

Introduction

By Hilary Rodham Clinton

*Marsha -
Intro to White
House book. Please
take a look.*

Imagine that you're George Washington, and have just been elected the first President of the United States. You're honored and thrilled, of course, but then you begin to think about this unprecedented office. As a learned, thoughtful man who cares deeply about a fledgling republic that is as yet more an untested idea than it is a proven success, you ask yourself some solemn questions: affairs of state notwithstanding, what does it mean to be President? More specifically, what ceremonies should define the Presidency? Do citizens shake hands with a President, for example, or bow, as one does to the kings and queens of Europe? Does a President go out to dinner if invited, or does he invite statesmen and honored guests to his home instead? And what home is that? Where does the President live?

The Constitution was in place at the time of Washington's election, setting forth the terms of government for this idealistic new experiment in democracy. Yet his preoccupation with the role of the Presidency itself suggests, to me, a profound understanding on his part that it takes more than a set of political beliefs, however noble, to draw people together as a nation. It requires, in addition, a shared set of rituals, celebrations, arts, and ceremonies; a common social currency; and a collective vision for the future: a national culture, in other words. Washington had the wisdom and prescience to see that this shared culture, which could not possibly have existed yet with a nation in its infancy, should properly begin with the office of the Presidency and emanate

throughout the new land, drawing together its people. ~~And~~ ^{the first} it had to be created, in effect, from scratch. To that end, one of the great missions of ~~his~~ ^{the first} Presidency was to set in motion plans for a President's House in the nation's new capitol; the first stone, with a brass plaque engraved to commemorate the occasion, was laid on October 13, 1792. Thus did our first President begin to create a place to house an American culture.

Two hundred years later, by the time my husband was elected President, ~~a cohesive~~ ^{that} American culture was firmly in place: a thriving, diverse, uniquely American culture, as recognized and admired throughout the world as the European cultures ^{that} were emulated in the early days of our republic. In two centuries we had come into our own not only as a great political power but also in the arts and humanities, sciences and technology. We had collective ways of seeing and celebrating our country and the rituals that hold us together, ~~everything~~ from our Fourth of July fireworks to the turkeys that grace our tables at Thanksgiving. It continues to amaze me that this rich culture—our artists, writers, musicians, architects, ^{and} ~~educators, and more~~—could have evolved from a set of political ideals, but it did; on the verge of this new millennium we've come of age. And, just as Washington had hoped, the President's house had become America's stage, showcasing the heritage ³ ~~and~~ diversity and infinite possibilities of American culture with the almost unimaginable variety of events held here at the White House nearly every single day.

A couple of weeks after ~~the~~ ^{the election of} November, 1992 ~~election~~, First Lady Barbara Bush, graciously invited me to tea at the White House to inspect the private quarters that were to become home to my family and ~~me; these quarters are refitted to meet the needs of each~~ ^{may} ~~incoming First Family~~. This ceremony, as I think of it now, was one of the ~~myriad~~ ^{many} White House niceties that, over time, had deepened into ritual. Nancy Reagan had invited

Mrs. Bush to tea in the same way, just as I'll invite the new First Lady-to-be to tea ~~as well~~ when the time comes. It was humbling for me to walk through these private quarters, where ^{each} the President and his family seek shelter from the relentless public scrutiny that goes ^{office} with the ~~territory~~, you can't help but be reminded of the footsteps that have preceded you there ^{and have}—I ~~would~~ come to learn that, in both the public and private rooms of the White House, you feel the echoes of history every day.

At that tea, I began ^{to} truly to understand, perhaps for the first time, the many ways in which the enduring promise of the White House transcends politics, and even the particular President who happens to be in residence. Mrs. Bush introduced me to Gary Walters, Chief Usher since 1976, whose small office is the hub of the House, ^{Gary} ~~and who~~ oversees the ninety people—butfers, ushers, carpenters, curators, electricians, florists, the chef and the pastry chef, the housekeepers and gardeners—who take care of the House full time. They ^{also} infuse it with their spirit and enthusiasm; I was delighted to discover how warm and committed all these people are, and to be welcomed into the happy atmosphere they've created. Most have ^{worked in The House} ~~been around~~ for years, many for decades, and their devotion to the place is not only palpable but proprietary. It's true that the White House is home to the President's family, but it's also ~~much more than that. It's the~~ People's House. It belongs to every American, and it's my hope that every American who enters it feels, in a sense, that they've come home, and that the many people from other lands who cross its threshold respect not only the power of our nation but also the glory of our culture.

