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REMARKS: PBS CONCERT
EAST ROOM
SUNDAY, SEPTEMBER 17, 1989

THANK YOU FOR THIS WONDERFUL CONCERT. BARBARA AND I ARE DELIGHTED TO HOST YET ANOTHER "IN PERFORMANCE AT THE WHITE HOUSE."

FOR THIS IS AMERICA'S HOUSE. AND WHAT BETTER EVIDENCE THAN THIS EVENING'S PARADE OF STARS. DELIGHTING US HERE IN THE EAST ROOM WITH THEIR SPIRIT AND TALENT. AND MILLIONS OF YOU THROUGH THE MAGIC OF PBS.

THE POET CARL SANDBURG ONCE SAID: "THE REPUBLIC IS A DREAM. NOTHING HAPPENS UNLESS FIRST A DREAM."

WELL, IT WAS A DREAM THAT BROUGHT CHRISTOPHER COLUMBUS TO AMERICA -- AND SO MANY MILLIONS OF FAMILIES IN THE SCORES OF DECADES SINCE. THEY CAME TO BUILD A BETTER LIFE. AND, YES, TO FIND A BETTER WORLD. RISKING MUCH, THEY ACCOMPLISHED MORE. UPLIFTING THIS GOOD AND BLESSED COUNTRY.

TONIGHT, F. MURRAY ABRAHAM AND LYNN REDGRAVE READ BEAUTIFULLY FROM WONDERFUL REMINISCENCES OF IMMIGRANT LIFE. AND INDEED, AN EVENING LIKE THIS REMINDS US -- THROUGH MUSIC, AND ORATORY -- OF THE RICH HERITAGE THAT IS OUR LAND.

THAT HERITAGE SPRINGS FROM MANY VALUES -- FAITH IN GOD, PRIDE IN FAMILY, BELIEF IN THE DIGNITY OF WORK. AND OF MANY RACES, RELIGIONS, AND CREEDS. OUR HERITAGE IS RURAL AND URBAN, NATIVE-BORN AND FOREIGN-BORN. AND HAILS FROM MANY NATIONS -- IMMIGRANTS WHO BELIEVED IN THE AMERICAN DREAM, AND WHO MADE THAT DREAM A REALITY.

FROM THE SEND-OFF OF COLUMBUS TO THE LIFT-OFF OF COLUMBIA, AMERICA IS A LAND OF DREAMS -- DREAMS THAT COME TRUE. AS WE HAVE SEEN AND HEARD FROM YOU TONIGHT -- AND AS WE WON'T SOON FORGET. THANK YOU FOR THIS DELIGHTFUL EVENING. GOD BLESS YOU. AND GOD BLESS THE UNITED STATES OF AMERICA.

#

Jeanne
Fiss

Benny Carter
all-star quartet
Country/Western
Ray Price

(Smith/Blessey)
Draft Three
September 13, 1989
CONCERT

PRESIDENTIAL REMARKS: PBS CONCERT
EAST ROOM
SUNDAY, SEPTEMBER 17, 1989

Thank you for this wonderful concert. Barbara and I are
delighted to help host yet another "In Performance at the White
House."

For this is America's House. And what better evidence than
this evening's parade of stars. Delighting us here in the East
Room with their spirit and talent. And millions of you through
the magic of PBS.

You know, like Lynn Redgrave, Teresa Stratas, and all of
tonight's performers, the poet Carl Sandburg was an artist. And
it was he who said, "The Republic is a dream. Nothing happens
unless first a dream."

Well, it was a dream that brought Christopher Columbus to
America -- and so many millions of families in the scores of
decades since. They came to build a better life. And, yes, to
find a better world. Risking much, they accomplished more.
Uplifting this good and blessed country.

Tonight, F. Murray Abraham read beautifully from "American
Mosaic." And indeed, an evening like this reminds us -- through
music, and oratory -- of the rich heritage that is our land.

