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FOIA MARKER

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Series: Speech File Draft Files
Subseries: Chron File, 1989-1993

OA/ID Number: 13504
Folder ID Number: 13504-004

Folder Title:
Film Institute - Washington, D.C. 9/26/89 [OA 4390]

Stack:

Row:

Section:

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Position:

WHITE HOUSE STAFFING MEMORANDUM

DATE: 9/25/89 ACTION/CONCURRENCE/COMMENT DUE BY: -----

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, DC

SUBJECT: TUESDAY, SEPTEMBER 26, 1989

(9/22 draft seven)

	ACTION	FYI		ACTION	FYI
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input type="checkbox"/>	<input checked="" type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
SCOWCROFT	<input type="checkbox"/>	<input type="checkbox"/>	PORTER	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DARMAN	<input type="checkbox"/>	<input checked="" type="checkbox"/>	STUDDERT	<input type="checkbox"/>	<input checked="" type="checkbox"/>
BATES	<input type="checkbox"/>	<input checked="" type="checkbox"/>	UNTERMAYER	<input type="checkbox"/>	<input type="checkbox"/>
BREEDEN	<input type="checkbox"/>	<input type="checkbox"/>	ROGERS	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CARD	<input type="checkbox"/>	<input checked="" type="checkbox"/>	WINSTON	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CICCONI	<input type="checkbox"/>	<input checked="" type="checkbox"/>	PINKERTON	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DEMAREST	<input type="checkbox"/>	<input checked="" type="checkbox"/>	PORTER ROSE	<input type="checkbox"/>	<input checked="" type="checkbox"/>
FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	FIRESTONE	<input type="checkbox"/>	<input checked="" type="checkbox"/>
GRAY	<input type="checkbox"/>	<input checked="" type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>

REMARKS:

The attached has been forwarded to the President.

RESPONSE:

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

THE WHITE HOUSE
WASHINGTON

September 22, 1989

9/26

09 SEP 22 PM 4:58

MEMORANDUM TO THE PRESIDENT

THROUGH: CHRISS WINSTON *cw*
FROM: CURT SMITH *CS*
SUBJECT: SEPTEMBER 26 AMERICAN FILM INSTITUTE DINNER

I. SUMMARY

On Tuesday evening, September 26, you will address the American Film Institute's upcoming 25th anniversary of the legislation creating the organization. There will be about 800 people at this dinner in the Pension Building.

II. DISCUSSION

The attached remarks (8 minutes) discuss the importance of film to American culture. There is also mention of the influence the film industry can have on the drug scourge.

Your speech mentions George Lucas, Steven Spielberg, Martin Scorsese, and Cicely Tyson, all of whom will be there. A sampling of other stars attending includes Walter Cronkite, Douglas Fairbanks Jr., Charlton Heston, Celeste Holm, Steve Martin, Harry Reasoner, and Marlo Thomas.

Note: On page three two paragraphs are bracketed because we are waiting for final NSC approval.

(Smith/Blessey)
Draft Seven
September 22, 1989
FILM

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

Chairman Jankowski, Director Firstenberg, Mr. Stevens, Mr. Wolper, Mr. Valenti, Other Trustees of the American Film Institute, Distinguished Guests, Friends and Fans of the American Film.

Thank you for your warm reception. I've looked forward to this night for quite awhile. ((In fact, to put us in a movie mode, we arranged to come over here in a special car. It was a tight squeeze getting me, Barbara, the driver and three Secret Service men into the Batmobile.)) ((PAUSE))

((First, I'd like to say a word, in particular, about this distinguished audience. I don't think I've seen so many well-dressed people since the Beverly Hills Court began jury selection for Zsa Zsa Gabor's trial.)) ((PAUSE))

I also appreciate that kind introduction. And the magnificent program by tonight's performers. And let me say how pleased I am to see so many notables in this evening's crowd. Artists from Lucas to Spielberg to Tyson to Scorsese [SCOR say zee]. Surrounded by all these household names, I wish I'd brought along my autograph book.

((We meet at the end of quite a summer for movies -- with Ghostbusters Two, Karate Kid Three, Lethal Weapon Two, Indiana

Jones Two, and Startrek Five. With all those numbers, I wasn't sure if I was at a movie or a budget meeting.)) ((PAUSE))

((And it was a summer, too, when as you may have read, I had a rough vacation. The way things were going, it was starting to look like **A Fish Called Wanda** was as close to a fish as I was going to get.)) ((PAUSE))

But thankfully, that's all behind me. And I'm pleased to join you at an event which salutes the upcoming 25th anniversary of legislation creating the American Film Institute. For almost a quarter-century, the AFI has nurtured and celebrated the art of the moving image. In doing so, it has nourished the mind and soul of America.

For the moving image is not merely entertainment -- in a darkened theatre, or on a TV set. It is also a part of America's rich inheritance. The American film is not only the **mirror** of America. It is also the **conscience** of America.

Who can forget how **Grapes of Wrath** immortalized the dignity of America's impoverished? Or how **Gentleman's Agreement** exposed anti-Semitism? Or on a personal note, the courage amid adversity embodied in **Knute Rockne--All-American**. Embodied by a friend of ours. Yes, Ronald Reagan as the Gipper.

