

for Melanne

EMBASSY OF LATVIA
4325 SEVENTEENTH STREET, N. W.
WASHINGTON, D. C. 20011

August 15, 1997

Ms. Melanne Verveer
Chief of Staff to The First Lady
The White House
Washington, D.C.

Dear Melanne,

First of all, congratulations on your new position. It no doubt brings an even greater work load (not that you didn't already have one before) and even more demands on your time, attention and judgement.

Two years ago I asked for a meeting with NSC director Tony Lake, in order to present him with a gift of appreciation for his help in bringing down the Skrunda radar in Latvia. I was told that Tony really didn't have the time to spare, but that in this case, he would make an exception. As I was told then, "Usually people want to make appointments to complain or ask for something. It is rare when someone just wants to say thanks." I got the meeting.

I tell you this story not to ask for a meeting, but to call attention to the enclosed letter. As you'll see, it is addressed to Mrs. Clinton and is an expression of gratitude from the Latvian doctors involved in the US - Latvia hospital partnership. I hope that you can bring this letter to Mrs. Clinton's attention. I should add, that much of the thanks should go to you as well for being instrumental in making this all happen.

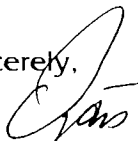
Apart from the appreciation being felt in Latvia, I am told that USAID is very pleased with the program as well. I have even heard that it is one of the most successful USAID programs in recent years. It may be modest by USAID standards, but it appears to be a smashing success. Whatever criticism may be launched in Washington from time to time against USAID, you only hear good things about their work in Latvia. We don't ask for a lot, and appreciate that which is given.

I understand that the program is coming to a close, which I suspect is one reason for the request in the letter for continuing support. As you may know, USAID is closing down in Latvia in the next two years, so there are no plans to extend the partnership. Nevertheless, if you felt it were worth looking into, it would definitely be appreciated.

I also wanted to convey Irma's best wishes and her hope that she could still meet with you briefly to talk about another project of a much broader nature. She is working with the people at the National Academy of Sciences on a project to promote U.S. health care knowhow and technology to a larger international audience. It's a program that's good for the U.S., but more importantly, could benefit a global audience. (Irma thinks big!)

Good luck and great success in the second term!

Sincerely,

A handwritten signature in black ink, appearing to read 'Ojars' with a stylized flourish at the end.

Ojars Kalnins
Ambassador

THE WHITE HOUSE
WASHINGTON

October 20, 1997

Dr. I. Lietuviete
Dr. J. Vetra
Dr. A. Gandz
Dr. D. Gardovska
Riga City Maternity Hospital
Miera Str. 45
LV 1013 Riga
LATVIA

Dear Drs. Lietuviete, Vetra, Gandz, and Gardovska:

Thank you for your letter supporting the Riga-St. Louis Hospital Partnership. I was very pleased to read of your sincere enthusiasm and support for the Partnership which is managed by the American International Health Alliance (AIHA) with support from the United States Agency for International Development (USAID).

Since we last met in Washington in 1995, you and your hospital partners worked hard to identify the critical areas for reforming health care in Latvian partnership hospitals. I have heard about the substantial accomplishments the Partnership has made in the two years. Of particular interest, the Partnership has created the first hospice in Latvia which now provides 200 patients with humane and appropriate care each year. It also helped improve maternal and child health care in Partnership facilities. In the area of pediatric infectious diseases, you introduced new clinical and management procedures to reduce salmonella cases among Latvian infants. Another accomplishment worth noting is the Nurse Resource Center, recently opened, which will enable nurses to continuously update their knowledge and practice. The Partnership's influence has extended beyond its own borders, as Latvian and Estonian nurses are working on common concerns through the community health initiative.

Both USAID and the AIHA share my interest in supporting the Riga-St. Louis partnership. I am pleased to hear that the partnership will continue beyond the projected September graduations. AIHA will be in touch with the partnership in planning continuing activities for the next year.

I wish you every success in your continuing efforts to improve health care for the people of Latvia through the Riga-St. Louis Partnership.

Sincerely,

Hillary Rodham Clinton

cc: Honorable Ojars Kalnins, Ambassador to the U.S.
Mrs. Ulmane, First Lady of Latvia
Honorable Larry Napper, U.S. Ambassador to Latvia
Barbara Bogomolov, Barnes-Jewish Hospital
James P. Smith, AIHA

Mrs. Hillary Clinton
The First Lady
United States of America

July 24, 1997

Dear Mrs. Hillary Clinton,

On the behalf of the Latvian partners of Riga- St. Louis partnership we would like to express our gratitude for Your personal initiative and support in the creating and developing of an efficient relationship between Washington University School of Medicine and BJC Health System, St. Louis from USA side and Children Hospital of Medical Academy of Latvia, Maternity Hospital, Hospital "Bikur Holim", Riga from Latvian side.

Riga- St. Louis partnership was established in 1995, when the Memorandum of Understanding was signed in the White House, Washington DC. The partners and guests of the ceremony were honored by Yours and Mrs. Ulmane's participation.

Since that time we have continuously felt Your personal interest in the development of the partnership. USA Ambassador in Latvia Mr. Larry Napper and Mrs. Napper had participated in partnership's seminars and conferences.

The main fields of interest of the partnership include:

- mother and child health care;
- pediatric infectious diseases;
- hospice;
- cardiology;
- social health

as well as other extremely important subjects.

During this period of time there were performed wide training programs for health professionals, having great impact on health care in Latvia and allowing to develop a new understanding of health care's Mission and Vision.

Within two years there have been developed a lot of new ideas and long- lasting basic programs, which are still in progress. Those basic programs have encouraged creation of new projects, especially during the last year - like a snowball rolling down the hill (in our case- up the hill).

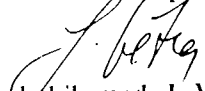
Knowing Your personal interest in health care reforms, we request Your support in continuing the important and sufficient St. Louis - Riga partnership.

Sincerely Yours

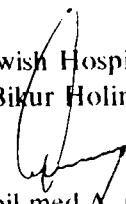
Riga City Maternity Hospital

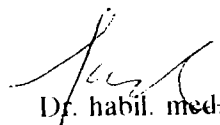

I. Lietuviete, MD
Director

Latvian Medical Academy
Children Hospital


Dr. habil. med. J. Vetra
Rector

Jewish Hospital
"Bikur Holim"


Dr. habil. med. A. Giandz.,
Director


Dr. habil. med.
D. Gardovska
Chief Clin. Ped. Inf. Diseases

THE WHITE HOUSE
WASHINGTON

September 4, 1997

Dr. Alexandra Lansky
Dr. Martin Leon
Transcatheter Cardiovascular Therapeutics
Cardiology Research Foundation
110 Irving Street, NW, Suite 4B-1
Washington, DC 20010

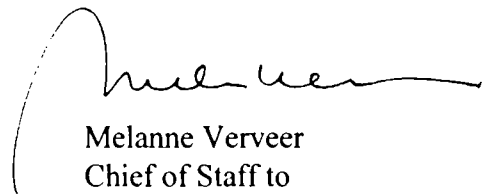
Dear Dr. Lansky & Dr. Leon:

On behalf of the First Lady, thank you very much for your letter and invitation to the First Lady to deliver the keynote address at The Transcatheter Cardiovascular Therapeutics conference later this month.

Regrettably, Mrs. Clinton is unable to attend due to schedule conflicts, but sends her best wishes for a successful and productive conference.

Thanks and best wishes.

Sincerely,



Melanne Verveer
Chief of Staff to
the First Lady



August 20, 1997

First Lady Hillary Rodham Clinton
The White House
1600 Pennsylvania Ave. NW
Washington, DC 20500

Dear Mrs. Clinton

Heart disease is the leading cause of death in American women. You can help to focus attention on this severely under-recognized and misunderstood women's health problem by delivering the keynote address at an important upcoming medical conference in Washington, DC. This prestigious annual conference, which attracts over 6,000 cardiologists, cardiac surgeons, and cardiac nurses from all over the country and the world, will be held from September 24 through 28, 1997 at the Washington Convention Center. We would be honored to have you address the group during the opening ceremony on Thursday morning, September 25. However, if you are available anytime between the 25th and the 28th, we would gladly arrange our program around your schedule.

The Transcatheter Cardiovascular Therapeutics (TCT) conference, which began nine years ago at the National Institutes of Health, is sponsored today by the not-for-profit Cardiology Research Foundation and the Washington Hospital Center. It has become the premier educational program for physicians specializing in the non-surgical treatment of heart disease through angioplasty and new devices such as stents and lasers. **This year, for the first time, the program will devote a session entirely to women and heart disease, which has become a health crisis in this country.**

Very few people recognize heart disease as the leading cause of death among women in this country, and even fewer realize that the symptoms of heart disease in women are quite different from those in men. While many think of heart disease as a "man's disease" or a disease of the elderly, the facts show otherwise. Of the 500,000 Americans who die each year of cardiovascular disease, more than half are women. And over 30 million women have some form of cardiovascular disease, half of them under the age of 65.

We must reach women and physicians with these messages. Your presence at the TCT conference would add tremendously to our communication efforts and would provide an immeasurable impetus to the small but developing group of cardiologists devoted to research, diagnosis and treatment in the field of women's cardiac health. Thank you very much for your consideration. We hope that we will have the privilege of your participation, and we look forward to your reply.

Sincerely,

A. Lansky

Alexandra J. Lansky, MD
Director, Women's Cardiac Health Initiative
Washington Cardiology Center
Tel: (202) 877 5975
Fax: (202) 877 3339

Martin B. Leon, MD

Martin B. Leon, MD
Director, Cardiology Research Foundation
and TCT Program Director
Tel: (202) 877 5975
Fax: (202) 877 3339

Cardiology Research Foundation
110 Irving Street NW, Suite 4B-1
Washington, DC 20010

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JUN 1991
U.S. DEPARTMENT OF HEALTH
AND HUMAN SERVICES

RECEIVED

First Lady Hillary Rodham Clinton
Attn: Melanne VerVeer, Chief of Staff
Office of the First Lady
Old Executive Office Building, Room 100
Washington, DC 20500



TRANSCATHETER CARDIOVASCULAR THERAPEUTICS

THE WHITE HOUSE
WASHINGTON

July 24, 1997

Ms. Caroline A. Lewis
Serino Coyne, Inc.
9468 Copenhauer Dr.
Potomac, MD 20854

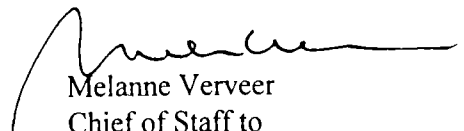
Dear Ms. Lewis:

Thank you very much for your letter and invitation to the First Lady to participate in a celebration of the 10th anniversary of *The American Experience* sometime in late September.