From the send-off of Columbus to the lift-off of Columbia,

Jeanne Fiss
7064
Sec. Off.

Program

Sec. Off.

Jeanne Fiss
7064

Barlett's
p. 761

Sign

America is a land of dreams -- dreams that come true. So thank you for an unforgettable evening that celebrates our heritage. God bless you. And God bless the United States of America.

#

IN PERFORMANCE AT THE WHITE HOUSE

"The House I Live In"

SCRIPT-
F41

SHOW RUNDOWN

1.	FUNDER CREDIT AND OPENING TITLES	1:30	1:30
2.	ENTRANCE OF THE PRESIDENT & MRS. BUSH <i>WHCA ANNOUNCE</i>	0:30	2:00
3.	INTRO LYNN REDGRAVE & WELCOMING REMARKS <i>HOST</i> <i>WHCA ANNOUNCE</i>	2:30	4:30
4.	LYNN REDGRAVE: Sings: "I've Got To Get Back To New York"	2:15	6:45
5.	LYNN REDGRAVE INTRO JAZZ QUARTET	1:00	7:45
6.	BENNY CARTER, DICK HYMAN, MILT HINTON, MEL LEWIS Play: "I've Got The World On A String" <i>"DIZZY THE WORLD IN 60 DAYS"</i>	4:30	12:15
	<i>"BENNY CARTER ALL STAR QUARTET"</i> <i>& LIST NAMES</i>		
7.	INTRO MILT HINTON	0:30	12:45
8.	MILT HINTON Plays: "Joshua III De Battle of Jericho"	3:00	15:45
9.	F. MURRAY ABRAHAM Self-intro & Dramatic Reading	3:00	18:45
10.	ABRAHAM: Intro to Roy Clark	0:30	19:15
11.	ROY CLARK Song #1: _____ Song #2: _____ Song #3: _____	10:00	29:15
12.	LYNN REDGRAVE INTRO TERESA STRATAS	0:30	29:45

13.	TERESA STRATAS		
	Sings: "O Mio Babbino Caro"	2:15	32:00
14.	LYNN REDGRAVE		
	Dramatic Reading	2:45	34:45
15.	TERESA STRATAS		
	Sings: "I'm A Stranger Here Myself"	4:00	38:45
	Talks: re Kurt Weill	0:30	39:15
	Sings: "Lost in the Stars"	3:00	42:15
16.	LYNN REDGRAVE & F. MURRAY ABRAHAM		
	Dramatic Readings - Collage	6:00	48:15
	<i>150. BENNY CARTER QUARTET "I'VE GOT WORLD IN A STRING"</i>	<i>3:00</i>	
17.	ENSEMBLE		
	Finale -- Medley		
	"Christopher Columbus"		
	"I'm Sitting on Top of the World"		
	"It's a Great Big Wonderful World"		
	"What the World Needs Now"		
	"It's a Wonderful World"		
	"It's a Small World"		
	"They All Laughed"		
	"Christopher Columbus"	4:30	52:45
18.	PRESIDENT'S REMARKS	2:00	54:45
19.	CLOSING CREDITS & FUNDER	1:45	56:30

PROGRAM - include
 Dick Hyman, music Director
 of marine Band

LYNN REDGRAVE

WELCOMING REMARKS

Hello, and welcome to the White House!

You can have no idea how thrilling it is for me to be the one to say those words:

"welcome to the White House!" How did a little girl from London happen to stand in the Chief Executive's Mansion in the United States, the symbol of American government, and extend a welcome to this audience -- and to millions of viewers on public television all over the country?

Ah, that is the secret of our program today, "In Performance at the White House". And it's also the secret of what makes this country so strong and energetic! What is it? Well, it's just that we've all come from somewhere else. I only happen to have come a little later. Quite recently, in fact! And we all took a chance, a bit of a leap into the unknown, by coming here. For some of us, it was a great-grandfather who took the chance, and found a better life. For me, well, me mum stood at the door and said "all right, love, if that's what you really want, go on, then!"