When President Johnson signed the bill almost 25 years ago to found the National Foundation for the Arts and Humanities, which created the American Film Institute, he was **talking** about such works. And those who **make** them, past and present.

He was referring to actors and actresses. Producers and writers, directors, craftsmen, artisans. For this Institute, he said, would bring "together leading artists of the film industry, outstanding educators, and young men and women, who wish to pursue the 20th century art form as their life's work."

It did, and does today. Helping to spur the art form so uniquely American. The art form invented in America. And which, in turn, America has expanded to the world -- allowing peoples on every continent to freely see film's diversity. And to inspire those peoples to build on what America has begun.

[[That is the major reason why this Administration has conveyed to the governments of the European community our steadfast belief in mutual access to movie and TV program markets. **Artistic freedom must be expanded, not reduced.**]]

[[Secretary of State Baker, Secretary of Commerce Mosbacher, and U.S. Trade Representative Carla Hills have made our position quite clear. No enterprise achieves creativity when competitors are locked out. Good trading partners have neighborly access to each other's territory.]]

In short, let the consumer decide and prosper through competition. We need more movies -- foreign and domestic -- like many made since AFI was born. Movies, for example, like *Coal Miner's Daughter*. Or *Hoosiers*, that brilliant portrayal of small-town America. Or movies which assault the scourge of drugs. Like *Lean on Me*, *Clean and Sober*, and *I'm Dancing As Fast*

As I Can. And let me thank you in the film industry who are helping to stop this assassin of our kids.

These movies -- like thousands of others -- have been America's Ambassador to the World. And by boosting the health of the industry as a whole, AFI has helped make them possible.

First, AFI trains young filmmakers. Allowing them to apprentice under the tutelage of masters. Second, it has worked to find -- and save -- historic and classic films of yesteryear -- inspiring countless Americans to a career in film.

The third way AFI spurs the film industry is through advocacy. Teaching our generation the beauty and value of the moving image. And finally, AFI will teach future generations. About how we lived. What we valued. Through the art of Michelangelo and da Vinci, we see today the world of Renaissance Italy. The motion picture can be part of our legacy.

In a sense, of course, it already is. Helping us smile -- as Shirley Temple did in the depths of the Depression. Or sing -- as Gene Kelly did -- in the immortal **Singing In the Rain**. Or dream dreams that no longer seem impossible. As the wondrous cast of **The Wizard of Oz** did in that magical movie year of 1939.

Movies have made us laugh. They have made us think. They've helped get us through the bad times. And made the good times even better.

For the American moving picture is our mirror, and our conscience. In the White House theatre, in theatres around the world. So I ask you: Help AFI celebrate America. And this

magnificent inheritance. So that you and I can always say: To understand the heart of America, just look at the American film.

Thank you for this wonderful occasion. God bless you, and God bless the United States of America.

#

THE WHITE HOUSE

WASHINGTON

7515

89 SEP 23 P2:58

September 22, 1989

*9/22
copy given
to NSC per
J. Cicconi.
Z.*

MEMORANDUM FOR JAMES W. CICCONI

FROM: BRENT SCOWCROFT *[Signature]*

SUBJECT: Presidential Remarks for the Film Institute
on September 26, 1989

NSC concurs with the remarks for the President to be given at the
Film Institute on September 26 with the change noted.

89 SEP 23 A9:09

Attachment

Tab A Annotated Remarks

(Smith/Blessey)

Draft Five

September 21, 1989

FILM

99 SEP 21 P 2: 42

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

Chairman Jankowski, Director Stevens, Director Firstenberg, Mr. Wolper, Mr. Valenti, Other Trustees of the American Film Institute, Distinguished Guests, Friends and Fans of the American Film.

Thank you for your warm reception. I've looked forward to this night for quite awhile. ((In fact, to put us in a movie mode, we arranged to come over here in a special car. It was a tight squeeze getting me, Barbara, the driver and three Secret Service men into the Batmobile.)) ((PAUSE))

(First, I'd like to say a word, in particular, about this distinguished audience. I don't think I've seen so many well-dressed people since the Beverly Hills Court began jury selection for Eza Zsa Gabor's trial.)) ((PAUSE))

I also appreciate that kind introduction. And let me say how pleased I am to see so many notables in this evening's crowd. Artists from Spacek to Spielberg to Stallone. Surrounded by all these household names, I wish I'd brought along my autograph book.

Barbara and I are delighted to be here. ((But I'm obliged to extend regrets from what some have called the most charismatic

speaker in the Bush family. Yes, our springer spaniel, Millie.))
 ((PAUSE))

((Nothing personal, you understand. It's just that Millie doesn't often get the White House theatre to herself. Well, tonight she's making up for lost time. Holding a private screening of her own.

Now, make no mistake: I can't argue with Millie's selection, For The Love of Pooji. It's just that I'm afraid all this good press is going to her head. Last night, we got to talking about what Millie should serve her guests. Barbara picked milk bones [PAUSE] . . . I chose Alpo [PAUSE] . . . Millie asked to see the wine list.)) ((PAUSE))

Well, this evening, Millie, eat your heart out. For there's no place that Barbara and I would rather be than here, with you.