I have forwarded your request to Patti Solis-Doyle, Director of Scheduling for the First Lady, and she will be in touch as to whether or not it will be possible to accept your invitation.

Best wishes.

Sincerely,



Melanne Verveer
Chief of Staff to
the First Lady

2



Copy letter

July 2, 1997

Ms. Melanne Verveer
Chief of Staff
Office of the First Lady
The White House
Washington, D.C. 20500

Dear Ms. Verveer:

I understand that the First Lady has enjoyed the award-winning PBS series *THE AMERICAN EXPERIENCE*, hosted by Pulitzer Prize-winner David McCullough, particularly the portrayal of Eleanor Roosevelt. We thought she would like to know that the series will celebrate its 10th anniversary this year with the premiere of the newest film, *Truman* which will air nationwide on October 5th and 6th. The series has included many award-winning and distinguished programs including *LBJ*, *FDR*, *TR: The Story of Theodore Roosevelt*, among others.

We are hoping to mark this significant anniversary in the nation's capitol by acknowledging the series as an important resource of our history and heritage, and respectfully ask if the First Lady would like to be part of our celebration, preferably at the end of September. We would be honored to be able to present the series to the First Lady on behalf of PBS, at an event which fits into her schedule. It would be wonderful if the First Lady were able to speak at a screening of the film, or we would be delighted to create a simple event such as a photo opportunity and presentation.

I am enclosing a press release about the newest film, *Truman*. Produced by award-winning filmmaker David Grubin and narrated by Jason Robards, *Truman* tells the story of a President whose administration oversaw and formulated so many important historical landmarks - The Marshall Plan, The Truman Doctrine, the decision to drop the atomic bomb, effectively ending World War II -among other key moments in American history.

We look forward to hearing from you about this idea in the hopes that we can create a memorable event. If you would like further information please give me a call at 301/424-8955. Thank you for your attention and interest.

Sincerely,

Caroline Lewis

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CAROLINE A. LEWIS
GENERAL MANAGER
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A Conversation With David Grubin, Producer of *Truman*

You spent nearly two years making this film on Harry Truman. What traits stand out most about him?

The other presidents I've made films about--Franklin Roosevelt, Theodore Roosevelt and Lyndon Johnson--all knew from a very early age that they wanted to be President. Truman has no sense of his own destiny. He sees himself not as a great player on the world stage, but as an ordinary American. He wants to have a good job, marry his best girl, live in a nice home.

But, Truman is in fact a person of extraordinary strength, perseverance, resilience. No matter what, he doesn't give up--whether it's practicing the piano day after day, courting Bess year after year, proving himself to Battery D in World War I, or confronting the enormous issues of the Presidency, even when he feels he's in over his head. At one point he said, "There are any number of men who could do this job better than I," but he doesn't fold. He makes the hard decisions and he stands by them.

Did your own impression of Truman change as you worked on the film?

Yes, I came to like him more and more. At first I was confused by what I saw as a lack of confidence, then I began to see how he would always rise to the occasion.

I had read a number of books on Truman, but the unique thing about working in film is that when I began looking at the archival footage, I could actually see him change. Look at how different he is from the time he makes his first speech as President--mourning the passing of FDR in a speech to the nation that was stiff and uncertain--to the speech he gives at the 1948 Democratic convention where he's on fire! It's 2 o'clock in the morning; the Democrats are hot and tired and distracted because they think they're backing a loser. And out comes Truman in his white linen suit and he gives an impassioned speech, inspiring the delegates with his own enthusiasm and confidence. You can see he has grown.

Your film paints a strong portrait of Harry Truman's character, but Bess Truman remains a mystery. Why is that?

As you can see in the film, Bess was a very private person. She didn't want to be in the limelight. You'll notice we make use of Harry's letter to Bess, but not Bess's letters to Harry. That's because the letters no longer exist--she burned nearly all of them. Truman was horrified to discover her destroying them and asked, "Bess, what are you doing? Think of history!" And Bess replied, "I have."

How do you bring a freshness to the familiar parts of this story?

We do intensive research for every little vignette in the film, hoping to find that unexpected photograph or piece of film that brings the story alive. For Truman, we went through about 120 hours of archival footage to yield the 90 minutes we use in the film. We looked at more than 6,000 photographs. I think that even the most diligent Truman scholar will find something new.

We also contacted more than 230 people, looking for ways to bring to life stories that might be familiar. For example, many people know that Truman, during the terrible pressures of the Korean War, was enraged by The Washington Post's negative review of Margaret Truman's singing debut. But not many people have heard that story from the point of view of Paul Hume, the music critic who wrote the review, and promptly got a salty, outspoken letter from the President. Watch the program and you'll hear his account of that extremely revealing incident.

June 27, 1997

**"TRUMAN," A NEW FOUR-AND-A-HALF HOUR DOCUMENTARY
THAT LOOKS AT THE PUBLIC AND PRIVATE SIDES OF OUR
33TH PRESIDENT, WILL BE BROADCAST
OCT.5 AND 6, 1997, ON PBS**

Sunday, October 5, 1997 (8:00 - 10:30 PM, ET)

Monday, October 6, 1997 (8:00 - 10:00 PM, ET)

When America went to war in 1917, young men from small towns all across the nation responded with patriotic fervor. Harry Truman was one of them. He left the family farm in Missouri and joined the Army. Although he lacked education, experience--and good eyesight--he quickly rose to the rank of captain, was sent to France, and was given command of some of the most rowdy, insubordinate soldiers in the US Army--the notorious Company D. Many of the men predicted that their new leader wouldn't last 90 days.

At the end of August 1918, Truman led Battery D into battle for the first time. Under cover of darkness, in the rain, the Germans opened fire. Battery D was trapped, its cannons mired in the mud. The men panicked, and many began to run. Truman furiously ordered them to regroup, calling them every name in the book. Stunned by his rage, inspired by his courage, the men fell in, and Truman marched them out of danger. The Battery escaped without a single casualty.

From that point on, Truman's troops saw him differently, as a man of resolve and courage. For Truman himself--a 35-year-old failed farmer and sometime miner--it was also a turning point: the first real success of his life.

On Sunday, October 5 (8:00 - 10:30 PM, ET) and Monday, October 6 (8:00 - 10:00 PM, ET) on PBS, THE AMERICAN EXPERIENCE presents *Truman*, a biography of this gritty American original who inherited the mantle of the presidency at an hour of national crisis. Produced by award-winning filmmaker David Grubin, the four-and-a-half hour documentary examines the public and private sides of this seemingly ordinary man who was assailed by bouts of insecurity, yet buttressed by his profound faith in America. Narrated by Jason Robards, *Truman* is part of The Presidents, a sweeping view of the twentieth century from inside the Oval Office from THE AMERICAN EXPERIENCE.

"Truman didn't see himself as a great player on the world stage," says Grubin. "And, as a player, his ordinariness often led people to underestimate him. Ultimately his persistence and determination win out. When faced with tremendous difficulty, he does not crumble."

The program traces Truman's reluctant path to the Presidency--from his earliest days in Missouri politics under the machine boss, Tom Pendergast, to his term as US Senator where, over time, he earned his colleagues' respect for his dogged pursuit of corruption in the defense industry. At the 1944 Democratic convention, despite his reluctance, Truman was drafted as FDR's compromise running mate. Virtually unknown in Washington until he was 50 years old, Truman suddenly found himself filling the shoes of the great Franklin D. Roosevelt as World War II rumbled to its close.

"He didn't want to be President and he certainly didn't want to be President after Franklin Roosevelt," says David McCullough, host of THE AMERICAN EXPERIENCE and author of *Truman*, which won the Pulitzer Prize. "He didn't think he qualified to be the President of the United States."

Vice President for only 82 days and excluded from Roosevelt's inner circle, Truman knew nothing about the war raging across three continents and two oceans except what he read in the papers. Further, he knew nothing of the project to develop the atomic bomb.

At first, Americans were won over by their new President's simple, straightforward approach--a striking contrast to FDR's patrician manners. "After a diet of caviar," an aide said, "you like to get back to ham and eggs."

Nevertheless, the American public also expected their President to be extraordinary. For the folksy Truman, this translated into public approval ratings that alternately soared and plummeted. In characteristic style, Truman persevered.

"I'm here to make decisions," he once said. "Whether they prove right or wrong, I'm going to make them."

In his eight years in office, he faced some of the most difficult decisions any president would have to make:

- To end World War II either by blockade of Japan, or a demonstration bomb, or the first use of the atomic bomb. "I made the only decision I ever knew how to make," Truman later wrote. "I did what I thought was right."
- To persuade Congress to commit \$400 million to fight communism around the world through a policy that became known as the Truman Doctrine.

- To rebuild western Europe, broken and starving in the aftermath of World War II. Truman conceived of the Marshall Plan and convinced Congress to provide \$13 billion in funding. No President had even received so much money to aid people who weren't Americans.
- To send American troops to Korea. General Vernon Walters recalls, "I heard him say at one point, 'I know that, some day, I will have to stand before the throne of God and account for every young life that is about to be lost because of what I am about to do. But in the fulfillment of the oath that I took when I became President, I have no choice,'"
- To recognize the state of Israel. Despite disagreement among his top advisers, Truman's sympathies were with the plight of the Jews.

Interwoven throughout the program are glimpses of the private side of Harry Truman--a man who seemed to want nothing more than to have a good job, marry his best girl, and settle down. In contrast to the man who led the country through some of the roughest terrain it had seen, Truman's personal correspondence reveals a man who was often very lonely and insecure.

Raised in the rough and tumble prairie town of Independence, Missouri, Truman was a slight boy with thick eyeglasses who dreamed of being a concert pianist. Rising at 5 AM every day to practice, Truman by the age of six demonstrated the dogged perseverance that would later distinguish his public life. Throughout his youth, Harry had only one love: Elizabeth Wallace--Bess--a popular girl from one of Independence's prominent families and a member of Harry's high school class. For eight years, Harry worked to win Bess's love and approval.

