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Governors State Dinner Toast 2/2/92 [OA 7567]

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Ferguson/Aarhus
January 30, 1992
A:GOVTOAST
Draft 2

PRESIDENTIAL REMARKS: GOVERNORS STATE DINNER TOAST
FEBRUARY 2, 1992
8 P.M.

Vice President and Mrs. Quayle; Members of the Cabinet;
Governors and their spouses; friends. ~~((Further acknowledgments,
humor.))~~

We meet this evening, not as Republicans or Democrats, but as Americans who want to work together for the good of our country. The hard times we're facing will end, but they will end sooner if we put aside partisanship for now and meet our mission squarely.

We know how to do it. We've done it before. For almost fifty years, Americans stood together to lead the world in steadfast resistance to totalitarianism. When we last met, America was again walking point for the world -- in Operation Desert Storm. Those were perilous times, but as Americans we set ourselves a mission and we saw it through. Since our last evening together, we won the cold war. We liberated Kuwait.

Tonight we face another mission: to restore strength to our economy; to help people looking for work; to ensure America's leadership in the world.

I've made sound proposals -- nothing glitzy or gimmicky, just good American common sense -- that will reinvigorate our economy. It will take time, and effort by us all. But it will work -- and that's all that counts.

I understand the particular burdens that you as governors bear, and how hard times make those burdens all the more severe. That's why, in my State of the Union address, I asked Congress to put an end to unfinanced federal mandates. No more passing the buck: If Congress imposes a mandate, it must pay for it. Washington should worry about its own deficit, rather than imposing new burdens on the states -- or our already beleaguered taxpayers.

The leadership shown by Governor Ashcroft and Governor Rómer in education is a good example of the cooperation tough times demand. These two, along with all of you, have been a tremendous help in getting today's students ready to excel in tomorrow's workplace.

Plato said that "the beginning is the most important part of the work." We began this work three years ago, in Charlottesville. We set goals, and these launched us on a decade-long path toward educational excellence. But we set something else in Charlottesville: a tone for pursuing the goals we share -- a tone of civility in the midst of honest disagreement, a tone of good faith and determination. We've made progress in American education. I'm not satisfied yet, and neither are you. But together, we can set off a much-needed revolution in American education -- a necessary revolution in American education.

Tonight, our countrymen sense the need for cooperation more than ever before -- the kind of cooperation exemplified by your

presence here. They expect nothing less from us. I am confident we won't let them down. So let us raise our glasses:

-- to the partnership between this White House and every State House in the nation;

-- and to what we can do, together, to guarantee a united America, proud to claim her leadership in the world.

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THE WHITE HOUSE
WASHINGTON

DATE: JANUARY 29, 1992

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SPECIAL INSTRUCTIONS:

Christina:

As we discussed, I am attaching the bio of Crystal Gayle, our entertainer for the Governors Dinner Sunday evening, February 2. As you probably know, the President and Mrs. Bush know her and her husband Bill Gatzimos very well and are close to them. This is the first time of this Administration she has performed here, although she has been here many times as a guest. Thank you for drafting a brief thank you for the President following her performance in the East Room. We would appreciate a copy of your draft.

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CRYSTAL GAYLE

BP0

Ain't Gonna Worry brings Crystal Gayle back to the intimate artistry that has made her one of the most distinctive song stylists of our time. From the song selection to the clear, sensual delivery to the sensitive production, this is clearly a labor of love, full of warmth and depth.

Crystal can deliver a troubled-times composition such as "Ain't Gonna Worry," with passion and drama, a joyful up tempo such as "Never Ending Love" with rapture and romance. With the vocal chords of an opera star and the soul of a blues singer, Crystal has the rare ability to make the listener meet a song close-up. In "Just Like The Blues," her voice soars, yet remains one-on-one with the audience.

The ten songs on this Capitol Nashville disc are ones Crystal loves and loves to sing. It shows. She makes it all seem easy. "Crystal is a natural, down-to-earth person," says her producer, Allen Reynolds. "that came through in the sessions." That ability - to put a personal stamp on every song - is what separates the true artists from the run-of-the mill singers.

With lost love themes such as "Faithless Love" or "What He's Doin' Now," she conveys emotion without ever emoting, delivers the pain with no touch of self-pity, not a hint of a whine. Therein lies the

(more)

genius of Crystal Gayle, the reason she has been able to garner a huge female fan following during times other women in country music have found that audience elusive. She sings of pain but with an underlying power, sorrow with underlying strength.

Her own strength comes naturally, for Crystal's roots run from the Appalachian coalmining country of Eastern Kentucky, where she was born, to small town life in Wabash, Indiana, where she grew up. The last of eight children in a family of singers including Loretta Lynn, Peggy Sue and Jay Lee Webb, Crystal's musical influences included country, folk, pop and gospel. The resulting distinctive style has kept the artist from any comparisons to older sister Loretta, not to mention at the top of country and pop charts.

Crystal's debut recording, "I've Cried (The Blue Right Out Of My Eyes)," written by Loretta Lynn, made an impressive out-of-the-box chart showing, hitting #23. In 1973 she first teamed up with producer Allen Reynolds, and it was during this time that Crystal (now married to her high school sweetheart, Bill Gatzimos) began to hit her stride. Her LP, Crystal Gayle, contained three hit singles: "Wrong Road Again," "Beyond You" and "This Is My Year For Mexico." The second album marked the beginning of her crossover material.

With the most No. 1 records of any female artist in the last fifteen years, her big songs read like a history of hits: the gold "Don't It Make My Brown Eyes Blue," "Ready For The Times To Get Better," "Talkin' In Your Sleep," "Why Have You Left The One You Left Me For" and the brilliant "When I Dream." She continued the string of hits with chart-toppers such as "Half The Way," "It's Like We Never Said Goodbye" and "Livin' In These Troubled Times."

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As her stack of gold and platinum albums grew, Crystal garnered not only critical acclaim but dozens of industry awards. In 1976 she was voted "Outstanding New Female Vocalist" by the Academy of Country Music, and by 1978 she'd been named Best Female Country Singer by the Grammy Awards, the Academy of Country Music and the Country Music Association.

Crystal Gayle has justifiably enjoyed an across-the-board acceptance from her industry and her fans. Her's is a music that defies labels and boundaries, for she is a world class vocalist and more - she is one of the great balladeers of all time. That is what this Capitol Nashville disc is all about. Timeless songs showcased by a peerless voice.

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