(MORE)

LYNN REDGRAVE (CONT'D)

WELCOME (CONT'D)

So, in the spirit of Columbus Day, which remembers one of the greatest leapers' and risk-takers of all times, we present a program of song and story in celebration of venturing out there to find . . .to find something better! And another thing -- you remember the expression "melting pot"? It was supposed to be what your great-grandad tumbled happily into here. Except no one really felt that way. People fitted in, but they didn't melt in. And so what we have today is more of a mosaic, with all the pieces and designs quite visible.

Our performers, for example. Absolutely unique talents. Americans, yes, and with other cultures in the background, way back, or way, way back!

X
Teresa Stratas, international concert and opera star, Grammy Award winner, prima donna of many opera film and television shows -- and, incidentally, Canadian-born of Greek immigrant parents.

Jazz
The all-star quartet of jazz musicians, Benny Carter, Milt Hinton, Dick Hyman and Mel Lewis. They've played with all the great ones from

(MORE)

LYNN REDGRAVE, (CONT'D)

WELCOME (CONT'D)

Cab Calloway to Benny Goodman -- you see what a Brit knows about American jazz? -- and, as we say in London, you ain't heard nothin' yet!

F. Murray Abraham, leading off-Broadway actor, co-star last season of Mike Nichols' production of "Waiting for Godot", and Oscar winner for his performance in the film "Amadeus".

And if that weren't enough, we are especially pleased to be able to present one of the top performers in his field, Mr. Roy Clark,
(COPY TO COME)

I'm part of that mosaic, too. My husband is an American -- from one Danish and one English parent. And my small claim to fame is that two of my children and I were the first -- the very first -- immigrants to be admitted in the bicentennial year. Our appointment was 9 AM on January 1, 1976. And here we are!

And now, as an example of how the urge to get up and go can be overpowering, a ditty. It's my story, exactly, for as you might guess, I came to America because that's where Broadway is. Mr. Hyman, if you please. . .

X
*We had us
 a call on
 sat*

LYNN REDGRAVE

INTRO JAZZ QUARTET

If you have any doubts, that song was called "I've Gotta Get Back to New York", and it was written by the great team of Rodgers & Hart -- each man, incidentally, the son or grandson of immigrants.

X "Jazz" -- origin of word unknown, is always cited as a uniquely American musical form. Yes, I can see it in my grade school history book now: "uniquely American". Well, American it may be, but from where? Here we do know something. Jazz grew from African roots as they took hold here and became field songs, work songs, and most importantly, the spiritual. The jazz spirit was expressed as ragtime and a dozen other forms, and then jumped back across the Atlantic to become well known all over Europe, too.

And now, as promised, our jazz quartet: Benny Carter, Milt Hinton, Mel Lewis, and our music director, Dick Hyman.

DICK HYMAN

INTRO TO
MILT HINTON

(COPY TO COME)

F. MURRAY ABRAHAM

SELF-INTRO

I'm F. Murray Abraham and I'd like to say something about work. Yes, work. One of the qualities of American life that attracted so many immigrants was the availability of work, and the appreciation accorded hard work, work well done, and the rewards of work. You hear it over and over in our songs and stories. Here's an example. It's one of many first-person narratives collected by sociologists over the years as they examine the immigrant experience and the mosaic of America. This reminiscence came from a man who came here from Czechoslovakia. He was thinking back on a long life as a coal miner.

*Rec Mosaic
referred to as Diller*

F. MURRAY ABRAHAM

READS FROM
"AMERICAN MOSAIC"

GEORGE PALOCHEK

I came in February 1912 and I start work in the mine, and in March I was seventeen years old. I helped the track man, laying tracks for the wagons. Then I worked on cutting machine, drill machine. Yeah, \$2.15 for ten hours, and they take seven cents off for lamp. You have to buy your own tools too. I left the house at five o'clock, I come home at five o'clock. I work lots of Sundays. Those two dollars, big dollar bills, so...