The program also reveals the very private nature of Bess Truman--her lifelong emotional ties and loyalty to her mother; her father's suicide; her dislike of the public spotlight; and her decision to spend her years as First Lady at home in Independence with her daughter and mother rather than in the White House.

While Bess never wanted Harry to be President, Harry grew to like the job. But after his second term and his failure to pass legislation through Congress, he decided he would not seek reelection in 1952. "His [approval] ratings were lower than Nixon's on the day he resigned," says journalist Walter Bodine. Nevertheless, when he returned to Independence, crowds of thousands cheered him--one of their own who had risen to great heights and then returned home.

Over time, Harry Truman's qualities as a tough-talking, decisive president would gain him international respect. "He's a believable man. That's one of the reasons he's so appealing," says McCullough. "He has no privileged background. He doesn't have a great voice. He isn't handsome. He has no glamour. But in that makeup is iron. Real iron."

Credits:

Truman is a film by David Grubin Productions, Inc.

Producer/director: David Grubin

Writer: David Grubin

Senior producer, Allyson Luchak

Editors: Geof Bartz and Howard Sharp

Music: Michael Bacon

Narrator: Jason Robards

THE AMERICAN EXPERIENCE is produced for PBS by WGBH Boston.

Executive producer; Margaret Drain

Senior producer: Mark Samels

Series host: David McCullough

The Presidents is made possible by the National Endowment for the Humanities. Major funding for THE AMERICAN EXPERIENCE is provided by the Alfred P. Sloan Foundation. National corporate funding is provided by Liberty Mutual and Scotts/Miracle-Gro. Additional funding is provided by the Corporation for Public Broadcasting and public television viewers.

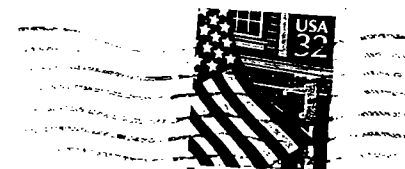
THE AMERICAN EXPERIENCE is closed captioned for deaf and hard-of-hearing viewers by The Caption Center at WGBH. A special narration track is added to the series by Descriptive Video Service (DVS®), a service WGBH provides to provide access to people who are blind or visually impaired. The DVS narration is available on the SAP channel of stereo TVs and VCRs.

For more information about The Presidents and THE AMERICAN EXPERIENCE, visit the World Wide Web: www.pbs.org/amex.



ADVERTISING &
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9468 COPENHAVER DR.
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Ms. Melanne Verveer
Chief of Staff
Office of the First Lady
The White House
Washington, D.C. 20500



THE WHITE HOUSE
WASHINGTON

August 5, 1997

Ms. Carolyn Lamm
White & Case
601 Thirteenth Street, NW
Suite 600 South
Washington, DC 20005-3807

Dear Carolyn:

Thank you for your letter and for your recommendation that Delissa Ridgway be nominated to the U.S. Court of International Trade. I have shared your letter with those involved in the selection process. I am confident that she will be given full consideration.

Thanks for writing and best wishes. *Thanks too for all you do!*

Sincerely,



Melanne Verveer
Chief of Staff to
the First Lady

R

WHITE & CASE

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MEXICO CITY

July 30, 1997

The Honorable Charles Ruff
Counsel to the President
The White House
1600 Pennsylvania Avenue, N.W.
Washington, D.C. 20500

Dear Chuck:

I am writing to support enthusiastically the potential nomination of Delissa Ridgeway to the Court of International Trade.

I have known Lisa for many years and have been impressed with her both as a lawyer and a person. Most importantly she would bring to the Court over a decade of international legal experience. She has experience with international trade, arbitration, and international adjudicatory work in her current position as Chair of the Federal Claims Commission. — Moreover she has taught international trade law at the American University Law School and has done a significant amount of writing and speaking in the field. It is rare indeed for someone with such good technical legal expertise to be considered for that court. The cases that the CIT considers often involve large, complex international transactions and in many instances the judges considering them are not familiar with either international transactions or international trade law theory. It would be a great help to litigants and advocates to have someone of her caliber and experience on the CIT.

I know Lisa is a very thoughtful, considerate decision maker. Her legal analytical abilities are superb. I have heard her argue issues and know that she is able to assess the most salient points quickly to resolve a complex issue. She is a reasonable, careful thinker.

She also is one of the few women who have actually attained a prominent reputation in the international legal area. Lisa has done this by working tirelessly as an international lawyer but also through speaking, writing and teaching in the area. I have observed her patient handling of difficult situations, and non-judgmental approach. She has superb "people skills"

WHITE & CASE

The Honorable Chuck Ruff
July 30, 1997
Page 2

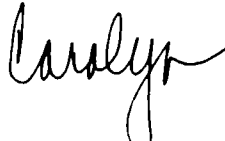
and therefore I believe she would have good judicial temperament. I only have been impressed by Lisa and her boundless energy.

Additionally, despite her active, substantive practice she always has found time to devote to the D.C. Bar where she serves on the Board of Governors, previously as the President of the Women's Bar, Chair of the D.C. Bar's Summit on the Women in the Profession and in a variety of pro bono activities.

She would be a superb addition to the Court and I encourage you and the Administration to choose her. If I can answer any other questions or provide any additional information please feel free to call upon me.

My very best regards.

Very truly yours,

A handwritten signature in cursive script, appearing to read 'Carolyn', with a stylized flourish at the end.

Carolyn Lamm

CBL:mp:gb

WHITE & CASE

The Honorable Chuck Ruff

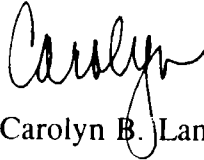
July 30, 1997

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bc: Hillary Clinton
Melanne Verveer ✓

If there is anything you can do to encourage this selection of Lisa it would be great.

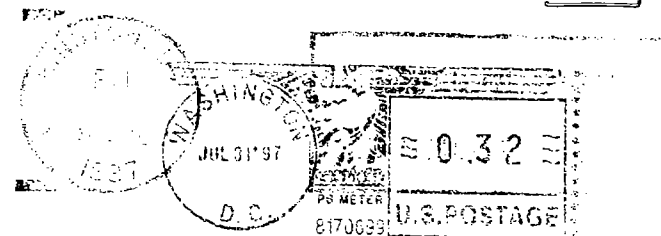
Best regards,

A handwritten signature in cursive script, appearing to read "Carolyn".

Carolyn B. Lamm

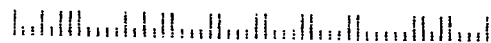
WHITE & CASE

601 THIRTEENTH STREET, N.W.
SUITE 600 SOUTH
WASHINGTON, D.C. 20005-3807



Melanne Verveer
The White House
1600 Pennsylvania Avenue, N.W.
Washington, D.C. 20500

20300-0003 01



THE WHITE HOUSE
WASHINGTON

December 4, 1997

Mr. E. David Luria
4545 Connecticut Avenue, NW, #1016
Washington, DC 20008

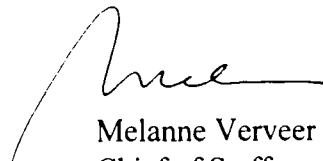
Dear David:

Thank you very much for your letter and for the detailed information on the National Museum of American Music project. I have shared your letter with others here.

Thanks, also, for your kind comments about The Washington Post Magazine article. I'm relieved to have survived the experience!

Wishing you all the best.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Melanne', with a long, sweeping horizontal line extending to the right.

Melanne Verveer
Chief of Staff to
the First Lady

(2)

E. David Luria
4545 Connecticut Ave. NW #1016
Washington DC 20008
Tel. 202-537-0937
email: edluria@juno.com

November 24, 1997

Ms. Melanne Verveer;
Chief of Staff to Mrs. Clinton
The White House
Washington DC

Dear Melanne:

I was delighted to see the article about you in the Post on Sunday! It was well-deserved recognition for a person who has worked so long and hard in this Administration, and it made this old neighbor of yours proud to know you! I will send a copy to Melba in Atlanta, and I know she will be pleased too.

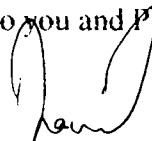
Melanne, - in addition to photography - I have been involved over that last 18 months in a team effort to create a **National Museum of American Music** here in Washington DC . I authored a concept paper on the subject and earlier this year helped bring about meetings between key people in the National Music Foundation, the Smithsonian, and the Mayor's Interactive Task Force for Downtown Revitalization, now known as The Washington Center Alliance. I even wrote to President Clinton in August of 1996, seeking his support (copy of letter is attached.)

Now I was very excited to learn that this project received the enthusiastic support of Mrs. Clinton at a meeting last week with officials from The Smithsonian and The Washington Center Alliance. That is just super news, because I think our country deserves to have all of its diverse musical achievements celebrated under one beautiful roof.

Thank you for anything you can do to move the project along with Mrs. Clinton's support for The National Music Foundation, which has played such a key leadership role in this effort at the request of the Alliance. Over the last 8 months, the Foundation has already generated offers of private sector contributions and collections from a broad spectrum of the music industry, so that the Museum can be created and built without the need for federal funding. This will make it possible for an American music museum to be established, in cooperation with The Smithsonian, before the end of the President's term.

Your staff can reach the National Music Foundation at 1-800-872-6874, and the key contact there is its Director of Development, Stan Rosen.

With very best regards to you and Phil, I am, sincerely,



E. David Luria

THE WHITE HOUSE

WASHINGTON

August 1, 1996

Mr. E. David Luria
Number 1016
4545 Connecticut Avenue, N.W.
Washington, D.C. 20008

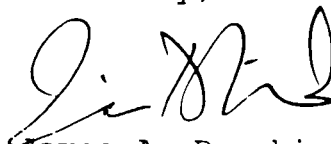
Dear Mr. Luria:

Thank you so much for your letter. President Clinton greatly appreciates the trust and confidence you have shown in him by writing.

To ensure that your concerns are addressed, I am forwarding your letter to the Smithsonian Institution for review and any appropriate action. Please bear in mind that it may take some time to look thoroughly into the issues you have raised. Should you wish to contact the Smithsonian Institution directly, you may write to: Smithsonian Institution, 900 Jefferson Drive, S.W., Washington, D.C. 20560.

Many thanks for your patience.

Sincerely,

A handwritten signature in dark ink, appearing to read 'J. A. Dorskind', with a stylized, flowing script.