((We meet at the end of quite a summer for movies -- with Ghostbusters Two, Karate Kid Three, Lethal Weapon Two, Indiana Jones Two, and Startrek Five. With all those numbers, I wasn't sure if I was at a movie or a budget meeting.)) ((PAUSE))

((And it was a summer, too, when as you may have read, I had a rough vacation. The way things were going, it was starting to look like A Fish Called Wanda was as close to a fish as I was going to get.)) ((PAUSE))

But thankfully, that's all behind me. And I'm pleased to join you at an event which salutes the 24th anniversary of the American Film Institute. For almost a quarter-century, the AFI

has nurtured and celebrated the art of the moving image. In doing so, it has nourished the mind and soul of America.

For the moving image is not merely entertainment -- in a darkened theatre, or on a TV set. It is also a part of America's rich inheritance. The American film is not only the mirror of America. It is also the conscience of America.

Who can forget how *Grapes of Wrath* immortalized the dignity of America's impoverished? Or how *Gentleman's Agreement* exposed anti-Semitism? Or on a personal note, the courage amid adversity embodied in Knute Rockne -- All-American. Embodied by a friend of ours. Yes, Ronald Reagan as the Gipper.

When President Johnson signed the bill 24 years ago to create the National Endowment for the Arts, which created the American Film Institute, he was talking about such works. And those who make them, past and present.

He was referring to actors and actresses. Producers and writers, directors, craftsmen, artisans. And this Institute, he said, would bring them "together . . . these artists, outstanding educators, and young men and women, who wish to pursue the 20th century art form as their life's work."

It did, and does today. Helping to spur the art form so uniquely American. The art form invented in America. And which, in turn, America has expanded to the world -- allowing peoples on every continent to freely see film's diversity. And to inspire those peoples to build on what America has begun.

That is the major reason why this Administration has conveyed to the governments of the European community our steadfast belief in mutual access to movie and TV program markets. ~~Quotas of any kind are unacceptable. Our government does not intrude on private decisions and public choices in programming. Neither should theirs.~~ Consumer choice must be expanded, not reduced.

Secretary of State Baker, Secretary of Commerce Mosbacher, and U.S. Trade Representative Carla Hills have made our position quite clear. No enterprise achieves creativity when competitors are locked out. Good trading partners have neighborly access to each other's territory.

In short, let the consumer decide and prosper through competition. We need more movies -- foreign and domestic -- like many made since AFI was born. Movies, for example, like Coal Miner's Daughter. Or Hoosiers, that brilliant portrayal of small-town America. Or movies which assault the scourge of drugs. Like Lean on Me, Clean and Sober, and I'm Dancing As Fast As I Can. And let me thank you in the film industry who are helping to stop this assassin of our kids.

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*It does:
There
are FCC
regulations
on
programming*

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For the American moving picture is our mirror, and our conscience. In the White House theatre, in theatres around the world. So I ask you: Help AFI celebrate America. And this magnificent inheritance. So that you and I can always say: To feel the heart of America, just look at the American film.

Thank you for this wonderful occasion. God bless you, and God bless the United States of America.

#

WHITE HOUSE STAFFING MEMORANDUM

DATE: 9/21/89 ACTION/CONCURRENCE/COMMENT DUE BY: 9/22/89 NOON

SUBJECT: PRESIDENTIAL REMARKS: FILM INSTITUTE

	ACTION FYI			ACTION FYI	
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
SCOWCROFT	<input type="checkbox"/>	<input type="checkbox"/>	PORTER	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DARMAN	<input checked="" type="checkbox"/>	<input type="checkbox"/>	STUDDERT <i>ε President</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
BATES <i>N/C</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	UNTERMAYER	<input type="checkbox"/>	<input type="checkbox"/>
BREEDEN	<input type="checkbox"/>	<input type="checkbox"/>	ROGERS	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CARD	<input type="checkbox"/>	<input checked="" type="checkbox"/>	WINSTON	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CICCONI	<input type="checkbox"/>	<input checked="" type="checkbox"/>	PINKERTON	<input checked="" type="checkbox"/>	<input type="checkbox"/>
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FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	FIRESTONE <i>N/C</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
GRAY <i>N/C</i>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>

REMARKS:

Please forward any comments directly to Chriss Winston, Rm. 122, x2930, no later than NOON, Friday, September 21, with a copy to my office. Thank you.

RESPONSE:

89 SEP 21 P 3 : 50

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

(Smith/Blessey)
Draft Five
September 21, 1989
FILM

IP21 P2: 42

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
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Thank you for this wonderful occasion. God bless you, and God bless the United States of America.

#

WHITE HOUSE STAFFING MEMORANDUM

DATE: 9/21/89 ACTION/CONCURRENCE/COMMENT DUE BY: 9/22/89 NOON

SUBJECT: PRESIDENTIAL REMARKS: FILM INSTITUTE

	ACTION FYI			ACTION FYI	
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
SCOWCROFT	<input type="checkbox"/>	<input type="checkbox"/>	PORTER	<input checked="" type="checkbox"/>	<input type="checkbox"/>
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FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	FIRESTONE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
GRAY	<input checked="" type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>

REMARKS:

Please forward any comments directly to Chriss Winston, Rm. 122, x2930, no later than NOON, Friday, September 21, with a copy to my office. Thank you.

RESPONSE:

No comments.