I worked five years in the mine and then I was twenty-two, I enlisted in the army. War broke out April the seventh, so I enlist in May. I said, "I live in this country, I'm going in the army." Two years I was in the army, and I was a corporal. War was over 1918, and they want me re-enlist. "No," I said, "I think I go back in the coal mine". When I come home from army the mine was \$7.50 instead of \$2.15.

I was 24. I had one friend from the old country and he said, "How about getting married? I know a good girl". I never seen her before, never know her before. She look okay -- young kid, seventeen years old. When we got married I said, "Let's go home, because tomorrow work".

F. MURRAY ABRAHAM, CONTINUED

PALOCHECK, CONTINUED

I don't want to miss work for a woman!. It worked out all right, I guess. Oh heck, fifty-eight years since she hooked me!

My sons went in the mine too, but they quit. All my boys were in World War II, and when they came back, they didn't want it no more. They saw how hard I worked.

I bought this property because it was only ten minutes from the mine. I can see the mine from the front, and hear the noise sometimes, you know. Railroad noise and stuff, sometimes a whistle blowing.

When I was sixty-five I went to work. Yeah, I went to work on my birthday. And they wouldn't give me no lamp. They said, "George, that's all. When you're sixty-five, that's finish". And I stood on my head. That was on television, clear to California -- sixty-five-year-old standing on his head [laughs] Well that's it. That's the law. No lamp. My shovel over there, it's itching. It wants to go digging.

TERESA STRATAS

SELF-INTRO

I'm Teresa Stratas. Opera has been a big part of my life, and I've always been amazed that opera is regarded by so many Americans as elite, even remote. Maybe it's because most of the famous operas are in languages that many Americans don't speak. Well I can't do anything about that! But I can assure you that at the core of every great opera aria is an emotion, a human situation that we all know. Maybe it's two people coming together in love, or parting in sorrow, or swearing revenge. But it is always something in us, not remote at all.

"O mio babbino caro", from Puccini's one-act opera "Gianni Schicchi", is sung by a young woman to her father, whom she believes is dying.

LYNN REDGRAVE

INTRO READING

That young woman in Puccini's opera was asking, you might say pleading, in that aria for her father's permission to leave home, to start a new life with her man.

This next young woman, another of our first-person narratives, is leaving home as well -- but she is not asking her mother, she's telling her. As to what she is leaving home for and what she finds . . .

LYNN REDGRAVE

READS FROM
"AMERICAN MOSAIC"
SYLVIA BERNSTEIN

I said to my mother, "Mamma, I'm going to America." She says, "I will not let you go to America. First of all, you're so young. And second of all, what are you going to do in America? You don't have a trade." I come from a family of ten children, and between all the ten children was only two girls, the oldest and the youngest, and that was me. I says, "Mamma, if you won't let me go to America, I'll run away."

So I wrote to my brother, he should send me some money, a ticket, I'll be glad to pay him back. I was fourteen years old. At fourteen they would not let you in without parents. I said, "I'll try to pass for sixteen."

The trip. . .I'll tell you. My mother was afraid a girl alone. My mother said to me, "Don't talk to men, because if you talk to men you get pregnant [laughs]. They sent me with an English boat. We are watched when we come. An agent takes over the refugee. I came here like baggage. I went to Hamburg with the train, and from Hamburg to Liverpool in a small boat. Every time the agent waited, he put another mark on my clothes, the next agent should know who I am.

LYNN REDGRAVE, CONTINUED

READS FROM
"AMERICAN MOSAIC"

SYLVIA BERNSTEIN CONTINUED

So I come on the boat and I can't speak English. It's sad--you don't understand what they say, only by the faces. There was a Russian from America, so I could talk to him a little. He says, "You want a cup of tea? There is the chef. Go over and ask him for a cup of tea." I says, "How do you ask in English?" He says, "Say to the chef, 'Give me a kiss'". And I didn't know. I went over to the chef and I says, "Give me a kiss". He was an elderly man and the English are very polite, understanding. He looked at me and I looked at him, and I knew something was wrong. . .