James A. Dorskind
Special Assistant to the President
Director of Correspondence and
Presidential Messages

E. David Luria
4545 Connecticut Ave. NW #1016
Washington DC 20008

July 3, 1996

The Honorable Bill Clinton
President of the United States
The White House
Washington DC

Dear Mr. President;

Seeing you and Mrs. Clinton tonight on PBS's "In Performance at The White House" reminded me once again of what great fans and promoters you are of American music.

I have a terrific idea to share with you for a wonderful project that could be launched under your leadership as President of the United States. I earnestly hope my idea gets up through the filtering system of the White House and reaches you personally, because I think you would really understand its value.

The idea is to create a **National Museum of American Music**, right here in Washington DC, as another jewel in the crown of The Smithsonian Institution.

Celebrating under one roof ALL forms of American music - jazz, blues, rock and roll, classical, contemporary, country, bluegrass, folk, gospel, musical comedy, and movie scores, **The National Museum of American Music** would be a magnificent institution with over 250,000 square feet of exhibits that are educational, fun, and entertaining. The focus of the museum would be to show how the music we have created over the past 350 years tells the story of our country and the diversity of our people.

Creating a **National Museum of American Music** would be an uplifting experience for the people of the United States, reassuring us that we are one of the great civilizations of the modern era, that we have a lot to offer to ourselves and to the world, that we are creative, exciting, and dynamic, that we are a nation of immigrants who have come together to produce an exciting land of freedom, opportunity and hope.

All of this is expressed through our music. American music reflects the American experience. It reflects our feelings, our frustrations, our hopes, our loves, our tragedies. It reflects the era in which it was written, it mirrors national issues, regional concerns, and it shows what is going on in our hearts and homes. While the 18th and 19th centuries were dominated by European music, the most popular music of the 20th century was created right here in America..

The pathos of the blues, the structured spontaneity of jazz, the rebellion of rap music, the excitement of rock, the contemporary social statements made by American musicals, the spirituality and suffering of gospel music, the romantic tragedy and love expressed in country music and bluegrass, the broad and majestic sweep of American classical music, all of these are a reflection of the strange enigma that we and the world call "America."

A National Museum of American Music would be a fitting tribute to all of our country's most important values. It would help bring us together by creating a tangible showplace for everything we like about ourselves as a nation. Designed and built as a national effort, with contributions from the widest spectrum of the corporate community, the entertainment industry, federal, state and local governments, and individual American citizens, the National Museum of American Music would be a tremendous source of national pride.

Furthermore, this Museum and its outreach programs would be a wonderful gift from America to the rest of the world, where American music is often appreciated even more than it is here at home. It would say to visitors from around the world: "We know you like our music. Come and visit this place. Enjoy it. See what was created over the past 350 years by the people you sent us. Your culture, your music, your traditions, your customs, are also reflected in American music. This is as much your museum as it is ours."

We now have museums that celebrate our extraordinary achievements in many other fields: aerospace, communications, the visual arts, technology, natural history, and democracy. But we lack a museum in our nation's capital that celebrates the one thing for which we are BEST known and loved around the world: our music.

A non-profit management consultant and professional photographer, I have developed an extensive concept paper describing the proposed museum and showing how it could be developed and funded over the next 15 years by private sector sources, with a minimum of government funding. But it would need your support and your help. If you are interested, I would be pleased to share my copyrighted paper with your staff.

Think about it, Mr. Clinton. As a music lover, patron of the arts, saxophonist, and great friend to the best musicians in our country, you are the President who could make this happen. The National Museum of American Music would be a wonderful legacy for you to leave to the American people.

I look forward to hearing from you.

Sincerely yours,



E. David Luria
Tel. 202-537-0937
e-mail: edluria@aol.com

The National Museum Of American Music



A concept paper by:
E. David Luria
Copyright 1996

E. David Luria
4545 Connecticut Ave. NW #1016
Washington DC 20008
Tel. 202-537-0937

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SUMMARY PAGE:

Introduction:

This is a proposal to establish **The National Museum of American Music**, a large international learning and entertainment center that celebrates under one roof **all** of America's extraordinary achievements in music: jazz, rock, contemporary, gospel, country, bluegrass, classical, folk, rap, children's, showtunes and commercial music.

The proposal is based upon one simple truth: **the world loves American music**. It is our most popular export product, admired around the globe as a universal language that reflects the unique history, the free spirit, and ethnic diversity of the American people.

Background and Benefits:

Although some of the influence of American music can be traced to modern 20th century history and to the dominant role played by the US on the world's stage in the postwar era, much of its popularity springs from the art form itself: it is good, it is creative, it is exciting. Its practitioners - from Louis Armstrong to Glen Miller to Frank Sinatra, Barbara Streisand, Madonna and Michael Jackson - are better known around the world than any of the major political figures produced by our country during this century.

Although we have national museums dedicated to our other achievements in aerospace technology, automobiles, communications, movies and television and the visual arts, we have failed to give similar recognition to a most vivid reflection of America: our music. Creating a **National Museum of American Music** affiliated with The Smithsonian Institution would represent a great source of pride for the American people and would establish a showplace of interest to the entire world. It would also bring an extraordinary array of benefits to the profession of music, to music education, and to the tourist economy of the host city.

Description of the Museum:

The National Museum of American Music would be of the size and grandeur of the National Air and Space Museum, with over 250,000 square feet of exhibit space, 25 exhibit halls equipped with the latest in exhibit technology to make American music come alive to the Museum's visitors, plus an international learning center of interest to students of every age, from elementary school through university. The Museum would also house **The National Library of American Music**, which would be a repository for the musical manuscripts and biographies of our greatest composers and would offer computerized access to the music of our most famous musicians through compact discs.

Funding, Staffing and Governance:

Funding for the **National Museum of American Music** would come from the broadest possible spectrum of US and international corporations, foundations, entertainers and other groups with ties to the American music industry, supplemented by a wide variety of income-generating activities conducted by the museum. Staffing and governance would be provided in cooperation with the Smithsonian Institution and by an advisory board of musical experts.

**CONCEPT PAPER
ON THE CREATION OF
THE NATIONAL MUSEUM OF AMERICAN MUSIC
(Copyright 1996, by E. David Luria)**

The American people deserve a distinguished national institution that honors one of the greatest achievements of our society over the past 300 years: American music.

This is a proposal to create - in affiliation with the Smithsonian complex of museums in Washington, DC - **The National Museum of American Music.**

The proposal is based upon a simple truth: the world loves American music. It is our most popular export product, known and accepted around the world as a universal language that reflects the unique history, free spirit, and the ethnic diversity of the American people.

Music surrounds us in our daily lives. From the musical wake-up alarm to the good-night lullaby, we hear music all the time. It's in our car as we drive to work, in the elevator as we rise to the office, or on the telephone while we wait on "hold." It envelops our computer software, and it provides entertainment for us on the radio, at concerts, on television, in the movies, in the restaurant, or on the airplane. Music often helps us get through the day.

What is proposed here is a museum and international learning center that celebrates the incredibly exciting achievements of American music. Although we have national museums dedicated to our other achievements in aerospace technology, shipbuilding, automobiles, communications, movies, broadcasting, and the visual arts, **there is no central showplace anywhere in the United States that brings together under one roof all forms of American music:** contemporary, rock, jazz, classical, bluegrass, soul, country, rap, and gospel, as well as music for commercial jingles, movies, musical comedies, and children's music. There is now a new museum in Cleveland dedicated to rock music, there are country music showplaces in Nashville and in Branson, Mo., there are jazz showplaces in New Orleans, and a bluegrass museum in Indiana, but there is no unified showplace for ALL of these musical art forms. And because American music is part of our national heritage, its showplace deserves to be located in Washington DC as an affiliate of the Smithsonian Institution museum complex.

The National Museum of American Music would be of the size and grandeur of the current National Air and Space Museum, with over 250,000 square feet of exhibit space, 25 exhibit halls equipped with the latest in exhibit technology to make American music come alive to the Museum's visitors, plus an international learning center of interest to students of every age, from elementary school through university. The Museum would also house **The National Library of American Music**, which would be a repository for the musical manuscripts and biographies of our greatest composers and would offer computerized access to the music of our most famous musical entertainers.

One section could even be devoted to that unique American art form: the commercial jingle. A movie theater in the Museum could provide regular showings of another American specialty: the musical comedy. Also contained in the Museum would be a large retail store and Internet-accessible catalogue showroom for all items relating to American music: CD's, literature, biographies, Madonna posters, musical instruments, music boxes, door chimes, plus the record and tape collections of music from different eras.

In one hall people could come and sit in stereo-equipped cocoon-like "Musical Chairs" and listen to their favorite music along with a narrated history of its development. Interactive video booths - like those in the immensely popular World of Coca Cola Pavilion in Atlanta - could provide newsreels and background for nostalgia music by the decade, such as Music of the 40's, or Music of the 20's.

A visitor could touch a video screen, put on a set of earphones, and dial up a musical biography of a favorite composer: Copeland, Gershwin, Handy, Joplin, Sousa, Billy Joel. Strolling barbershop quartets and bluegrass violin trios could entertain visitors throughout the Museum. Street musicians will entertain visitors in the colonnade adjoining the Museum.

After being greeted at the Museum entrance by a three-dimensional, moving hologram of Elvis Presley, the visitor would find the Museum divided into several halls, such as:

The Hall of Music History: Visitors would see displays tracing the roots of American music through ethnic immigration patterns. Displays and dioramas would provide information and recorded music that demonstrate the musical impact of Native-American, African, European, Asian and Hispanic migrations to our country.

The Hall of Famous American Composers: Through photographs, biographies and recordings, visitors would learn about 100 of America's most famous composers. In addition, visitors will be encouraged to be composers themselves, creating musical pieces which they can see on a computer screen and then receive in sheet music printouts.

Separate music halls devoted to each major form of American music, such as jazz, country music, rock and roll, bluegrass, American classical, pop, gospel, children's music, American musicals, movie themes, march music, and folk music. Each hall would explore the origins and history of that particular form of American music and would highlight its primary composers and entertainers through photos, videos, dioramas, and recordings.

The Hall of Commercial Music: This unique display would show how music is used in the world of American business. It would highlight the most popular musical jingles used in television and radio commercials, and musical themes of major corporations, such as the NBC gong, or the United Airlines "Friendly Skies" theme. Another display consists of a working elevator cage that allows the visitor to enter, close the door, and listen to elevator music by Muzak. Yet another consists of a ringing telephone which the visitor picks up, to be treated to "music on hold."