89 SEP 25 11:26 AM

James W. Cicconi
 Assistant to the President
 and Deputy to the Chief of Staff
 Ext. 2702

*Sorry I didn't get these to you sooner. For your files.
Marnie*

MEMORANDUM

DATE: 9

MENT DUE BY: 9/22/89 NOON

SUBJECT: _____

STITUTE _____

					ACTION	FYI
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>	
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CICCONI	<input type="checkbox"/>	<input checked="" type="checkbox"/>	PINKERTON	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
DEMAREST	<input checked="" type="checkbox"/>	<input type="checkbox"/>	PORTER ROSE	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	FIRESTONE	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
GRAY	<input checked="" type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>	
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>	

REMARKS:

Please forward any comments directly to Chriss Winston, Rm. 122, x2930, no later than NOON, Friday, September 21, with a copy to my office. Thank you.

RESPONSE:

No changes 9/22

89 SEP 21 09:45

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

THE WHITE HOUSE
WASHINGTON

September 22, 1989

MEMORANDUM FOR CHRISS WINSTON
DEPUTY ASSISTANT TO THE PRESIDENT FOR
COMMUNICATIONS

FROM: NELSON LUND 
ASSOCIATE COUNSEL TO THE PRESIDENT

SUBJECT: Presidential Remarks: Film Institute

At the request of James W. Cicconi, Counsel's office has reviewed the captioned draft remarks. We have no legal objections.

Counsel's office appreciates having had the opportunity to review these remarks.

cc: James W. Cicconi

WHITE HOUSE STAFFING MEMORANDUM

DATE: 9/21/89 ACTION/CONCURRENCE/COMMENT DUE BY: 9/22/89 NOON

SUBJECT: PRESIDENTIAL REMARKS: FILM INSTITUTE

	ACTION FYI			ACTION FYI	
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
SCOWCROFT	<input type="checkbox"/>	<input type="checkbox"/>	PORTER	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DARMAN	<input checked="" type="checkbox"/>	<input type="checkbox"/>	STUDDERT	<input checked="" type="checkbox"/>	<input type="checkbox"/>
BATES	<input checked="" type="checkbox"/>	<input type="checkbox"/>	UNTERMAYER	<input type="checkbox"/>	<input type="checkbox"/>
BREEDEN	<input type="checkbox"/>	<input type="checkbox"/>	ROGERS	<input type="checkbox"/>	<input checked="" type="checkbox"/>
CARD	<input type="checkbox"/>	<input checked="" type="checkbox"/>	WINSTON	<input type="checkbox"/>	<input checked="" type="checkbox"/>
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FITZWATER	<input type="checkbox"/>	<input checked="" type="checkbox"/>	FIRESTONE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
GRAY	<input checked="" type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>
HAGIN	<input type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>

REMARKS:

Please forward any comments directly to Chriss Winston, Rm. 122, x2930, no later than NOON, Friday, September 21, with a copy to my office. Thank you.

RESPONSE:

James W. Cicconi
 Assistant to the President
 and Deputy to the Chief of Staff
 Ext. 2702

(Smith/Blessey)
Draft Five
September 21, 1989
FILM

P21 P2:42

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

Chairman Jankowski, Director Stevens, Director Firstenberg, Mr. Wolper, Mr. Valenti, Other Trustees of the American Film Institute, Distinguished Guests, Friends and Fans of the American Film.

Thank you for your warm reception. I've looked forward to this night for quite awhile. ((In fact, to put us in a movie mode, we arranged to come over here in a special car. It was a tight squeeze getting me, Barbara, the driver and three Secret Service men into the Batmobile.)) ((PAUSE))

((First, I'd like to say a word, in particular, about this distinguished audience. I don't think I've seen so many well-dressed people since the Beverly Hills Court began jury selection for Zsa Zsa Gabor's trial.)) ((PAUSE))

I also appreciate that kind introduction. And let me say how pleased I am to see so many notables in this evening's crowd. Artists from Spacek to Spielberg to Stallone. Surrounded by all these household names, I wish I'd brought along my autograph book.

Barbara and I are delighted to be here. ((But I'm obliged to extend regrets from what some have called the most charismatic

speaker in the Bush family. Yes, our springer spaniel, Millie.))

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((Nothing personal, you understand. It's just that Millie doesn't often get the White House theatre to herself. Well, tonight she's making up for lost time. Holding a private screening of her own.

Now, make no mistake: I can't argue with Millie's selection, For The Love of Benji. It's just that I'm afraid all this good press is going to her head. Last night, we got to talking about what Millie should serve her guests. Barbara picked milk bones [PAUSE] . . . I chose Alpo [PAUSE] . . . Millie asked to see the wine list.)) ((PAUSE))

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((And it was a summer, too, when as you may have read, I had a rough vacation. The way things were going, it was starting to look like A Fish Called Wanda was as close to a fish as I was going to get.)) ((PAUSE))

But thankfully, that's all behind me. And I'm pleased to join you at an event which salutes the 24th anniversary of the American Film Institute. For almost a quarter-century, the AFI

has nurtured and celebrated the art of the moving image. In doing so, it has nourished the mind and soul of America.

For the moving image is not merely entertainment -- in a darkened theatre, or on a TV set. It is also a part of America's rich inheritance. The American film is not only the mirror of America. It is also the conscience of America.