I couldn't have grasped how many people actually do enter the White House, and what it means to them, until I began to live here and see it for myself. For starters, every

weekday the rugs in the public rooms are rolled up to admit the 124 million visitors from home and abroad who come each year to see, for themselves, these rooms whose names are so much a part of our legacy—the East Room, the Green Room, the Red Room, the Blue Room, the State Dining Room. ~~What differentiates these tours from visits to other museums is hard to pinpoint, but~~ the tours are electrified with an unusual kind of and immediacy excitement. I think I understand why. The White House is a museum, ~~it's true~~, in that every object in it tells a story and reflects a piece of history, ~~But~~ nothing in the House is or put behind glass cases, or out of reach. It's a living museum in every sense, not only because it's home to the President's family but also because ~~time isn't frozen in this museum.~~ Every room in the House is used, ⁱⁿ ~~with~~ every Administration, to enrich the texture of history and to entwine, in the present, the past with the future. ~~That's where the excitement comes in and the sense of immediacy I have often heard visitors express.~~

When we talk about entertaining in the White House, we mean it in the most expansive sense possible. We entertain to honor singular people, or groups of people, and their aspirations and achievements. We entertain ideas, ideals, and causes, and we entertain to say both please and thank you. We entertain world leaders as a sign of respect, as a step toward world harmony, and to present American hospitality to them as if it were a gift. As often as possible, we reach outside the House when we entertain, and broadcast events over whatever media are available, including ~~increasingly~~ ^{new} the Internet. We entertain tradition and the past, even as we try to create ^S ~~tradition~~ ^A for the future. We entertain on behalf of America to celebrate the American experience.

We also entertain to showcase the House itself. Over time, it's evolved that stewardship of the house is entrusted to the President and First Lady—maintaining it,

preserving it, adding to its collections, and assuring that it will be a house for the future and not just testament to the past. Working with the White House Historical Association, the Committee to Preserve the White House, our curators, and experts throughout the country on this task has not only been exhilarating (~~daunting~~) for Bill and me, but has also brought us to study closely every room in the house. I can't tell you how many times,

~~a thousand perhaps~~, Bill has personally and proudly given the tour of the House to guests,

presenting the templates of history that each First Family has carefully laid upon the

house ~~from the~~ Charles Stuart portrait of George Washington that Dolley Madison cut from its frame as she escaped the burning house during the War of 1812 ~~to the~~ burn marks we've left unpainted after the house was rebuilt; ~~from the~~ newly refurbished Map Room,

(once called the Monroe Room) where Franklin D. Roosevelt and (the sometimes unruly) Winston Churchill plotted the end of World War Two ~~to the~~ tranquil solarium on the third floor in the residence, with its breathtaking views, where Ronald Reagan regained his strength after his assassination attempt ~~and where he, Chelsea, and I have enjoyed so many~~

~~times together as a family; from the China Room where history is told through the magnificent and varied collection of Presidential china to the music room he's created for~~

himself in our private quarters, on the balcony of a staircase where he's spread out

his photographs of composers, collection of sheet music, albums, CDs—and saxophone.

~~That's another aspect of the White House that's unique: that each First Family lives in private in the midst of all the public functions that swirl around us every day, and has to make the House its home. (Gary Walters describes his job as the manager of a big hotel with only one tenant.) For us, that was imperative. Chelsea was only twelve when we~~

~~moved in, and too, we were the only family in recent memory without another home to escape to.~~

That challenge was brought home to me when we were planning the first inauguration, knowing that, understandably, ^{my 12 year old} ~~my~~ daughter would feel a little homesick for

Arkansas. That early on, I began to sense the community that is the extended White House

family. With the help of the Curators' office, we organized a scavenger hunt we called ^{for Chelsea and her friends} ~~we~~ called "The History Mystery Tour."