The Hall of Children's' Music: This hall would be devoted to musical favorites for children, such as nursery rhymes, children songs, even favorite tunes sung at summer camp. Young guests would be invited to sing along. Another display would concentrate on musical education programs for children today. This hall is entered on a "walking piano" keyboard.

The Museum would also have an on-going series of lectures and slide shows and offer the public special events, such as "musical picnics in the park," music appreciation courses, and a closed-circuit educational TV outreach program.

In separate auditoriums and concert stages, visitors would be able to hear different forms of music, whether it be classical, contemporary, rock or jazz, performed by students from the premier musical schools around the country who would be invited to send their best artists to play at the Museum.

BACKGROUND - The Popularity of American Music:

Over the last 80 years, but especially since the end of World War II, American music has become a universal language. Beginning with the jazz and blues era of the 1920's, the swing era of the 1930's and 40's, contemporary songs of the 50's and 60's, followed by the rock and roll era that began in the 1950's, the influence of American musical composers has swept the world.

American music - and the dances that accompany it - have come to be perceived by people around the world as a true expression of America's own spirit of individual freedom, breaking with established tradition, being independent, unique, defying one's parents, rebelling, giving free rein to one's inner feelings. This has been especially true among young people living in traditional and autocratically governed societies.

The Voice of America and Radio Free Europe understood this phenomenon as far back as the 1950's, when they placed heavy emphasis on American jazz and contemporary music in their programming to Eastern and Central Europe and the former USSR. American jazz recordings played by the late Willis Connover over VOA have been credited with helping to create a spirit of rebellion among young people around the world that has had a definite impact on the successful growth of democratic societies during the past 30 years.

Although some of the influence of American music can be traced to modern 20th century history and the dominant role played by the US on the world's stage, much of its influence springs from the art form itself: it is good, it is creative, it is exciting. Its practitioners, from Louis Armstrong to Glen Miller to Frank Sinatra, Barbara Streisand, Madonna and Michael Jackson, are better known around the world than most of the major political figures that our country has produced during this century.

As a result, it is common to hear Hungarian nightclub performers in Budapest singing American rap songs in English, or witness Japanese people collecting incredible anthologies of American jazz, or listen to Russian singers of American rock and roll.

The rest of the world knows we have built a better musical mousetrap, and it has beat a path to our door to hear it. The adjoining pages describe in specific detail a **National Museum of American Music** that would represent a great source of pride for the American people and would establish a showplace of interest to the entire world.

BENEFITS OF THE NATIONAL MUSEUM OF AMERICAN MUSIC:

The **National Museum of American Music** will bring an extraordinary array of benefits to the profession of music, to music education, to the Smithsonian Institution, to the economy of the Washington DC area, and to the people of the United States.

Benefits to the Profession of Music:

With its many exhibits focusing attention on America's musical creativity, the **National Museum of American Music** will provide strong recognition to our composers and musicians, past and present. The lives of prominent composers and entertainers will be highlighted in special exhibits, accompanied by memorabilia made available to the Museum by their families or estates. One exhibit - **The Profession of Music in America** - will demonstrate all the different aspects of music as a career, from composition to performing to sound engineering, and recording. In an age of digitized sound, in which any note on any instrument can be created and reproduced electronically, the Museum will give new respectability to the creative spark that characterizes the American music profession.

Benefits to Music Education

The **National Museum of American Music** will be a teaching museum. It will make music educators around the United States feel they have found a friend, giving respectability and purpose to their own profession. At a time when music education budgets are being severely cut, the **National Museum of American Music** will offer music teachers the chance to show how much music reflects life, and history. Special 3-day classes organized by the museum for students at the elementary and high school level will trace the musical roots of the people of the United States, show how our music has reflected our social and political movements, demonstrate how music is created, how it is reproduced, how instruments in a band or orchestra relate to each other. High school bands will have the opportunity to compete with each other for coveted national awards on the broad plaza outside the Museum.

Lastly, distinguished scholars of music will be able to continue their research into American music through access to the new **National Library of American Music**, which will form part of the museum. As the museum grows in stature and renown, the estates and families of America's most revered composers will be motivated to donate their original manuscripts to the library.

Benefits to The Smithsonian Institution:

Because of the worldwide popularity of American music, and because the Museum itself will be beautiful, exciting and creative, **The National Museum of American Music** will become the brightest jewel in the crown of museums affiliated with the Smithsonian Institution, drawing millions of new visitors each year to its entire complex of museums.

Benefits to Washington DC:

The National Museum of American Music will represent a tremendous new tourist attraction for the nation's capital. Because music has such universal appeal, attendance at the Museum is expected to rival that of The National Air and Space Museum, whose six million visitors a year make it currently the most popular museum in the United States. Family groups and school groups will bring large numbers of new visitors to the capital, with excellent benefits to the regional economy.

Furthermore, the Museum will be a source of pride and great interest to residents of the Washington area who have perhaps "done it all and seen it all" in the current mix of sightseeing opportunities. This museum, with its constantly changing exhibits and its wide appeal to different musical tastes, will offer something different at each visit.

Benefits to the People of the United States:

Creating a **National Museum of American Music** would be an uplifting experience for the people of the United States, reassuring us that we are one of the great civilizations of the modern era, that we have a lot to offer to ourselves and to the world, that we are creative, exciting, and dynamic, that we are a nation of immigrants who have come together to produce a land of freedom, opportunity and hope.

All of this is expressed through our music. American music reflects the American experience. It reflects our feelings, our frustrations, our hopes, our loves, our tragedies. It reflects the era in which it was written, it mirrors national issues, regional concerns, and it shows what is going on in our hearts and homes.

The pathos of the blues, the structured spontaneity of jazz, the rebellion of rap music, the excitement of rock, the contemporary social statements made by American musicals, the spirituality and suffering of gospel music, the romantic tragedy and love expressed in country music and bluegrass, the broad and majestic sweep of American classical music, all of these are a reflection of the strange enigma that we and the world call "America."

A **National Museum of American Music** would be a fitting tribute to all of our country's most important values. It would help bring us together by creating a tangible showplace for everything we like about ourselves as a nation. Designed and built as a national effort, with contributions from the widest spectrum of the corporate community, the entertainment industry, federal, state and local governments, and individual American citizens, the **National Museum of American Music** would be a tremendous source of national pride.

Furthermore, this Museum and its outreach programs would be a wonderful gift from America to the rest of the world, where American music is often appreciated even more than it is here at home. It would say to visitors from around the world: "We know you like our music. Come and visit this place. Learn about it. Enjoy it. See what was created over the past 350 years by the people you sent us. Your culture, your music, your traditions, your customs, are also reflected in American music. This is as much your Museum, as it is ours."

Building and developing the Museum will take many years. Its progress can be carefully monitored in the press, heightening the expectations until it is finally inaugurated. There will be many discussions and controversies over the exhibits to be included, with each nationality group, musical group, entertainment industry, and musical scholars vying to have their particular form of music get the recognition it deserves in the Museum.

The attached pages provide a proposed description of the exhibit halls, the special exhibitions, and the outreach activities of the **National Museum of American Music**.

National Museum of American Music



FUNDING, STAFFING, AND GOVERNANCE:

Funding for the **National Museum of American Music** would come from the broadest possible spectrum of US and international corporations, foundations, entertainers and other groups with ties to the American music industry.

Initial seed support will be sought from a "founding donors," such as world-renowned musical entertainers who wish to have **The National Museum of American Music** be their personal legacy to the American people.

Corporate support should also be accompanied by a nationwide membership drive, much like that conducted many years ago with great success by the National Museum for Women In the Arts in Washington, DC. A large international membership of music lovers could provide a significant amount of the Museum's annual funding requirements.

Each "hall" will have its own funding base. For example, entertainers will be asked to endow the Hall of Famous Musical Entertainers, while cities and states featured in the Hall of Musical Place Names will be asked to contribute to the expenses of that hall. Instrument manufacturers whose products are displayed in the Hall of American Musical Instruments can underwrite the expenses of that exhibit.

Profits from the large retail and catalogue sales facility located at the Museum will help offset operating costs. Specialized musical tours of the United States (marketed heavily overseas), plus music education classes and other fee-based activities will also provide additional operating funds.

The elegant atrium and exhibit halls of the Museum will become prestigious locations for corporate parties, wedding receptions, inaugural balls, and trade association functions, all of which will produce additional operating income.

As the Museum becomes a national focal point for musical activities, it can serve as the venue for internationally televised musical extravaganzas, concerts, Grammy Award ceremonies, etc., deriving income from these activities.

Governance of the Museum would be by its own board of directors, working in cooperation with the Smithsonian Board of Regents and an international Advisory Council of distinguished musicologists, entertainers, and businesspeople.

EXHIBIT HALLS AND DISPLAYS
OF
THE NATIONAL MUSEUM OF AMERICAN MUSIC

The National Museum of American Music will consist of 25 halls and many special exhibits. Each hall or exhibit will be sponsored by a particular contributor, such as a US or multi-national corporation, a foundation, a government agency, or an individual benefactor. Among the halls and displays available for sponsorship would be:

The Hall of American Musical History: There is no better way to tell the story of American than through its music. Through a series of visual displays, dioramas, maps, paintings, videos and photographs accompanied by musical soundtracks accessed through earphones, visitors will learn how American music has its roots in the patterns of ethnic immigration to this country. Displays will focus upon all ethnic groups, from Native Americans to African-American, European-American, Asian-American and Hispanic-American. Brightly colored maps will show the different types of music (jazz, soul, rock, country, bluegrass, etc.) and the primary regions of the country in which they originated.

The Hall of Famous American Composers: This hall will focus upon 100 of America's best known composers. Through photographs, copies of their manuscripts, and brief biographies, visitors will learn about the creators of America's musical heritage. An earphone plugged into each visual display will give a sample of the composer's work. Interactive video computers will allow visitors to dial up their favorite composer, hear a biography and listen to musical samples. Another computer display entitled "Let's Make Music" will allow the visitor to compose a melody on an electronic keyboard, see the notes form on a musical staff on the computer screen, and then, by pushing a button, receive a printout of his/her composition along with an audio tape.