TERESA STRATAS

TALKS RE
KURT WEILL

"I'm a Stranger Here Myself", by Kurt Weill.
A rather fitting song for this celebration,
wouldn't you say?

Weill, who wrote "Three Penny Opera",
"Knickerbocker Holiday", and much more,
was an immigrant if ever there were one.
He was chased out of his native Germany by a
regime that regarded his art as dangerous,
and he was glad to escape. He made America
his home, and we are richer for it. Here is
the title song from "Lost in the Stars",
an opera with its roots in Alan Paton's
famous novel about South Africa, "Cry the
Beloved Country".

F. MURRAY ABRAHAM

READS FROM "AMERICAN MOSAIC"
JOHN DAROUBIAN

We came by ship. We came to Ellis Island.
What are they going to do to us on Ellis Island?
Many, many of our people were sent back. Some
people were sent back because they couldn't
speak right; some because they were sick.
There was always something. I'm worrying,
"Will this thing work? What are we going to
do? Will I get in? Will I get a job? Can I
work?"

Doctors came and examined us and so on. Then
finally we got in. Our relatives came and
got us.

After that begins the New York life. It was
funny. As I say, I arrived Friday and the
first thing I asked my cousins was, "Where is
the school?"

(COLLAGE #1)

LYNN REDGRAVE

READS FROM
"AMERICAN MOSAIC"
SONIA WALINSKY

(COLLAGE #2)

It was 1906. I was six years old and we were on a train with some other immigrants going from New York to Chicago. I had learned a little English before we left home, and I remember when people on the train spoke to me in Russian I said, "Speak only English. I am an Americanka."

My brother and I were entered in school in Chicago right away. And my brother, who was ten, was surprised to see me on the stage of the auditorium of the school the first Friday we were there. There was a program, and different children were supposed to do different things, and I was supposed to wave the American flag. I was very proud. I waved it and waved it and waved it with all my might. I thought I was really an Americanka then.

F. MURRAY ABRAHAM

READS FROM
"AMERICAN MOSAIC"
THOMAS NEIL

(COLLAGE #3)

There was no work in Glasgow -- seven shipyards and they was all shut down. I said I'm going to America where a man can make a living. I came out on the Skandia, and I went through Ellis Island and the immigration man says, "Where you from?" and I says, "Glasgow", and he says, "What state is that in?" and I answered, "It's in a hell of a state," and he let me in.

LYNN REDGRAVE

READS FROM
"AMERICAN MOSAIC"
ZOSIA KAMINSKY

(COLLAGE #4)

I'll never forget that moment when I had to leave and the train went away. My family, everybody was there. My mother, my father, sisters, brothers, little nephews, some friends. And I remember my mother made me a little pillow, so I'll be able to lay down on the train on the bench.

Of course I was very anxious to go, to see the world. My husband's taking me to see America and to see the whole world. Everybody was crying. I couldn't understand why they're crying. When the train started moving, then I was crying, too. My mother, my father, my sisters and brothers, all crying.

[BURSTS INTO TEARS]

FINALE, (CONT'D)REDGRAVE AND STRATAS

It's a world of laughter,
 A world of tears,
 It's a world of hope,
 And a world of fears.
 There's so much that we share
 That it's time we're aware
 It's a small world after all!

ABRAHAM, MALE SINGER, HYMAN

It's a small world after all,
 It's a small world after all,
 It's a small, small, world!

ORCHESTRA

MUSIC

ALL SING

They all laughed at Christopher Columbus,
 When he said the world was round.
 They all laughed when Edison recorded sound!
 They all said we never could be happy,
 They laughed at us and how!

MURRAY ABRAHAM (SPOKEN)

But ho! Ho! Ho!

