to attack. In a letter to her sister, which will be included in the Madison papers, she describes being within the sound of the cannon...but nevertheless staying behind to collect the most valuable items of the house. Not their private property. Those, she said, "must be sacrificed."

Here's what she writes: "Our kind friend, Mr. Carroll, has come to hasten my departure, and is in a very bad humor with me because I insist on waiting until the large picture of General Washington is secured, and it requires to be unscrewed from the wall. This process was found too tedious for these perilous moments; I have ordered the frame to be broken, and the canvas taken out. It is done...And now, dear sister, I must leave this house..."

And she did. Just in time. When the British arrived, they burned down the White House. But, because of Dolley Madison, the Gilbert Stuart portrait of George Washington still hangs proudly in the East Room today.

I often think of Dolley Madison back then. Here she was, one of our founding mothers, the first to be called our First Lady, a consummate host, someone who knew how to bring together individuals...as well as our nation. And whether she was saving the George Washington portrait or transcribing her husband's letters and essays when he was stricken with rheumatism, what she understood so well then was how important the founders conversations and contributions would be to all of us now.

Both James and Dolley Madison knew that none of us own our nation's past. We are its caretakers...with a responsibility to safeguard the gifts we've received and pass them on to all who come after us.

That is the idea behind the White House Millennium Program-- and especially our plan to Save America's Treasures. We know that the year 2000 will bring all sorts of parties. We know that they'll be Millennium toothpaste and potato chips and everything else you can imagine. But, this is also a golden opportunity to think about the places and ideas and things that define who we are as nation.

No matter what our differences, all of our hearts are stirred, our fates united, when we stand before the Star Spangled Banner. When we see the laboratory where Thomas Edison's spark of creativity gave rise to inventions of sound and picture that touch us every day. When we visit the homes of visionaries like Edith Wharton and James Madison.

If we want a guidepost for our future in the next century, all of us have a responsibility to save what we value from our past. That's why next week, I'll be traveling around the country to raise awareness about our need to preserve our most endangered historic and cultural sites -- from the Star Spangled Banner at the American History Museum to the Colonial Theater in Pittsfield, Massachusetts to Harriet Tubman's home in Auburn, New York.

And that's why what you're doing here is so important. Because of today's announcements, when future generations come to look at this house or look through the founders papers, they will learn about the "Father of the Constitution" and the extraordinary contributions he made to build our nation...and then keep it together.

They will be able to envision Madison using the power of the written and spoken word to give life to the Constitution, the Bill of Rights, and the Virginia Resolutions. In his papers, they can learn what he thought about our nation's journey, from the struggles of the Revolutionary War to the milestone of the Louisiana Purchase. And in these stunning grounds, they can see why Jefferson called Madison the finest farmer in the world.

Because of today's announcements, future generations will look to this place and see part of our American memory...and a roadmap to our future. It was no accident that we kicked off our White House Millennium Evenings with a lecture by Bernard Bailyn, who spoke about how close we are to our past and those who created it. For as much as things have changed since then. Different clothes. Different ways of entertaining and communicating. And as much as we celebrate our diversity. We are connected to each other by shared values, shared experiences, shared hopes for tomorrow.

And just as our founders imagined their future with confidence...So too must we. In this time of great blessings, it is up to us to pass on to our children and grandchildren and great grandchildren the stories that made us who we are...and the stories that will allow them to become all they dream. Thanks to all of you, I know we will. Thank you very much.

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View Related Topics

July 10, 1998, Friday, Final Edition

SECTION: STYLE; Pg. D02

LENGTH: 512 words

HEADLINE: **Montpelier's** Historic New Lease on Life; With **Hillary Clinton's** Blessing, National Trust Announces Preservation Project

BYLINE: Eve Zibart, Washington Post Staff Writer

DATELINE: ORANGE, Va., July 9

BODY:

In the shadow of James and Dolley Madison's **Montpelier** manor and with first lady **Hillary Rodham Clinton** as the star attraction, the president of National Trust for Historic Preservation today announced a program to raise \$ 16 million over the next five years for the preservation and promotion of the long-neglected mansion.

Trust President Richard Moe told a crowd of **Montpelier** supporters that the trust would provide \$ 8 million for the project in connection with Mrs. Clinton's Millennium Project. He also announced the creation of an independent board of directors for **Montpelier**. They are committed to raising a matching \$ 8 million, though the trust's grant is not contingent on matching funds.

Nor was that the end of the day's largess. Longtime television producer Norman Lear also announced that he and his wife, Lyn, are giving \$ 1 million to the National Endowment for the Humanities for the publication of papers of the Founding Fathers, including some of Madison's.