^{She gives} ~~Chelsea and her guests~~ had pizza and soda, then spent the evening roaming all over her new home, tracking down items of historical importance like

the Gettysburg Address, and of architectural importance, like the hidden staircase between

the second and third floors. It was her own inauguration, and she had a ball ^{her own} ~~her own~~

~~American experience.~~ It also reminded Bill and me that we didn't have to tiptoe around

our new home ^(to be honest, this took some practice) but had the right to inhabit the

House as a place to live and welcome our families and friends. It's been the privilege of a

lifetime to do so

^{Each} ~~The Americanization of the White House has paralleled the Americanization of, well,~~

~~America~~ as successive administrations ^{has} brought more people to the House and broadcast

(in the fashion of the day) the ever richer American experience to the people. ^{The fuel} ~~The~~

^{that is} ~~American experience~~ that's what this book is about, our legacy as it has expressed itself

in the People's House throughout our history, and as it's expressing itself today,

at the millennium juncture and at the very pinnacle of our culture.

What goes into every single invitation to the White House today is almost beyond

comprehension—or certainly would be anyway to John and Abigail Adams, its first

^{the President and his first Lady} ~~inhabitants, who moved in~~ quietly for their short, four-month tenure, and held one notable

^{in honor of} ~~reception, for the joint houses of Congress~~ ^{it was} prepared and served by their two humble

This year, the White House hosted some — *events and*
servants from home. As we'll see, celebrating American culture at the People's House *welcomed*
more than

requires intricate choreography. From the Social Office to the Protocol staff, from *— guest*
the calligraphers to the President's own Marine Band, from the chef and the pastry chef to
the florist and the parks' department which oversees the grounds, entertaining at the
White House *is an intricately choreographed process* *is a democratic pitch in effort*, and each event is as important as the last one,
and the next one. The immense dedication and energy that goes into this effort every day,
throughout every Administration, is, in a real and profound sense, yet another way of
celebrating America.

I like to believe that if he could see the House as it works today, and the awe with
which an invitation to the White House is received, George Washington would realize his
vision for America, and an American culture, come true. I am proud to introduce you to
the White House as the President and I have known it, and invite you to celebrate, as we
have, this great American culture of ours, from its center stage.

NEXT CHAPTER OPENS WITH THE GOVERNORS' DINNER, THE FIRST BIG
EVENT (ALREADY SCHEDULED) THE CLINTONS HOSTED, WHY IT WAS SO
IMPORTANT TO THEM. . . . THEN SEGUES BACK TO SOME OF THE CUSTOMS
SURROUNDING FORMAL DINNERS IN THE PAST, AND INTRODUCES SOME
OF THE CHANGES THAT MRS. CLINTON MADE TO THE RITUALS.

MEMORANDUM FOR THE FIRST LADY

FROM: Shirley Sagawa 
RE: Response to Simon & Schuster's Revisions
DATE: July 9, 1999
Cc: Capricia Marshall, Marsha Berry, Melanne Verveer, Maggie Williams, Ann Lewis

As you know, we asked Simon & Schuster to provide specific suggestions regarding changes to the *Invitation to the White House* book. They had suggested that our previous formulation (both photos and outline, which is attached) was "cold" and "boring." We received late yesterday their revisions. Marsha and Capricia and I met this week to review the materials and we all agreed that there are significant problems with their new outline.

Here are the major issues relating to the Simon & Schuster outline (attachment A):

1. It drops the Foreword by J. Carter Brown, and instead has you write the Foreword. As you know, we had asked Carter to do the Foreword because he could use his expertise to comment on your contributions in the areas of arts and culture.
2. It drops the chapter on Arts and Culture and intersperses arts and culture event photos in odd places throughout the book.
3. It changes the theme of the book. Original theme was "entertaining in the White House." Our revised theme was "The White House as a center of arts and culture." Their proposed theme is "History, past and present." Titles for subsections no longer make sense, and we have very few historical photos, which would seem to be a serious omission if this were the theme.
4. It moves events to inappropriate places in the outline. Most notable: Marine band picnic taken out of Honoring Americans section and put in "people who work in the White House"; FAPE and WETA grouped with the issues photos in "the House as Place Where Future History is Begun."