Who can forget how *Grapes of Wrath* immortalized the dignity of America's impoverished? Or how *Gentleman's Agreement* exposed anti-Semitism? Or on a personal note, the courage amid adversity embodied in Knute Rockne -- All-American. Embodied by a friend of ours. Yes, Ronald Reagan as the Gipper.

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That is the major reason why this Administration has conveyed to the governments of the European community our steadfast belief in mutual access to movie and TV program markets. Quotas of any kind are unacceptable. Our government does not intrude on private decisions and public choices in TV programming. Neither should theirs. Consumer choice must be expanded, not reduced.

Secretary of State Baker, Secretary of Commerce Mosbacher, and U.S. Trade Representative Carla Hills have made our position quite clear. No enterprise achieves creativity when competitors are locked out. Good trading partners have neighborly access to each other's territory.

In short, let the consumer decide and prosper through competition. We need more movies -- foreign and domestic -- like many made since AFI was born. Movies, for example, like *Coal Miner's Daughter*. Or *Hoosiers*, that brilliant portrayal of small-town America. Or movies which assault the scourge of drugs. Like *Lean on Me*, *Clean and Sober*, and *I'm Dancing As Fast As I Can*. And let me thank you in the film industry who are helping to stop this assassin of our kids.

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RESPONSE:

No comments except as noted on p. 1-2.

9/22/89

James W. Cicconi
 Assistant to the President
 and Deputy to the Chief of Staff
 Ext. 2702

(Smith/Blessey)
Draft Five
September 21, 1989
FILM

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tone?

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#

THE WHITE HOUSE
WASHINGTON

September 22, 1989

Memorandum to Chriss Winston

From:

Jim Pinkerton 

Subject:

American Film Institute Draft Speech

2,2,2 The jokes seem to stretch a bit thin at this point. We would argue for cutting the Millie grafs. More importantly, the word "theatre" should be spelled American-style, theatER, throughout the draft.

4,1,6 "Consumer choice must be expanded, not reduced." This graf ably makes a strong statement on cultural quotas. We suggest that using "artistic freedom" instead of "consumer choice" will make this sentence even stronger.

5,5,5 "To feel the heart of America...."

This has a rather distateful operating room connotation -- reminiscent of movies ranging from All That Jazz to Angel Heart. We suggest either the usual "pulse" (but not "heartbeat" which has, unfortunately, been captured by the Chevrolet commercials), or some visual metaphor to go with the word "look" in the second clause and with the idea of film as a visual medium. Another suggestion: "To see how the points of light that make up America come together -- focused as a single beam -- just look at the American film."

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89 SEP 22 P 1: 00

(Smith/Blessey)
Draft Five
September 21, 1989
FILM

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

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THE WHITE HOUSE
WASHINGTON

September 21, 1989

MEMORANDUM FOR CHRISS WINSTON

FROM: ROGER B. PORTER *RBP*
SUBJECT: Presidential Remarks: Film Institute

The speech has many good jokes and should go over well the audience. We do suggest striking the joke about Zsa Zsa Gabor. It really isn't necessary to take a shot at her. We have no suggested changes from a policy standpoint.

cc: James W. Cicconi

WHITE HOUSE STAFFING MEMORANDUM

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RESPONSE:

James W. Cicconi
Assistant to the President
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Ext. 2702

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EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE OF MANAGEMENT AND BUDGET
WASHINGTON, D.C. 20503

NOTICE:

Enclosed are comments from staff members of the Office of Management and Budget (OMB). Such comments do not necessarily represent the official position of the Director of OMB or of the Office of Management and Budget. If you wish to have the Director's personal comments, please let me know -- and contact me if you have any questions.

A handwritten signature in black ink, appearing to read "David J. Haun".

David J. Haun
Executive Assistant
to the Director

89 SEP 22 ALL : 35

WHITE HOUSE STAFFING MEMORANDUM

DATE: 9/21/89 ACTION/CONCURRENCE/COMMENT DUE BY: 9/22/89 NOON

SUBJECT: PRESIDENTIAL REMARKS: FILM INSTITUTE

	ACTION FYI			ACTION FYI	
VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
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RESPONSE:

See comments

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

(Smith/Blessey)
Draft Five
September 21, 1989
FILM

3 P21 P2:42

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

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Thank you for your warm reception. I've looked forward to this night for quite awhile. ((In fact, to put us in a movie mode, we arranged to come over here in a special car. It was a tight squeeze getting me, Barbara, the driver and three Secret Service men into the Batmobile.)) ((PAUSE))

((First, I'd like to say a word, in particular, about this distinguished audience. I don't think I've seen so many well-dressed people since the Beverly Hills Court began jury selection for Zsa Zsa Gabor's trial.)) ((PAUSE))

I also appreciate that kind introduction. And let me say how pleased I am to see so many notables in this evening's crowd. Artists from Spacek to Spielberg to Stallone. Surrounded by all these household names, I wish I'd brought along my autograph book.