Mrs. Clinton, who has made the preservation of national landmarks her particular campaign, called Madison "the most underappreciated" president.

But she saved most of her remarks and the weight of her affection for Dolley Madison, whom she described as one of her favorite predecessors.

She retold the story of Mrs. Madison's saving the Gilbert Stuart portrait of George Washington, getting it out of the White House moments ahead of the British troops who burned the place in 1814.

Montpelier, which was left to the trust in the late '80s by Marion duPont Scott, has been in serious need of repair. The mansion's leaky copper roof has finally been replaced at a cost of about \$ 10 million. And yesterday's ceremonies marked the opening of the first stage of redevelopment of the 2,700-acre property as a memorial to the Madisons.

The manner of **Montpelier's** restoration has been subject of much controversy over the past several years because much of the original Madison home had been altered by the duPont family, which acquired it in 1902.

Of its 55 rooms, only about a half-dozen are on display, and **Montpelier** staff are trying to show within the existing structure the skeleton of vanished doorways, stairs and windows. The bedroom where Madison died, for example, is now a hallway. Nevertheless, the Jefferson-inspired front and rear porticos are still visible, as is the "twin" structure that allowed the Madisons to live with, but entirely separate

from, his parents.

Lear said he and his wife were committed to the preservation of historic documents because "they are the physical evidence of our intergenerational promises to preserve, protect and defend the ideals" of the Founding Fathers. He also told a story about his grandfather, who regularly wrote letters to the chief executives of his time, and no matter whether they were laudatory or scolding, Lear said, "he would always address them as 'My dearest darling President.' " This, of course, led Lear, Moe and others to begin addressing their star guest as "my dearest darling first lady."

LANGUAGE: ENGLISH

LOAD-DATE: July 10, 1998

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July 10, 1998, Friday, CITY EDITION

SECTION: AREA/STATE, Pg. B-1

LENGTH: 745 words

HEADLINE: SAVE TREASURES OF HISTORIC PAST, FIRST LADY SAYS;
CLINTON, TV TYCOON AMONG SPEAKERS VISITING **MONTPELIER**

BYLINE: Christine Neuberger; Times-Dispatch Staff Writer

DATELINE: **MONTPELIER** STATION

BODY:

Aglow with admiration, **Hillary Rodham Clinton** yesterday described Dolley Madison's brave rescue of a famous George Washington portrait as British troops advanced on the White House during the War of 1812.

Clinton, speaking at the Orange County home of James and Dolley Madison, praised the conviction of the beloved wife of President Madison and her belief in the past's significance to future generations.

"Dolley Madison understood very well the importance of history," the first lady told several thousand people gathered on the grounds of **Montpelier**, the lifelong home of the fourth president.

"None of us owns our nation's past but we are all caretakers of it - with the responsibility to safeguard the gifts we have received and to pass them on to all who come after us."

It's up to everyone to do their part to preserve history as a reminder of lessons learned and as a roadmap for tomorrow, Clinton said during a stop to galvanize support for the "Save America's Treasures" campaign launched by the White House to mark the new millennium.

"Just as our founders took a great leap of faith and imagined their future with confidence, so must we in this time of great blessing," Clinton said. "There is no time to rest on our laurels, to take for granted our liberties, to not think about what we should do to make sure this country remains strong into the future."

Television sitcom pioneer Norman Lear, one of yesterday's speakers, gave a boost to the White House campaign by pledging \$ 1 million to help publish the papers of the nation's Founding Fathers.

Lear, creator of TV's "All in the Family" and an advocate of First Amendment rights, has donated enough money to catalog and edit at least eight volumes of the writings of Madison, Benjamin Franklin, George Washington, Thomas Jefferson and John Adams.

As a child, Lear said, he was taught by his grandfather that "love of country means giving to something larger than oneself, giving to some of the finest, most humane ideals and ideas ever proclaimed by any government in history."

The nonprofit preservation group that owns **Montpelier** seized the occasion of Clinton's visit to announce an ambitious plan to raise \$ 16 million during the next five years to care for the mansion and its 2,700 acres.

Half of the money will be drummed up by the group, the National Trust for Historic Preservation. The other \$ 8 million will be raised by a board now being assembled to oversee the **Montpelier** property.

"Today represents a new day for **Montpelier**," said Richard Moe, president of the Washington-based trust. "With this kind of jointly sustained effort, we're convinced that we can at last do justice to the legacy of James and Dolley Madison."

Montpelier boasts a formal garden, steeplechase course, a national landmark forest and 135 outbuildings. There are rolling pastures, the graves of James and Dolley Madison, a train station and bowling alley.