Despite these problems, there are many smaller changes we can agree to. These include:

1. Reordering of content – we can put the "behind the scenes," renovation, and Havel photos closer to the front as they suggest.

2. Adding photos to the recipe section (actually, we suggested this a while ago but they told us no at the time).
3. Accepting most of their suggestions for photo changes (although they have requested several new photos that simply don't exist and won't be possible).

How should we deal with the more major issues? Here are some options:

1. Ask them to return to the ORIGINAL outline they agreed to with minor modifications (group recipes at end instead of sprinkling throughout, drop history section, regroup events somewhat, add honoring Americans section, add renovation photos somewhere). It is actually very close to what we proposed and is definitely better than their convoluted new one.
2. Tell them that their outline doesn't work and ask them to try again with a different theme. I would insist that they keep the arts and culture material together and that they handle the Marine Band in a more appropriate way.
3. Ask them to fly down to Washington so we can work together to devise an outline that makes sense.
4. Propose NEW ALTERNATIVE outline (attachment C). Ann Lewis and I spent some time trying to devise an alternative outline with a historical theme like "At Home with History" that incorporates some of their changes, including order of chapters. It is attached. If you have other suggestions for themes, we are happy to try. Capricia, Marsha, Ann and I agree that this is our preferred approach (haven't heard back from Maggie).

We also need to decide how strongly we feel about the J. Carter Brown Foreword.

As a result of this rethinking on Simon & Schuster's part, we are significantly behind schedule. It's in all of our interests to resolve this quickly. I'd like to talk with you as soon as possible about your thoughts – please call me over the weekend if that is convenient.

Attachments:

- A – New outline from Simon & Schuster
- B – Comparison of original, our revised, and their new outlines
- C – Our suggested alternative outline

ATTACHMENT A:
REVISED OUTLINE PROPOSED BY SIMON & SCHUSTER

Major changes:

New theme: History – past and future

No Foreword by J. Carter Brown

No special section on Arts & Culture

I. Foreword by HRC

II. Behind the scenes: Making History Happen

III. The House Itself as History

a. The House and the Things in it as History: Renovation photos

b. People who work in the house/certain positions as history

1. Marine Band picnic

2. Abdullah with Buddy the Butler and photo of John Muller
at staff picnic

3. Extending the use of the House building on history

- Tanner, O'Keefe, Crafts show

- Sculpture Garden

IV. The House as Place Where History is Made

General introduction with section head: "The President and Mrs. Clinton Request the Pleasure of Your Company . . ."

Open with photos of individual world leaders

Havel behind the scenes section

Middle East leaders

Yeltsin

Japan

NATO

Mandela

Blair

Ghana

[note – the text indicates that this section should include bill signings and other momentous events, but no photos are included]

V. The House as Place where Future History is Begun

A. Millennium Events

B. Forum for ideas

1. Official conferences and forums

2. FAPE dinner
3. WETA dinner

V. House as Place of Significant Individual/Personal History

- A. Introduction: Honoring Americans
- B. Sacajawea
- C. Special Olympics
- D. Arts and Humanities
- E. Medal of Honor
- F. Other Awards
- G. Pritzker Prize
- H. Kennedy Center Honors

VII. A Moment of Personal History (People's House)

Easter
St. Patrick's Day
Staff/Press Picnic

V. Christmas: History Past and Present

VI. Making This House A Home

IX. Recipes

<u>Initial Outline 1/4/99</u>	<u>Our Revision 6/16/99</u>	<u>Their Revision 7/2/99</u>
	Foreword by J. Carter Brown	Foreword by HRC
Introduction	Introduction	
A history of entertaining in the WH	"Pres & Mrs. C Request the pleasure . . ." --The best of American arts and culture (arts and culture events)	The House as History (renovation, staff & Marine Band Tanner/O'Keefe, Sculpture garden)
Behind the scenes	--Honoring Americans (awards)	Where History is Made "Pres & Mrs. C Request . . ." (State Dinners, etc.)
"Pres & Mrs. C Request the pleasure . . .	--At Work for America's Future (issues)	Where Future History is Begun (Millennium, Issues events, FAPE, WETA)
--Annual events (Easter, Staff picnic, St. Patrick's Day)	--America and the World (State Dinners, etc.)	Place of Significant Personal History (awards)
--Visits by Heads of State (State Dinners, etc.)	--The People's House (Easter, Staff picnic, St. Patrick's Day)	Moment of Personal History (Easter, Staff picnic, St. Patrick's)
--Official events (Medal of Honor, Marine band, lunch with Netanyahu & Arafat)	Preserving the House for History (renovation)	Christmas history past and present
--Cultural events	Behind the Scenes	Making this House a Home
--Private parties	Making this House a Home	Recipes
Christmas	Recipes	