Barbara and I are delighted to be here. ((But I'm obliged to extend regrets from what some have called the most charismatic

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Draft Five
September 21, 1989
FILM

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SUBJECT: PRESIDENTIAL REMARKS: FILM INSTITUTE

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VICE PRESIDENT	<input type="checkbox"/>	<input checked="" type="checkbox"/>	MCCLURE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
SUNUNU	<input type="checkbox"/>	<input checked="" type="checkbox"/>	NEWMAN	<input type="checkbox"/>	<input type="checkbox"/>
SCOWCROFT	<input type="checkbox"/>	<input type="checkbox"/>	PORTER	<input checked="" type="checkbox"/>	<input type="checkbox"/>
DARMAN	<input checked="" type="checkbox"/>	<input type="checkbox"/>	STUDDERT	<input checked="" type="checkbox"/>	<input type="checkbox"/>
BATES	<input checked="" type="checkbox"/>	<input type="checkbox"/>	UNTERMAYER	<input type="checkbox"/>	<input type="checkbox"/>
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DEMAREST	<input checked="" type="checkbox"/>	<input type="checkbox"/>	PORTER ROSE	<input checked="" type="checkbox"/>	<input type="checkbox"/>
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GRAY	<input checked="" type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>
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Handwritten signature

RESPONSE:

89 SEP 25 4 9 : 49

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

(Smith/Blessey)
Draft Five
September 21, 1989
FILM

P21 P2:42

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RESPONSE:

*Chriss -
Be sure cover memo notes who will be in audience among people he mentions (e.g. Gene Kelly?), OK?*

*Thanks
Jim
9/22*

James W. Cicconi
Assistant to the President
and Deputy to the Chief of Staff
Ext. 2702

(Smith/Blessey)
Draft Five
September 21, 1989
FILM

P21 P2:42

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

Chairman Jankowski, Director Stevens, Director Firstenberg,
Mr. Wolper, Mr. Valenti, Other Trustees of the American Film
Institute, Distinguished Guests, Friends and Fans of the American
Film.

Thank you for your warm reception. I've looked forward to
this night for quite awhile. ((In fact, to put us in a movie
mode, we arranged to come over here in a special car. It was a
tight squeeze getting me, Barbara, the driver and three Secret
Service men into the Batmobile.)) ((PAUSE))

((First, I'd like to say a word, in particular, about this
distinguished audience. I don't think I've seen so many well-
dressed people since the Beverly Hills Court began jury selection
for Zsa Zsa Gabor's trial.)) ((PAUSE))

I also appreciate that kind introduction. And let me say
how pleased I am to see so many notables in this evening's crowd.
Artists from Spacek to Spielberg to Stallone. Surrounded by all
these household names, I wish I'd brought along my autograph
book.

Barbara and I are delighted to be here. ((But I'm obliged to
extend regrets from what some have called the most charismatic

speaker in the Bush family. Yes, our springer spaniel, Millie.))
((PAUSE))

((Nothing personal, you understand. It's just that Millie doesn't often get the White House theatre to herself. Well, tonight she's making up for lost time. Holding a private screening of her own.

Now, make no mistake: I can't argue with Millie's selection, For The Love of Benji. It's just that I'm afraid all this good press is going to her head. Last night, we got to talking about what Millie should serve her guests. Barbara picked milk bones [PAUSE] . . . I chose Alpo [PAUSE] . . . Millie asked to see the wine list.)) ((PAUSE))

Well, this evening, Millie, eat your heart out. For there's no place that Barbara and I would rather be than here, with you.

((We meet at the end of quite a summer for movies -- with Ghostbusters Two, Karate Kid Three, Lethal Weapon Two, Indiana Jones Two, and Startrek Five. With all those numbers, I wasn't sure if I was at a movie or a budget meeting.)) ((PAUSE))

((And it was a summer, too, when as you may have read, I had a rough vacation. The way things were going, it was starting to look like A Fish Called Wanda was as close to a fish as I was going to get.)) ((PAUSE))

But thankfully, that's all behind me. And I'm pleased to join you at an event which salutes the 24th anniversary of the American Film Institute. For almost a quarter-century, the AFI

has nurtured and celebrated the art of the moving image. In doing so, it has nourished the mind and soul of America.

For the moving image is not merely entertainment -- in a darkened theatre, or on a TV set. It is also a part of America's rich inheritance. The American film is not only the mirror of America. It is also the conscience of America.

Who can forget how *Grapes of Wrath* immortalized the dignity of America's impoverished? Or how *Gentleman's Agreement* exposed anti-Semitism? Or on a personal note, the courage amid adversity embodied in Knute Rockne -- All-American. Embodied by a friend of ours. Yes, Ronald Reagan as the Gipper.

When President Johnson signed the bill 24 years ago to create the National Endowment for the Arts, which created the American Film Institute, he was talking about such works. And those who make them, past and present.

He was referring to actors and actresses. Producers and writers, directors, craftsmen, artisans. And this Institute, he said, would bring them "together . . . these artists, outstanding educators, and young men and women, who wish to pursue the 20th century art form as their life's work."

It did, and does today. Helping to spur the art form so uniquely American. The art form invented in America. And which, in turn, America has expanded to the world -- allowing peoples on every continent to freely see film's diversity. And to inspire those peoples to build on what America has begun.

That is the major reason why this Administration has conveyed to the governments of the European community our steadfast belief in mutual access to movie and TV program markets. Quotas of any kind are unacceptable. Our government does not intrude on private decisions and public choices in TV programming. Neither should theirs. Consumer choice must be expanded, not reduced.