But the 77-room mansion will never be a conventional house museum, like Monticello or Mount Vernon. Madison furnishings were auctioned after the death of Madison, who is called the Father of the Constitution. The house was dramatically expanded after the duPont family bought it in 1901.

"This place has had a colorful, and at times even a troubled past," Moe said. But now, **Montpelier** has reached "a turning point."

Yesterday's program hailed the official opening of the first major exhibit inside the house - a \$ 1 million series of tableaux about the Madisons' family, their political and social lives, and the story of their plantation's slaves.

Until now, visitors saw several mostly empty rooms. The new exhibit, called "Discovering Madison" and designed by the creator of installations at the Holocaust Memorial Museum in Washington, features artifacts and reproductions.

Clinton's tour of the house represented the first time a president's wife has walked the halls of **Montpelier** since Dolley Madison left in 1840 - a fact that drew hearty applause from the crowd.

A succession of speakers addressed the crowd before Clinton talked for about 17 minutes. Afterward, as she mingled with the crowd, she met an appreciative Sean Hatfield, 7, of Orange County.

Later, Sean nodded as his mother, Susan Hatfield, reported that Clinton happily complied with Sean's request that Clinton pose with him while his mother snapped a photograph. "She was very personable," added Sean's father, the Rev. Mike Hatfield.

GRAPHIC: PHOTO

LOAD-DATE: July 11, 1998

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

Example: House of Representatives

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**MARINE BAND'S 200TH BIRTHDAY
7/10/98**

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS AT MARINE BAND'S
200TH BIRTHDAY CELEBRATION
JULY 10, 1998**

I am so pleased to welcome all of you to the South Lawn as we honor the men and women of "The President's Own" United States Marine Band on their 200th birthday. What an extraordinary thought – this band is the oldest continuously active unit in the Marine Corps -- older than the Capitol - older even than the White House, which celebrates its bicentennial in the year 2000. Every President except George Washington has enjoyed their music. Every President since John Tyler or James Polk – there's some dispute about this – has been honored by the band playing "Hail to the Chief."

It was Harry Truman, in his own understated way, who said, "The Marine Band has been a source of comfort and pleasure to the occupants of the White House." As you can probably guess, the current occupant is one of the Band's biggest fans and he's been thrilled on the occasions when he's been invited to sit in. I've often caught Bill tapping his toes during a performance and I know he's dying to trade places with Master Gunnery Sergeants Hockett or Peterson.

This week as I was writing my newspaper column, I realized that I can still remember all the words of the Marines' Hymn, which I learned as a little girl. For many reasons, I'll spare you my rendition. And, in just a few minutes, the entire band will join forces and you'll hear the Marines' Hymn the way it was meant to be heard.

Before I turn the podium over to the Band's Director, Lt. Colonel Timothy Foley, I want to welcome some very special guests who are with us this afternoon: Secretary of the Navy John Dalton, Secretary of the Army Caldera, the Chief of Naval Operations Jay Johnson, Commandant of the Marine Corps General Charles C. Krulak. And, we're especially honored today to welcome four past recipients of our nation's highest military commendation, the Medal of Honor: Eugene Fluckey, Robert Foley, Carl Sitter, and Brian Thacker.

Just this morning, the President was able to right a 32-year-old wrong when he awarded the Medal of Honor to former Robert Ingram. In 1966, Mr. Ingram, a Hospital Corpsman Third Class, was attached to Company C, of the 1st Battalion, 7th Marines in Vietnam. On March 28, in a firefight with enemy troops, he was shot four times while tending the wounds of his fellow soldiers. After the battle, his commanding officers recommended him for the Medal of Honor, but apparently due to an oversight, he never received it. On behalf of a grateful nation, Mr. Ingram, let me say thank you. Let me also take this opportunity to congratulate the U.S. Navy Hospital Corps which celebrates its 100th birthday this year.

I want to say just a few things about Lt. Colonel Foley and the amazing musicians whose birthday we celebrate today. They are not only among the finest musicians in the world, but also the most versatile. Their music has lent dignity to occasions such as the historic South Lawn handshake between Yitzhak Rabin and Yassir Arafat. When South Korea's President Kim Dae Jung arrived in Washington last month, the Marine Serenade, featuring Gunnery Sergeant Jihoon [jih-HOON] Chang, greeted him with a traditional Korean folk song called "Magnolia."

They have offered brilliant support to such luminaries as Beverly Sills and Leonard Bernstein when they performed at the White House. And, of course, I'll never forget my last birthday when Free Country brought the house down with "Down at the Twist and Shout" and "Rocky Top."

Listening to the Marine Band is easily one of the best parts of living in the White House. In the words of one extraordinary director, John Philip Sousa, "The Marine Band is the national band.....as great among bands as America is among nations."