**Attachment C:
ALTERNATIVE OUTLINE
7/9/99**

An Invitation to the White House: At Home with History

Foreword

J. Carter Brown
Director Emeritus, The National Gallery of Art

Introduction

Hillary Rodham Clinton

I. Preserving the House for History

Renovation section, Reception for White House Restoration Fund, Preservation Committee

II. Behind the Scenes

III. History in the Making

The types of events that follow can be discussed in historical context as ways the White House has always been used to honor and highlight people and matters of significance to the nation.

A. Welcoming world leaders

Havel State Dinner behind the scenes photos
Middle East Peace Signing and related events, meetings
State Dinners
NATO

B. Celebrating American arts and culture

Installation of Tanner and O'Keefe, White House Crafts Collection
FAPE
Kennedy Center Honors
Pritzker Prize Awards
Sculpture Garden
WETA
Millennium Evenings

C. Honoring Americans

Special Olympics

Marine Band

CINC

Arts and Humanities Awards

Olympic torch and athletes

Sacagawea

Collage of other awards: Medal of Freedom, Medal of Honor, Microenterprise, Teacher of the Year, Coming Up Taller, President's Service Awards, Heritage Fellowships

D. Exploring ideas

Child care conference

Human Rights day

Pediatric AIDS event

Bill signing – education bill IDEA

Adoption event

AmeriCorps swearing in

Billy Graham meeting (also mention Prayer breakfasts – no photos)

Summit on Children's television

[note – trim list as per Simon & Schuster's suggestions]

E. The People's House: America's Historic Home

Easter Egg Roll

Press Picnic

St. Patrick's Day

IV. Christmas: An American Tradition

V. At Home with History

POTUS birthday party

Chelsea Graduation (cake only)

Carville/Matalin engagement party

Rodham/Boxer wedding

Maggie Williams and Mandy Grunwald showers

Movie screening

First Lady birthdays

Rooftop 4th of July picnic

Private room renovations

VI. Recipes



Fax Transmission

R U D E R • F I N N

To: Marsha Berry The White House
Name: _____ Company: _____
Number: _____
Tel: 202-456-7805
Fax: _____
From: Philippa Polskin
Number: 212-593-6488
Tel: _____ Fax: _____
cc: Shirley Sagawa, Capricia Marshall, Kaki Hockersmith
Date: June 30, 1999
Re: Communications Campaign Strategy for 2:15 conference call
No. of pages: 3
Errors Contact: _____

Notes: _____

CONFIDENTIALITY NOTE: The information contained in this facsimile message is privileged and confidential information intended only for the use of the individual or entity named above. If the reader of this message is not the intended recipient, you are hereby notified that any dissemination, distribution or copy of this telecopy is strictly prohibited, as is the use of any such information for any purpose. If you have received this telecopy in error, please immediately notify us and return the original message to sender. Thank you.



R U D O R F I N N | A r t s & C o m m u n i c a t i o n s C o u n s e l o r s

Communications Campaign Strategy

AN INVITATION TO THE WHITE HOUSE: IN CELEBRATION OF AMERICAN CULTURE

Objectives

- Enhance the public relations efforts of Simon and Schuster to build national media and public awareness of the book.
- Generate a favorable baseline article in advance of the October 1999 publication date to frame subsequent coverage.
- Secure feature coverage timed to coincide with the national book release.
- Establish broad-based awareness of the significant role Mrs. Clinton is playing in the nation's cultural life.