Secretary of State Baker, Secretary of Commerce Mosbacher, and U.S. Trade Representative Carla Hills have made our position quite clear. No enterprise achieves creativity when competitors are locked out. Good trading partners have neighborly access to each other's territory.

In short, let the consumer decide and prosper through competition. We need more movies -- foreign and domestic -- like many made since AFI was born. Movies, for example, like *Coal Miner's Daughter*. Or *Hoosiers*, that brilliant portrayal of small-town America. Or movies which assault the scourge of drugs. Like *Lean on Me*, *Clean and Sober*, and *I'm Dancing As Fast As I Can*. And let me thank you in the film industry who are helping to stop this assassin of our kids.

These movies -- like thousands of others -- have been America's Ambassador to the World. And by boosting the health of the industry as a whole, AFI has helped make them possible.

First, AFI trains young filmmakers. Allowing them to apprentice under the tutelage of masters. Second, it has worked

to find -- and save -- historic and classic films of yesteryear -- leading countless Americans to a career in film.

The third way AFI spurs the film is through advocacy. Teaching our generation the beauty and value of the moving image. And finally, AFI will teach future generations. About how we lived. What we valued. Through the art of Michelangelo and da Vinci, we see today the world of Renaissance Italy. The motion picture can be our legacy.

In a sense, of course, it already is. Helping us smile -- as Shirley Temple did in the depths of the Depression. Or sing -- as Gene Kelly -- Gene, take a bow -- did in the immortal *Singing In the Rain*. Or dream dreams that no longer seem impossible. As the wondrous cast of *The Wizard of Oz* did in that magical movie year of 1939.

Movies have made us laugh. They have made us think. They've helped get us through the bad times. And made the good times even better.

For the American moving picture is our mirror, and our conscience. In the White House theatre, in theatres around the world. So I ask you: Help AFI celebrate America. And this magnificent inheritance. So that you and I can always say: To feel the heart of America, just look at the American film.

Thank you for this wonderful occasion. God bless you, and God bless the United States of America.

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THE WHITE HOUSE
WASHINGTON

September 26, 1989

MR. PRESIDENT:

Per your instructions, a good deal was taken out of this draft. It still stands at around 5 minutes, though.

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THE PRESIDENT

(Smith/Blessey)
Draft Eight
September 25, 1989
FILM

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

Chairman Jankowski, Director Firstenberg, Mr. Stevens, Mr. Wolper, Mr. Valenti, Other Trustees of the American Film Institute, Distinguished Guests, Friends and Fans of the American Film.

Thank you for your warm reception. I've looked forward to this night for quite awhile. ((In fact, to put us in a movie mode, we arranged to come over here in a special car. It was a tight squeeze getting me, Barbara, the driver and three Secret Service men into the Batmobile.)) ((PAUSE))

~~((First, I'd like to say a word, in particular, about this distinguished audience. I don't think I've seen so many well-dressed people since the Beverly Hills Court began jury selection for Zsa Zsa Gabor's trial.)) ((PAUSE))~~

I also appreciate that kind introduction. And the magnificent program by tonight's performers. ~~And I am pleased to see so many notables in this evening's crowd. Artists from Lucas to Spielberg to Tyson to Scorsese. [SCOR say zeet]~~ Surrounded by all these household names, I wish I'd brought along my autograph book.

((We meet at the end of quite a summer for movies -- with Ghostbusters Two, Karate Kid Three, Lethal Weapon Two, Indiana

Jones Three, and Startrek Five. With all those numbers, I wasn't sure if I was at a movie or a budget meeting.)) ((PAUSE))

((And it was a summer, too, when as you may have read, I had a rough vacation. The way things were going, it was starting to look like **A Fish Called Wanda** was as close to a fish as I was going to get.)) ((PAUSE))

But thankfully, that's all behind me. And I'm pleased to join you at an event which salutes the upcoming 25th anniversary of legislation creating the American Film Institute. For almost a quarter-century, the AFI has nurtured and celebrated the art of the moving image. In doing so, it has nourished the mind and soul of America.

For the moving image is not merely entertainment -- in a darkened theatre, or on a TV set. It is also a part of America's rich inheritance. The American film is not only the **mirror** of America. It is also the **conscience** of America.

Who can forget the movies made since AFI was born? Movies, for example, like **Coal Miner's Daughter**. Where the human spirit vanquished poverty. Or **Hoosiers**, that brilliant portrayal of small-town America. Or movies which assault the scourge of drugs. Like **Lean on Me, Clean and Sober, and I'm Dancing As Fast As I Can**. And let me thank you in the film industry who are helping to stop this terrible threat to our kids.

These movies -- like thousands of others -- are, in a way, America's Ambassadors to the world. And by boosting the health of the industry as a whole, AFI has helped make them possible.1

Teaching **our** generation the beauty and value of the moving image. And teaching **future** generations. Through the art of Michelangelo and da Vinci, we see today the world of Renaissance Italy. Well, the motion picture can be part of **our** legacy.

In a sense, of course, it already is. Helping us **smile** -- as Shirley Temple did in the depths of the Depression. Or **sing** -- as Gene Kelly did -- in the immortal **Singing In the Rain**. Or dream dreams that no longer seem impossible. As the wondrous cast of **The Wizard of Oz** did in that magical movie year of 1939.