The Ten Halls of Music By the Beat: While American music is a vast and complex body of work, **The National Museum of American Music** will offer visitors a choice of ten halls that celebrate each of these major types of music:

- American Classical**
- Blues**
- Bluegrass**
- Country Music**
- Folk Music**
- Jazz**
- March Music**
- Pop Music**
- Rock and Roll**
- Swing Music**

The Hall of American Musical Instruments: This hall would demonstrate in display cases and in periodic performances during the day those musical instruments that are indigenous to the United States, such as the banjo, the electronic guitar, the musical saw Native American instruments, and others. Visitors can listen to selections from a classic Wurlitzer juke box, and there will be daily performances on a majestic calliope organ.

The Hall of Commercial Music: This unique display will feature the most popular musical jingles used in television and radio commercials and the musical themes of major corporations. It will even have fun displays like a working elevator cage that allows you to enter, close the door, and listen to elevator music. Another display will invite visitors to pick up a ringing telephone and be treated to "music on hold." Visitors will be asked to test their knowledge of commercial jingles on a computer entitled "Name That Jingle" which plays a tune and then provides multiple choice answers.

The Hall of Musical Geography: Many cities and states across the US have a musical signature, a special tune that is part of the musical geography of our country. In this exhibit, a huge map of the United States fills up one wall of the room. At the base of the map is a large control panel with a bank of earphones and push buttons besides the names of the cities and states that are enshrined in song, such as New York, Oklahoma, Georgia, Chicago or West Virginia. When a visitor pushes the button, the selected city or state lights up on the map while the visitor listens in the earphones to one of such highlighted best-known tunes as:

"New York, New York!"
"Chicago!"
"Georgia On My Mind"
"California, Here I Come"
"Why Oh Why Did I Ever Leave Ohio?"
"The Tennessee Waltz"
"Moon over Miami"
"Gary, Indiana"
"Kansas City"
"My Old Kentucky Home"
"Carry Me Back to Old Virginia"
"Take Me Home, West Virginia"
"I Left My Heart In San Francisco"
"Meet Me In Saint Louie, Louie"
"Shuffle Off To Buffalo"
"By The Time I get To Phoenix"
"The Yellow Rose of Texas"
"Chattanooga Choo-Choo"

As the exhibit grows in popularity, state tourism and city convention bureaus will be invited to sponsor audio-visual displays of their highlighted cities or states, accompanied by the appropriate music. Furthermore, colorful maps mounted around the room will display the specific musical history and heritage of each of the 50 states in the Union.

The Hall of Musical Chairs: This will be a large room featuring two rows of stereo-equipped musical cocoon chairs placed back-to-back in the center of the room. Each chair will be labeled to show the type of music one can hear by sitting in the chair, such as "Jazz", or "Rock and Roll," or "Contemporary" or "Music of the 40's, " allowing visitors to hear the music of their choice without disturbing others. Visitors waiting to get into the chairs will be treated to visual displays along the outer walls of the room.

The Hall of Children's Music: This hall will be devoted to musical favorites of children, such as nursery songs, children's songs, lullabies, and favorite tunes sung at summer camp. Young guests will be invited to sing along. This hall will be brightly painted, gay and attractive for children of all ages. Special educational sessions will be held in this hall for school groups invited to tour the museum.

The Hall of the Broadway Musical: This exhibit will highlight the most famous musicals of the 20th century, featuring such composer/lyricists as Rogers and Hammerstein, Lerner and Loew, and Stephen Sondheim. Visitors will be entertained by videos, by photographs, by copies of the playbills, and by recordings presented over earphone cocoon chairs. They will also be able to test their knowledge of American musical showtunes through a touch screen multiple choice game.

The Hall of American Religious Music: Some of the most powerful music in America has emerged from the diverse religious traditions of our country. This exhibit, through photographs, videos, pictorial displays set in religious motifs will focus on the great traditions of gospel music, church choirs, organ music, early Pilgrim psalmody, and other religious choral music.

The Hall of Famous Musical Entertainers: This exhibit will feature photographs, videos and recordings of the 100 most celebrated entertainers in American musical history. from the 19th century through the present time. chosen from all branches of music: jazz, ragtime, rock and roll, classical, contemporary. opera, blues, country, soul, gospel, bluegrass, etc. There will, of course, be a special shrine for Elvis Presley.

The Hall of Music In Everyday Life: In this exhibit visitors are treated to examples in which music surrounds us in our daily life and at home, from the steady beat of the washing machine on "wash" cycle to the pulsating showerhead, the doorbell chime, the living room stereo, the outdoor wind chime, and the player piano.

In the center of the exhibit floor is a model home. The visitor pushes a doorbell and gets musical chimes. They enter and hear music played on the radio. They push the car horn and get a musical tune. A ringing telephone treats the visitor to "music on hold" A player piano off in one corner is playing all by itself. The washing machine shakes and dances to its own music. An old-fashioned Friden mechanical adding machine beats out a "cha-cha-cha" as it performs a complex calculation. A modern video game on a computer pulsates with exciting background music, while the television set is tuned to MTV.

The Hall of American Dance Music: Large video displays throughout this hall will feature dance music and all the forms it has taken throughout our history: swing, ragtime, jazz, clogging, bebop, disco, rock, and the famous dance tunes from American musicals. Photographs and biographies of the greatest American dance entertainers will adorn the walls. A performing stage in one section of the hall will offer scheduled performances three times a day of dance groups invited in from around the country to demonstrate modern dance, jazz dancing, tap dancing, ballroom dancing, the shag, square dance, etc..

The Hall of Music On The Silver Screen: The American movie industry has given birth to some of the greatest achievements in American music. This display highlights the best known movie scores from the early part of the 20th century to the present, beginning with the piano accompaniment to silent films and ranging through the best known musical movie themes, such as "American In Paris," "The Third Man," "Jaws," "The Pink Panther," "West Side Story," and many others. A touch screen computer in this exhibit will allow the visitor to listen to a musical score and then provide a multiple-choice answer, identifying the score in an exhibit entitled "Test Your Knowledge of American Movie Scores." The visitor will be able to compare his/her score with that of all previous visitors. A small movie theater will run continuous showings of the most popular musical comedies.

The Hall of Musical Nostalgia: People of every age relate in a very personal way to the music that was popular when they were young, or to the music that they heard frequently in their homes. This exhibit hall will feature large enclosed video booths, much like those in the immensely popular "World of Coca Cola" Pavilion in Atlanta. Each booth will be labeled for a different era, such as "Music of The 20's", or "Music of the 1940's", or "Music of the Sixties," or "Love Songs of World War II," and will allow the visitor to watch videos and newsreels of that era while playing the music from that period. The music played will be provided by those theme-based recordings now advertised on TV and in magazines as being "not available in stores."

The Music-Max Theater: One of the most popular attractions of the Museum, the Music-Max Theater will be a huge movie theater, with a five-story high screen and an IMAX 70-mm. projection booth. A special movie will be developed for the opening of the National Museum of American Music, much as "To Fly" was developed for the opening of the National Air and Space Museum in Washington DC.

The title of this movie will be: "Sing Free: The Story of Music in America." The movie will be an artistic masterpiece, depicting the entire story of music in America from its earliest beginnings with native Americans to the most contemporary tunes of today. The film jumps backward and forward in time, filling in the gaps to demonstrate how successive immigrant groups created our best known musical forms: jazz, rock, folk, bluegrass, classical, soul. The movie will also show how freedom of expression in America created the wide variety of music that broke traditional molds, as we know it today.

In short, the 30-minute movie "Sing Free" will be a visual summary of the entire contents of the National Museum of American Music.

Other special exhibits and displays planned for the museum could include:

Music In American Politics: A review of popular campaign songs, from the early 19th century through the present time. Playing in the background is the theme music of "Happy Days Are Here Again."

Music In War Time: The popular tunes associated with each of America's major wars will be played, from the Revolution through the Civil War, World War I and World War II, accompanied by photographs, paintings, videos and newsreel footage.

Music Across the Americas:: A huge map of the Western hemisphere fills one wall of the room. The visitor pushes a button for a particular country and hears through the earphones the music of that region while a light appears in that country on the map. Visual displays will show how music from Latin America, Mexico, Canada, and the Caribbean regions have become a solid part of the American musical tradition.

The Bouncing BallRoom: This is where you go to sing your favorite songs. It is a small theater, accommodating 30-50 people at a time. The words and music of popular songs are projected on a screen, with a bouncing ball highlighting each word in time to the music, and visitors are invited to join in the singing.

Weaving The Mosaic of Music: This large video display will show how each section of the orchestra forms part of an overall mosaic of music. At first the camera will zoom in on the string section as it plays the melody line. Then it will isolate the wind section and play their part separately, then weaving it into the music played by the strings. This will be followed by the brass and percussion sections, each playing alone and then as part of the whole orchestra. In this way the visitor learns how each part of the music is essential to creating the whole composition.

Visit A Recording Studio: Visitors will be allowed to peer through a one-way glass window into a soundproof recording studio and listen as popular singers do an actual recording. Guided tours through the studio will allow visitors to see the modern technology that goes into the making of a musical recording.

The Role of Women In American Music: This exhibit depicts the extraordinary role that women have played throughout the history of American music. Featured will be famous women singers and entertainers, composers and musicians. Music has offered women more opportunity for self-expression, financial and career success than many other professions in America.

Tracing Social Movements In America Through Music: This exhibit will feature the music of the labor movement, the civil rights movement, Appalachian folk music and protest songs over the past 150 years. Modern day examples will include music as political cabaret and will feature occasional performances by such groups as "The Capital Steps."

Music: America's Ambassador To The World: In this exhibit visitors will see how music from America has become immensely popular throughout the world. Photographs and recordings of broadcasts by the late Willis Conover on Voice of America to Eastern Europe and the former Soviet Union will be highlighted, along with videos of Chinese students doing rock and roll, African youngsters enjoying disco, Elvis imitators in Japan, Hungarian nightclub performers doing their lyrics in rap.

The Profession of Music In America: This will be a special exhibit aimed at young people interested in pursuing a career in music. Special tips on how to become a composer, songwriter, or entertainer or musician will be offered. Displays will shown on career opportunities available to musicians. A description of the primary music education schools throughout the country will also be displayed. Students from these schools will be invited to play in periodic performances throughout the museum.

WMAM: A Working AM/FM Radio Station: The Museum will have its own working radio station, operating 24 hours a day. Visitors will be able to look into the studio through a soundproof glass panel, watching the host play selections from music held in the Museum's collections and watching interviews with visiting artists. The host will take requests from the radio audience.