Audiences

- High-demographic national print media outlets (*Architectural Digest, Elle Décor, Family Circle, Gourmet, House & Garden, Ladies Home Journal, McCall's, The New Yorker, Town & Country, Vanity Fair, Wine Spectator*)
- High-demographic national electronic media outlets (*Dateline NBC, CBS Sunday Morning, Charlie Rose Show, Oprah, Martha Stewart Living*)
- Select national and major market newspapers (*The New York Times, Washington Post, Los Angeles Times*)
- Cultural influencers and opinion leaders (museum directors and trustees, foundation heads, gallery owners, etc.)
- National architecture and design community
- General public

Strategic Recommendations

- Identify opportunities to further promote the book among key media
 - Secure advance feature in *Vanity Fair* highlighted by exclusive Todd Eberle photographs to establish the design quality and taste of The White House refurbishment, Sept.
 - Arrange exclusive print coverage opportunities such as book excerpts and by-lined articles with select widely-read outlets, i.e., *American Way* (the official magazine of American Airlines – the nation's largest airline).
 - Invite one national network to The White House for a tour with Mrs. Clinton reinforcing the themes of the book (this should include exclusive cross-network coverage on the morning show, evening news and prime time newsmagazine, i.e., NBC including *Dateline* with Maria Shriver as the reporter).
 - Approach Oprah Winfrey and Charlie Rose for in-studio interviews with Mrs. Clinton highlighted with images from the book.
 - Organize a multi-city Morning Drive Radio Tour targeting major market radio stations and affiliates to reach 8-12 million listeners, creating interest in the book.
 - Organize a Teleprint Press Conference with 15 to 20 top newspapers for an exclusive one-hour interview.

[Note: Ruder Finn's Planned Television Arts (PTA) division is the largest promoter of books in the world and has organized similar tours for former President Jimmy Carter and Vice President Al Gore. PTA will pre-screen participating stations and newspapers to establish rules and guidelines for communicating with Mrs. Clinton.]

- Organize a series of innovative events to reinforce awareness and support positioning
 - Coordinate luncheons and/or receptions in major cities and communities hosted by influential individuals and organizations.
 - Supplement traditional book signings with appearances by Mrs. Clinton in nontraditional book signing venues including museums and community-based arts and culture centers in select cities, i.e., The Museum of the City of New York and the Chicago Cultural Center.

Communications Challenges

- Timing of announcement for potential Senate race
- Counteracting negative media impressions fostered by Maureen Dowd
- Overcoming disconnect between public perception of Mrs. Clinton and focus of book



S I M O N & S C H U S T E R

Simon & Schuster Consumer Group
1230 Avenue of the Americas
New York, NY 10020
212-698-7315 • Fax: 212-698-7453
E-Mail: sydney_miner@prenhall.com

copy for
Marsha
Hold

Sydney Weinberg Miner
Vice President, Senior Editor
Trade/Editorial

13 April 1999

Ms. Shirley Sagawa
Office of the First Lady
Old Executive Office Building
Room 100
Washington, DC 20500

Dear Shirley,

As you know, we're putting out the press release on *An Invitation to the White House* tomorrow for pick-up Thursday. Our publicity department is anticipating that there will be questions. We've come up with the ones that we think are most likely, and wanted to let you know what our responses were going to be.

Q: How many copies of *It Takes a Village* are in print?

A: 652,000 in all editions—hard cover, paperback, large print, signed edition—in the US.

Q: How many copies of *Dear Socks, Dear Buddy* are in print?

A: 325,000 in the US. We don't give out sales figures.

Q: Will the First Lady receive an advance and royalties?

A: She's not receiving any advance; all author proceeds will be assigned to an organization to be named.

Q: Will S&S donate money as well?

A: A portion of S&S's profits from the sale of every book will be donated to an organization or organizations. The specifics have not been determined yet.

Q: How did the idea for the book come about?

A: Mrs. Clinton has always been interested in giving Americans a picture of how things work behind the scenes at the White House. The idea for this book came up in early discussions about different topics she might consider writing about.

Q: What will our first printing be?

A: *The answer is tk on this one. Shirley, I'll get this to you as soon as I hear.*

If you think these answers need to be modified, let me know. Of course, we can't anticipate every question, and you know we'll check with you if necessary.



Best regards, as always,

A handwritten signature in black ink, appearing to be 'A. H.' or similar, written in a cursive style.

SWM: pc

Cc: Bob Barnett