And now I would like to invite all of you to enjoy this musical celebration of the Marine Band's 200th Anniversary.

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July 15, 1998, Wednesday ,FINAL

SECTION: EDITORIAL, Pg.A8

LENGTH: 867 words

HEADLINE: U.S. MARINE BAND MARCHES INTO THIRD CENTURY OF SERVING COUNTRY

BYLINE: Marianne Means Columnist

DATELINE: WASHINGTON

BODY: It is important to pause sometimes in the midst of the political wars and scandals to look past individual furies and remember who we are as a nation.

There was such a moment in the sunshine on the White House south lawn last weekend. Traditional American music from George Gershwin to John Philip Sousa filled the air as the U.S. **Marine Band** performed with its usual precision to mark its 200th anniversary of serving presidents and the country.

The amateur saxophone player who occupies the White House tapped his toes and nodded his head slightly in rhythm but resisted joining in with a tootle on the horn.

It is difficult to upstage President Clinton, but he was not the star of this show. That honor belonged to the 143 red-coated men and women who musically represent the nation around the world with dignity, pride and talent.

First Lady **Hillary Clinton**, opening the concert, revealed that the president would "love to trade places" with a Marine saxophonist. According to the first lady, the U.S. **Marine Band** actually has allowed Clinton to sit in with its players on occasion - and remained discreetly mum afterward about his skill as a performer.

Dubbed "The President's Own" by Thomas Jefferson, a violinist, the band is the oldest continuously active, professional musical organization in the nation. It has become an integral part of American ceremonial life, a grand tradition that transcends time, partisanship and political correctness.

Traditions do matter. Symbolic of continuity and community, they are the historical glue that holds a nation together. In particular, the flag and the music of the union are the stuff of patriotism and honor.

The Marines played for John Adams' New Year's Day party in 1798 near the end of his first year in the White House. They played for Jefferson's inaugural in 1801 and have done so at every other one since. They announced John Tyler's official entrances with "Hail to the Chief" in the early 1840s and have done so for every president since.

They were at Abraham Lincoln's side when he delivered the Gettysburg Address. They played for Grover Cleveland's wedding. They played in the rain in 1943 as Franklin Roosevelt and Winston Churchill sat on the White House lawn damply singing "The Battle Hymn of the Republic." They led the funeral procession mourning John F. Kennedy.

And they work like dogs. They perform more than 700 times a year - more than 200 at the White House, which scarcely holds an event without them, from state dinners to the Easter Egg Roll.

John Adams, believing that our new democracy should have pomp and circumstance equal to that of the royal European courts, signed a congressional bill creating the U.S. **Marine Band** on July 11, 1798. Its

military status, signifying national might, substituted for the imprimatur of a monarch that gave the royal European bands their cachet.

The U.S. **Marine Band** originally consisted of a drum major, fife major and 32 drums and fifes. Its legendary conductor John Philip Sousa, who directed from 1889 to 1892, composed 135 marches, including "Stars and Stripes Forever" and "The Washington Post March."

But these days, the military overtone of the band, led by Lt. Col. Timothy Foley, has faded, except for the uniforms, and the band does more than march. It has talented singers such as Master Gunnery Sgt. Michael Ryan, whose name may not be familiar to many Americans but whose voice at endless ceremonies surely is. It has solo pianists and harpists, a chamber orchestra, string ensembles, a dance band and a Dixieland band.

Members do have to be Marines. But the most arduous physical training requirements are waived for their special category. They are, after all, musicians rather than soldiers.

Playing at the White House on a regular basis, the band has an intimacy with presidents that all involved are careful to guard. Since their interaction takes place in public, however, it is unlikely any band member has any secret that would benefit Independent Counsel Kenneth Starr's probe of the Monica Lewinsky affair.

One of the few known anecdotes reflects presidential miscommunication and comes from the band's recently retired longtime conductor, Col. John Bourgeois.

President Lyndon Johnson loved to dance and once promised several female members of the media he would give each of them a twirl after a state dinner. Soon after he stepped onto the dance floor with the first partner, he swung past the band and murmured to Bourgeois, "Faster." So Bourgeois stepped up the pace. The same thing happened with the second and third partners. The president murmured "faster," and Bourgeois pushed the beat as fast as he could. Eventually the music was wildly frantic.

The next morning a presidential aide called Bourgeois to complain and ask politely if he had lost his mind, to say nothing of his musical sense. The conductor said he was merely following the president's orders to keep speeding up. The aide exclaimed: "He wanted you to change the numbers faster (not speed up the tempo), so that he could change partners faster!"

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