Musical "Jeopardy" Game: In this room, special software developed by the "Jeopardy" game manufacturer features a large-screen version of "Jeopardy", in which visitors compete in their knowledge of a wide variety of topics relating to American music, such as names of composers, historical events, song titles, movie or musical themes. identifying instruments by their sound, etc. The game offers different skill levels to appeal to young children as well as to adults and scholars of music.

The "Lets Make Music" Theater: What instrument do you play? Guitar? Trombone? Spoons? Fiddle? Visitors are invited to bring their own instruments and voices and to play before a live audience of 200-300 people during a strictly enforced time limit of 5 minutes. Once a week will be "Amateur Night" at the Museum, in which entrants play or sing and are judged by a panel of experts. Winners will be given certificates or awards.

Is It Music or Is It Noise? Music, like beauty, is in the ear of the beholder. This display examines traditional forms of music and contrasts them with tonal and discordant sounds. For example, early psalmody music sung by the 17th century Pilgrims in New England lacked any coherent tune and could be compared with some modern compositions today. A touch-screen computer plays different kinds of music and sounds and then invites the visitor to be the judge. The visitor chooses "Music" or "Noise" and the computer keeps a running tally of all responses for each selection, so that the visitor can see how his/her response compares to others who have visited the Museum.

Musical Bulletin Board: A series of computer terminals allows visitors to see a listing (and get a printout) of all the major music festivals, music museums and events in any area of the country. The listings can be brought up by state, by city, or by type of music, by date, or by the name of a particular entertainer. Racks of brochures will also be available.

SPECIAL EVENTS AT THE MUSEUM: Evenings at the National Museum of American Music will offer a wide variety of special events, appealing to many tastes. For example, there will be:

Amateur Night: a weekly program offering visitors the opportunity to sing and perform, and to be judged by a panel of experts and by the audience.

Concerts by Contemporary Singers and Classical Musicians: The Museum will offer a medium-size concert hall (600-800) for performances by contemporary singers and musicians, as part of the Smithsonian Resident Associates Program.

Theater of the American Musical: The Museum will offer a 1,200-seat auditorium for local productions of musical comedies and musicals, with profits from tickets going to support the work of the Museum.

Fundraising Balls and Concerts: The large atrium area of the Museum will be used for special fundraising events of local institutions, for balls, for concerts, wedding receptions and other special events which can bring additional income to the Museum.

Strolling Musicians: Barbershop quartets, bluegrass fiddlers, string quartets and brass duets will stroll throughout the Museum, entertaining visitors all day long.

The Battle Of The Bands: Outside the museum will be a large area with tables and chairs and served refreshments. Visitors seated at the tables will be able to listen and watch competitions from the nation's premiere high school and university marching bands, and weekly performances by the local military bands. At other times, a turn-of-the-century band will play at a small gazebo located in the center of the outdoor area.

The Colonnade of the American Street Musician: The shopping malls, subways and city streets of our country are often the performing stages of street musicians. Many of these people are accomplished full-time professional artists playing for sheer joy. Others are talented artists in serious financial need. The National Museum of American Music honors these musicians with a colonnade constructed outside the museum along the entrance wall, providing separate niches for each musician. The public will be invited to contribute into their open instrument cases. Each musician will sign a licensing contract with the Museum and will perform during a pre-arranged schedule.



OUTREACH ACTIVITIES
OF
THE NATIONAL MUSEUM OF AMERICAN MUSIC

The primary mission of **The National Museum of American Music** is to build public appreciation and understanding of American music in the USA and around the world.

As a result, a significant portion of the Museum's work will be devoted to outreach activities at home and abroad, **activities that allow members of the public to become personally involved in Museum programs.** Most of these activities will produce badly needed revenue for the Museum. Examples of these include:

The Museum Membership Program: Different levels of membership in the museum will be made available to the public the United States and abroad. Each level of membership will be given different privileges, but all members will receive the bi-monthly magazine, *Allegro*, published by the Museum. The membership program will be promoted through flyers inserted in every compact disc and cassette sold by major American recording companies who are themselves sponsors of the Museum. It will also be promoted through in-store displays about the Museum mounted in major retail chain music stores, such as Sam Goody and Tower Records, who hopefully will be Museum sponsors.

The Museum Magazine: "*Allegro*," the bi-monthly publication of The National Museum of American Music, will be a first-class publication much like *Smithsonian Magazine*. It will contain articles about unique American musicians, highlight new exhibits at the Museum, have articles on historical perspectives of American music, biographies of famous composers, features on the American musical entertainer of the month, a calendar of events at the **National Museum of American Music**, a list of available music-oriented tours festivals and museums around the country, and an itinerary of *The MusicMobile*.

The MusicMobile: The MusicMobile of the National Museum of American Music will be a traveling television studio/van that will spend all of its time on the road, filming and recording unique forms of American music. Following a pre-announced itinerary to small towns and big cities, The MusicMobile will seek out folk musicians and unique musical groups, **whether they be fiddlers in the mountains of West Virginia or a high school choral group in a rural town of Montana.** The best groups will be invited to perform at the Museum and will be aired on a weekly television program.

Weekly TV Program: A major outreach program of the Museum will be a Sunday morning TV program entitled "Music On Sunday." This one-hour program will be educational and entertaining, featuring biographies of famous entertainers, performances by groups filmed by the MusicMobile, and highlights of ongoing exhibits at the Museum.

The National Museum of American Music Video Series: A series of 30-45 minute videos will be published by the Museum on a regular basis and will be made available for sale through video/television outlets and music stores. Each video will highlight a particular exhibit at the Museum, such as "The Role of Music In Therapy," or "Weaving The Mosaic of Music," or a video biography of a particularly popular entertainer such as Elvis Presley, Michael Jackson, Bing Crosby, or focus on such topics as "The Story of American Jazz" This series will also include videotapes of the Museum's signature movie:
" Sing Free: The Story of Music In America."

Weekly Radio Series: The Museum will also produce a weekly program entitled "Concerts From the National Museum of American Music,": released through the National Public radio network. The concerts will feature popular musical entertainers or highlight the work of a particular composer or group of composers. Lectures, talks and music will be interwoven into the program, along with a sales pitch for membership in the museum .

Musical Tours of America: The Museum's Tour Division will conduct special guided tours of Musical America, ranging from one to three weeks. Marketed heavily overseas as well as in the US, each tour will begin with a behind-the-scenes visit to the **National Museum of American Music**, followed by travel to other cities. Theme tours such as:

- "The Roots of Jazz In America" (New Orleans and other jazz cities)
- "Folk Music Tour of America," (Appalachia, midwest, southwest)
- "Country Music Tour of America" (Nashville, Memphis, etc.)
- "Elvis Presley: An American Musician" (Graceland, and other cities)
- "Bluegrass Musical Tour" (Bean Blossom, Indiana, and other cities)
- "Gospel Music In America," (visits to gospel music centers/churches)

Each tour will be led by a docent guide knowledgeable in that particular field of music. Multi-lingual tours will also be available for overseas visitors.

Annual Folk Life Music Festival: Each year the Museum will sponsor a week-long musical festival, consisting of 10-12 sound stages each highlighting a particular type of American folk music and featuring new talent in rock, country, bluegrass, jazz and gospel music. This festival, perhaps held in conjunction with the Smithsonian's own Folklife Festival, will draw thousands of visitors from around the country and will culminate with a fund-raising dinner/banquet that will give awards to the most promising new talent to emerge over the past 12 months.

The National Museum of American Music Resident Associate Program: This program, operating as part of the Smithsonian's own Resident Associate program, will offer a wide variety of music appreciation courses, films, lectures, and educational study tours throughout the US and Europe that trace the origins of American music.

The Museum Store: The Museum store will be one of the largest retail and catalogue sales outlets in the country for the sale of items related to American music. Occupying an entire floor and contributing its profits to the Museum, the store will sell recordings of all major artists in every category of American music. Its computers will be linked to point-of-sale credit card order machines strategically placed near every musical exhibit in the Museum, so as to capitalize on impulse buying initiatives of the Museum visitors. The store will also sell literature and history about American music, as well as the biographies of famous composers and entertainers.

The store will also sell music memorabilia, collectors' items, player piano rolls, and a colorful variety of paraphernalia ranging from dancing Coca Cola cans to old Wurlitzer juke boxes. One whole section of the store will be devoted to the sale of musical instruments, stereo equipment, and electronic synthesizers. Another section, entered by walking over huge musical piano keys, would sell children's' musical toys. Homeowners can purchase musical door chimes, music boxes, wind chimes, door bells, and car horns. The underlying theme of the store should be to sell items that build a public appreciation and understanding of American music.

The bulk of the sales made by the Museum store will be through catalogues and by the Museum's World Wide Web site on the Internet.

Web Site of The National Museum of American Music: A key component of the Museum's outreach program will be its web site on the Internet. In addition to general information on the Museum itself, its location and hours, it will offer the web site visitor a complete overview of all the exhibits in The National Museum of American Music, plus a schedule of upcoming events, the itinerary of the MusicMobile, membership application forms, and access to the Museum store catalog. Through this web site, viewers will also be able to access the computerized Musical Bulletin Board maintained by the Museum, listing the major music festivals in the country by location, date, and entertainer.

Traveling Exhibition Service: The Museum will also maintain a traveling exhibition, operated in conjunction with the Smithsonian Institution Travel Exhibition Service (SITES). This exhibition will move to major cities around the country with a condensed version of the displays in the Museum itself.

Programs for Schools: The Museum will offer extensive educational programs for visiting school groups in the K-12 age brackets. Each pre-arranged tour will be led by a skilled volunteer docent emphasizing themes of particular interest to each group, such as:

- "African-American Influence on American Music," or
- "Hispanic Traditions In American Music," or
- "Tracing The History of Our Country Through Its Music," or
- "A Lesson In The Musical Geography of the United States," or
- "Children's Music In America," or
- "Music In Politics: An American Tradition."

Special week-long seminars can be arranged for high school students of music who are writing term papers about particular composers or musical forms. Emphasis will be placed on demonstrating how the story of music in America reflects America's own history, its social and political movements, its wars, its hopes and its fears.

In short, **The National Museum of American Music**, with its self-contained National Library of American Music, will be seen by music teachers as the premiere national learning center in music for students of every age.