Movies have made us laugh. They have made us think. They've helped get us through the bad times. And made the good times even better.

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File

REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989
8 P.M.

CHAIRMAN JANKOWSKI, DIRECTOR FIRSTENBERG, MR.
STEVENS, MR. WOLPER, MR. VALENTI, OTHER TRUSTEES OF THE
AMERICAN FILM INSTITUTE, DISTINGUISHED GUESTS, FRIENDS
AND FANS OF THE AMERICAN FILM.

THANK YOU FOR YOUR WARM RECEPTION. I'VE LOOKED
FORWARD TO THIS NIGHT FOR QUITE AWHILE.

- 2 -

((IN FACT, TO PUT US IN A MOVIE MODE, WE ARRANGED TO
COME OVER HERE IN A SPECIAL CAR. IT WAS A TIGHT
SQUEEZE GETTING ME, BARBARA, THE DRIVER AND THREE
SECRET SERVICE MEN INTO THE BATMOBILE.)) ((PAUSE))

I ALSO APPRECIATE THAT KIND INTRODUCTION. AND THE
MAGNIFICENT PROGRAM BY TONIGHT'S PERFORMERS.

((WE MEET AT THE END OF QUITE A SUMMER FOR MOVIES -- WITH GHOSTBUSTERS TWO, KARATE KID THREE, LETHAL WEAPON TWO, INDIANA JONES THREE, AND STARTREK FIVE. WITH ALL THOSE NUMBERS, I WASN'T SURE IF I WAS AT A MOVIE OR A BUDGET MEETING.)) ((PAUSE))

((AND IT WAS A SUMMER, TOO, WHEN AS YOU MAY HAVE READ, I HAD A ROUGH VACATION.

THE WAY THINGS WERE GOING, IT WAS STARTING TO LOOK LIKE A FISH CALLED WANDA WAS AS CLOSE TO A FISH AS I WAS GOING TO GET.)) ((PAUSE))

BUT THANKFULLY, THAT'S ALL BEHIND ME. AND I'M PLEASED TO JOIN YOU AT AN EVENT WHICH SALUTES THE UPCOMING 25TH ANNIVERSARY OF LEGISLATION CREATING THE AMERICAN FILM INSTITUTE.

- 5 -

FOR ALMOST A QUARTER-CENTURY, THE AFI HAS NOURISHED THE ART OF THE MOVING IMAGE. HELPING FILM EDUCATE AND ENTERTAIN AND BECOME A PART OF AMERICA'S RICH INHERITANCE. FOR THE AMERICAN FILM IS NOT ONLY THE MIRROR OF AMERICA. IT IS ALSO THE CONSCIENCE OF AMERICA.

- 6 -

WHO CAN FORGET THE MOVIES MADE SINCE AFI WAS BORN? MOVIES, FOR EXAMPLE, LIKE COAL MINER'S DAUGHTER. WHERE THE HUMAN SPIRIT VANQUISHED POVERTY. OR HOOSIERS, THAT BRILLIANT PORTRAYAL OF SMALL-TOWN AMERICA. OR MOVIES WHICH ASSAULT THE SCOURGE OF DRUGS. LIKE LEAN ON ME, CLEAN AND SOBER, AND I'M DANCING AS FAST AS I CAN. AND LET ME THANK YOU IN THE FILM INDUSTRY WHO ARE HELPING TO STOP THIS TERRIBLE THREAT TO OUR KIDS.

- 7 -

THESE MOVIES -- LIKE THOUSANDS OF OTHERS -- ARE, IN A WAY, AMERICA'S AMBASSADORS TO THE WORLD. TEACHING OUR GENERATION THE BEAUTY AND VALUE OF THE MOVING IMAGE. AND TEACHING FUTURE GENERATIONS. FOR THE MOTION PICTURE CAN BE PART OF OUR LEGACY.

- 8 -

IN A SENSE, OF COURSE, IT ALREADY IS. HELPING US SMILE -- AS SHIRLEY TEMPLE DID IN THE DEPTHS OF THE DEPRESSION. OR SING -- AS GENE KELLY DID -- IN THE IMMORTAL SINGING IN THE RAIN. OR DREAM DREAMS THAT NO LONGER SEEM IMPOSSIBLE. AS THE WONDROUS CAST OF THE WIZARD OF OZ DID IN THAT MAGICAL MOVIE YEAR OF 1939.

MOVIES HAVE MADE US LAUGH. THEY HAVE MADE US THINK. THEY'VE HELPED GET US THROUGH THE BAD TIMES. AND MADE THE GOOD TIMES EVEN BETTER.

FOR THE AMERICAN MOVING PICTURE IS OUR MIRROR, AND
OUR CONSCIENCE. IN THE WHITE HOUSE THEATRE, IN
THEATRES AROUND THE WORLD. SO I ASK YOU: HELP AFI
CELEBRATE AMERICA. AND THIS MAGNIFICENT INHERITANCE.
SO THAT YOU AND I CAN ALWAYS SAY: TO UNDERSTAND THE
HEART OF AMERICA, JUST LOOK AT THE AMERICAN FILM.

THANK YOU FOR THIS WONDERFUL OCCASION. GOD BLESS
YOU, AND GOD BLESS THE UNITED STATES OF AMERICA.

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