ALL (SUNG)

Who's got the last laugh!

LYNN REDGRAVE (SPOKEN)

Ho! Ho! Ho!

ALL (SUNG)

Who's got the last laugh!

MALE SINGER (SPOKEN)

Ho! Ho! Ho!

ALL (SUNG)

Who's got the last laugh now!

MILT HINTON ON BASS

MUSIC

BENNY CARTER ON SAX

ALL

Columbus, Columbus,

Who's got the last laugh now!

DICK HYMAN (PIANO)

(Ding, ding, ding)

FINALE

MILT HINTON

BASS SOLO

BENNY CARTER

SAX LICKS

ALL: (SINGING IN
WHISPERING STYLE)

Mister Christopher Columbus!
 He used rhythm as a compass.
 When his men began a rumpus,
 Up spoke Christopher Columbus:

LYNN REDGRAVE SINGS

I'm sitting on top of the world,
 Just rolling along, just rolling along.
 We're quitting the blues of the world,
 Just singing a song, just singing a song.

ALL: SING

Mister Christopher Columbus!

MALE SINGER

It's a wonderful world,
 I'm just walking on air.
 Talk of heaven and earth,
 I've got more than my share.
 Happy all day through,
 It's a wonderful world,

TERESA STRATAS SINGS

It's a great...big...wonderful world we live in
 When you're in love you're a master
 Of all you survey,
 You're a gay Santa Claus!
 You've a kingdom, power and glory,
 The old, old, oldest of stories
 Is new, true,
 You've built your Rome in just one...day...

(MORE)

F. MURRAY ABRAHAM

READS FROM
"AMERICAN MOSAIC"
CESAR LE CLAIR

I was born in France, on the border, Italy -- Menton. I lived in that place, the French Riviera, the Italian Riviera. You got lots of tourists, the beautiful hotels, the restaurants.

(COLLAGE #7)

After the war I got a job in a bar, then in hotel, and then on ship. So I meet new maitre d', all new people, but friendly. No different from hotel--just hotel is on ground and this is hotel on water. I see now the new passenger, new faces -- one girl, very nice, very sympathique. I tried to talk a little bit, to make a little joke. I make friendly with this girl. This girl is name Nellie O'Brien--Irish girl, American Irish. The cruise finish. I say, "I'd like to see you more. Give me the number of the telephone and where you live."

Cesar in love with this girl. When I come back I said, "I think Cesar in love with you." And her parents said, "Cesar, that's nice because Nellie, she more in love than you think." So everything go nice and smooth and now Cesar call this girl fiancee. So I belong to O'Brien family now.

We married with the tuxedo -- beautiful,

F. MURRAY ABRAHAM (CONT'D)

READS FROM
"AMERICAN MOSAIC"
CESAR LE CLAIR (CONT'D)

tremendous. Now we leave the altar, walk out thorough the big door and the chapel. All the people now very happy. Cesar no can stand. There started a little tear in my eyes, but I said, "This just from my happiness." You marry, you make love, and one day you get a beautiful surprise. My wife say, "Cesar, I'm pregnant." Can you imagine how that make me feel happy? You were just in a room by yourself with this nice girl -- now the family coming, now three people. You feel more happy. You leave in the morning with happy, and you come back late in the nighttime for more happy, to see all the family home. Now is my second life here, my second home, my second everything. Starting all over, but more better and better. Because I'm married, I'm happy. I like my work. I love this girl. I love this country. This is my second life.

FINALE (CONT'D)

MURRAY ABRAHAM (SPEAKING)
(WITH CARTER SUPPLYING
MELODY LINE)

I see trees of green, red roses, too,
I see them bloom, for me and you,
And I think to myself,
What a wonderful world!

ABRAHAM SINGING

I see skies of blue and clouds of white,
The bright blessed day, the dark sacred night,
And I think to myself,
What a wonderful world!