International Music Fellowship Program: Each year the Museum will award a limited number of highly coveted international music fellowships. These will be given to carefully selected American students of music, enabling them to enhance their musical studies abroad, and to foreign students of American music, enabling them to come to the United States to pursue academic studies in a particular field of American music. Fellowship awards will be limited to \$10,000 apiece, and the names of the Fellows will be published in the Museum's bi-monthly magazine, "Allegro." A specially designed corporate sponsorship fund will support these fellowships.

International Music Assistance Program: The lack of basic musical instruments is one of the most serious problems facing the advancement of strong musical traditions in many developing countries, and this need could be met by a coordinated assistance program organized by the Museum.

Working in cooperation with private international development agencies and with the overseas posts of the US Information Agency (USIA), **The National Museum of American Music** will act as a coordinating group for the solicitation and shipment of new or used musical instruments to symphony orchestras, chamber orchestras, or small musical groups in developing countries abroad. The Museum could also fill Internet-generated requests from developing countries for hard-to-obtain sheet music of American composers for donation abroad.

America's Musical Ambassadors: Each year the Museum will award a limited number of competitively selected "American Musical Ambassador" grants. Each grant, not exceeding \$10,000, will be used as seed funds to enable musical groups ranging in size from 5 to 150 persons to play, sing, dance and perform in communities overseas.

Preference will be given to those international music exchange projects that show a high degree of volunteerism and which provide home hosting for the participants, thus creating strong bonds of personal and musical friendship. Each participating group will be encouraged to reciprocate in its home community by inviting hosts back for a return visit .

This program will work in cooperation with existing international citizen exchange networks, such as Sister Cities, World Learning, The Friendship Force, Partners of the Americas, and People to People International. The American Musical Ambassador Program will also be supported by specially designated corporate sponsorships.

THE NATIONAL LIBRARY OF AMERICAN MUSIC:

Housed within **The National Museum of American Music** will be a large library of manuscripts, notes, letters, original recordings, and biographies of America's most famous composers and musicians, as well as complete bibliographies and books on American musical history. This collection, drawn from existing collections within The Smithsonian and from private donations, will constitute **The National Library of American Music**. Over time the library will become the nation's primary research source for the study of all aspects of American music.

National Museum of American Music



MUSEUM BUDGET: START-UP COSTS

I. FUND RAISING AND DEVELOPMENT:

Corporate, Foundation, Individual , Testamentary, and Federal:

2 persons @\$60,000 per year, plus 25% benefit package	\$150,000
Printing and mailing costs	80,000

II. MEMBERSHIP DEVELOPMENT/ MEMBER SERVICES:

Dues program, mailings, membership maintenance, services:

1 person @ \$50,000 per year, plus 25% benefit package	\$65,000
Mailing and printing costs, membership materials	100,000

III. ADVERTISING, PUBLICITY, PUBLIC AFFAIRS:

Newspaper ad placement, PR campaign, public information:

2 persons @ \$60,000 per year plus 25% benefit package	150,000
Advertising purchases, image development	500,000

IV. EXHIBITION DESIGN AND MUSICOLOGY:

Selection of music, design of exhibits:

1 persons @ \$55,000 plus 25% benefits	70,000
Exhibition design consulting costs @ \$75,000	75,000

V. SITE SELECTION AND ARCHITECTURAL DESIGN:

1 persons @ \$75,000 plus 25% benefits	94,000
Architectural design consulting	100,000

VI. MANAGEMENT, FINANCE AND ADMINISTRATION:

Planning, management, legal, accounting, office administration:

3 persons @ \$ 75,000, plus 25% benefits	282,000
General office overhead @ 20% of all direct costs:	<u>333,000</u>

TOTAL PER YEAR: \$2,000,000

MUSEUM DEVELOPMENT TIMELINE

1996-97: Raise initial \$10 million in start-up costs:

1997-2002: Fund-raising, site selection, and architectural and exhibition planning
Legislative and legal negotiations.

2002- 2007: Exhibition design and final architectural planning. Fund-raising.
Legislative and legal negotiations.

2007-2011: Museum construction, staff and volunteer recruitment

June 17, 2011: Opening of the National Museum of American Music

BIOGRAPHICAL STATEMENT

E. DAVID LURIA

**4545 Connecticut Avenue NW #1016
Washington DC 20008**

E. David Luria, author of the concept paper entitled: "The National Museum of American Music," provides consulting services in the management and administration of international non-profit organizations. He is also a professional free-lance photographer.

During his 35-year career, Mr. Luria has served as senior managing officer of three non-profit international service agencies in Washington DC and Atlanta, Georgia, each with annual budgets exceeding \$5 million. As chief administrative officer with the Partners of the Americas organization, Mr. Luria played a major role in securing and managing over \$15 million in federal government grants from the US Agency for International Development and the US Information Agency. During his three-year tenure as executive vice-president of the Atlanta-based Friendship Force, the organization was nominated for a Nobel Peace Prize.

Mr. Luria also spent several years directing community development and nutrition programs for CARE, Inc. in Colombia and Panama, and he served three years as a communications intelligence specialist with the US Army in Germany.

A Deans List graduate of Amherst College with a BA in international relations and modern languages, Mr. Luria received the Samuel Bowles Journalism Award for his work as managing editor of the college newspaper.

Mr. Luria served for five years as Secretary-Treasurer on the board of the Alliance for International Educational and Cultural Exchange, the Washington DC-based umbrella agency for all US international exchange programs. He is also a former volunteer information specialist with the National Air and Space Museum in Washington DC and currently serves on the Advisory Board of the Atlanta International Museum of Art and Design. He is also a volunteer for The Travelers Aid Society in Washington, DC.

Fluent in Spanish, French and German, Mr. Luria has traveled and lived abroad extensively and has studied photography in Paris with the Parsons School of Design and in Washington DC with The Smithsonian Institution. Specializing in "faces and places" photography of people and architectural sites, Mr. Luria currently has over 150 of his pictures on display through the Internet's World Wide Web. He claims that his family's musical genes skipped right over him and went directly to his son, David, who is an accomplished composer and music instructor in Virginia.

December 22, 1997

Ms. Jodie Levin-Epstein
Mr. Barry Zigas
3335 Quesada Street, NW
Washington, DC 20015

Dear Jodie & Barry:

Thank you very much for your thoughtful note and for a copy of Caleb's very impressive piece which he submitted to the "Washington Post."

Best wishes and happy new year.

Sincerely,

Melanne Verveer
Chief of Staff to
the First Lady

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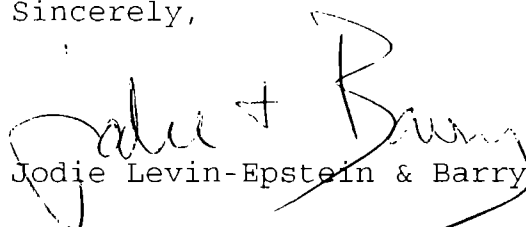
3335 Quesada Street, NW
Washington, D.C. 20015
December 12, 1997

Melanne Verveer
Chief of Staff
Office of the First Lady
The White House
Washington, D.C.

Dear Melanne -

We thought you'd enjoy seeing what Caleb has submitted to the Washington Post regarding the Clinton race initiative. We hope all is well with you.

Sincerely,


Jodie Levin-Epstein & Barry Zigas

We are a people who, for the most part, are uneducated about the subject of race in America. In a time where public attention is directed to just about everything from the President's new dog to El Nino, it is ridiculous to continually ignore an intricate part of every American's life. In the past, leaders who had the courage to discuss aspects of American sub-culture were heralded. President Clinton's race initiative should be given the same respect.

As citizens of a diverse country where we thrive on the diversity of our surrounding, we are correct in thanking President Clinton for making race a national issue. However, in this same city where President Clinton lives, and where he is valiantly striving to create an informal discussion on the topic of race, students at a District of Columbia Public School (yes, one of the many with a leaky roof) have been working for almost a decade to create the same environment.

Every year, anywhere from twenty to seventy-five students at Woodrow Wilson Senior High School participate as trained leaders in the NCBI Diversity Workshop Program. The students lead workshops around the area with the ultimate goal of reducing prejudice. At Wilson, however, the workshops are about making things personal. The workshops, which can run up to four hours, are designed to take the participants on a journey from their subconscious (or in some cases conscious) prejudices towards a group to an intimate understanding of the up to 75 people around them.

As leaders at Wilson, we refer to prejudices as a record that may have been recorded by the media, your parents, your teachers, or almost any other influence on your life. Too often, these records bar us from even attempting to communicating with the group we have stereotyped. Once racism has been put on a personal level, it is impossible to ignore its daily effect on everyone.

So, we must thank President Clinton for bringing the issue of racism in front of the blinders of our society. In his town hall meeting in Akron, President Clinton congratulated a young man on his admittance of being scared by a black man walking down the street. At our workshops, we hear this everyday. It doesn't matter where we do the workshops: colleges, rich private schools, urban and suburban public schools, the record is almost always the same. In the coming months, when these town hall meetings occur all over the United States, perhaps President Clinton will realize what we have known for so long. A stereotype only exists until it is talked about without shame or fear.

The moment the young man confessed his fear to the poorly dressed black male, any one of the Wilson Diversity Workshop Leaders would have jumped on that as an opportunity to "get personal." Instead, President Clinton very politically thanked the man for his bravery, as he should have, and continued to address racism as he would global warming. Racism cannot be a problem that we theorize about. Racism is a clear and present danger, and it has become an issue that every single one of

President Clinton's constituents is effected by on a daily basis.

There is no legislative law, no public policy, no political model that can solve racism. In fact, there may not be a direct solution at all. However, at Wilson we have the beginning to a solution that works for us. After three years at Wilson and leading these workshops, I have learned what no college can ever teach. I have experienced what no town hall meeting could ever mean to me. And I have begun to understand what too few people care about, and that's each other. So, congratulations to President Clinton. I thank him for his insistence that we as individuals become important to each other. But I still think he could learn a lot from a Wilson Diversity Workshop.

My name is Caleb Zigas, and I am a 17 year old student at Wilson, my home phone is (202) 686-6083. I know you have done a lot about race in the last week, but please consider this for the simple reason that it is an aspect that is not discussed too often. It is the positive part of DC Public Schools, and it is people trying to make a difference! Thank you for your consideration.
Caleb Zigas