LYNN REDGRAVE SINGS

The colors of the rainbow, so pretty in the sky
Are also on the faces of people going by.

MALE SINGER

I see friends shaking hands,
Saying, "How do you do?"
They're really saying. . .

TERESA STRATAS SINGS

What the world needs now is love, sweet love,
It's the only thing that there's just too
little of.

ORCHESTRA INTERLUDE

MUSIC

REDGRAVE AND STRATAS

It's a world of laughter, a world of tears,
It's a world of hopes and a world of fears.
There's so much that we share,
That it's time we're aware

It's a small world after all!

MALE SINGER & ABRAHAM

It's a small world after all,
It's a small world after all,
It's a small world after all,
It's a small, small, world!

(MORE)

F. MURRAY ABRAHAM

READS FROM
"AMERICAN MOSAIC"
IBRAHIM HASSAN

(COLLAGE #5)

My two daughters say to me, "I'm American."
Yes, it's wonderful, you are an American.
But you have an origin and you should be
proud of your origin and the contribution
that your origin brought to this United States.
This tree, this almond tree--the roots were
almond. Yours was apple, and others were
orange roots. Now we have these three, four
trees in this garden. Each one is different.
Each one is useful. Each one is delicious.
And that's the way I feel about the
United States. It's a beautiful garden
composed of so many wonderful and
delicious fruit trees.

LYNN REDGRAVE

READS FROM
"AMERICAN MOSAIC"
CLAUDINE RENAUD

(COLLAGE #6)

I was undecided, because the same week on TV I saw a lot of riots in Newark, and that scared me because I am black. It was 1966, I think. I said, "Oh my, I'm not going to come to this country. To see the people fighting like that, it will kill me". . . But I ask my cousin--I ask her advice if I can come, and she tell me I can come, because the colored people mix with the white people. I don't have to be afraid, and anyway, I have to try.

THE WHITE HOUSE
WASHINGTON

SEPTEMBER 8, 1989

TO:

7064
SPEECHWRITERS
CF

FM:

CATHY FENTON, SOCIAL OFFICE

THROUGH:

LAURIE FIRESTONE,

RE:

REMARKS FOR THE PRESIDENT FOR
SEPT. 17 PBS CONCERT/EAST ROOM

Attached are the draft remarks for the President to make at the end of the Sept. 17 concert in the East Room. Please edit them and place them on cards for the President. (We would appreciate a draft copy of your edit.) The teleprompter will be available for the President again, however the distance from the stage will be greater than last time. Regardless of whether he decides to use the prompter, we will have his remarks on it.

Many thanks.

PRESIDENT BUSH -- CLOSING REMARKS

Thank you Miss Redgrave and the whole cast for a wonderful concert. Just for the record, the Bush family came to this country from England. I feel I'm in good company.

Columbus, incidentally, may not have wanted to come to a New World, or may not have recognized it as a new world, but he definitely started something. He had only a small crew with him; that first beach head was less than a hundred men -- but the word got around. He took a chance -- in the fifteenth century it was a big chance, the chance you'd never come back -- and many people who sailed out never did come back. But for five centuries now people all over the world have risked much and often given up everything, to come here, to start over, to improve their lives.

Why? Because that is the nature of human beings, to strive for something better. There is, if I may say so, a "new world" in each of us, wanting to be explored and recognized. We are individuals, yes, but we know we live in society, and we want to get together to make a better society, the sort where that new world can flourish.

The responsibility for that society is therefore personal. We each bear it. No one is exempt or out of the mainstream. That American mosaic in which we each have a place depends for its strength and integrity on each of us. The country will always have problems to be solved. It is not all right to look the other way. The house we live in needs the attention of all of us. So it is not all right to be carried by the system without contributing, or to drag on it figuring that

(MORE)

PRESIDENT'S CLOSING REMARKS (CONT'D)

someone else will pay the bills or take care of things. With each of us, accountability starts with the person.

Again, thank you all for a wonderful evening, and God bless you.