

State Dinner in Honor of Prime Minister Francesco Cossiga of Italy, 1/24/80

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FOR IMMEDIATE RELEASE

JANUARY 24, 1980

OFFICE OF THE FIRST LADY'S PRESS SECRETARY

NOTICE TO THE PRESS

STATE DINNER IN HONOR OF PRIME MINISTER FRANCESCO COSSIGA
OF THE ITALIAN REPUBLIC

- 6:55 p.m. Pickup for coverage of arrival of guests
Hallway area outside Diplomatic Reception Room

Open Press Coverage
- 7:25 p.m. Pickup for coverage of arrival of the Prime Minister
North Portico

Open Press Coverage
- 7:45 p.m. Grand Staircase Photo opportunity - Prime Minister and
President and Mrs. Carter

Press Pool Coverage
- 8:15 p.m. Toasts - State Dining Room
(Approximately)

Press Pool Coverage - Remarks piped into press office
- 9:40 p.m. Pickup for Entertainment coverage
(Approximately)

Description of the Institution

Living History Farms is Iowa's only open air museum. It is also one of the largest outdoor historical institutions in the Midwest. The Farms was established in 1967 by a private foundation on the outskirts of Des Moines, the state capitol. Located on a 600 acre site next to Interstate highways 38 and 80, the museum has high visibility and visitor potential. In 1978 attendance was 150,000.

The museum's purpose is to tell the story of agriculture in Iowa and the Midwest. Special emphasis is placed on the history of food crops and the role the Midwest is playing in producing food for the nation and for export. A primary interpretive goal of Living History Farms is to provide the non-farming public with an opportunity to visit actual working farms and farming exhibits and experience first hand the human side of agriculture.

At present, the museum consists of four different sites. The first is a 40 acre Pioneer Area containing an 1840's Stage Coach Station, small trading post, and an adjacent working Pioneer Farm. The latter has a log cabin, stable/barn, grainary, smoke house, poultry house, garden, three fenced fields, a native prairie pasture, and a woodlot. The second site is a 120 acre 1900 Farm. It contains a frame house, barn, corn crib, hog and poultry house, sheep shelter, wooden windmill, garden, two large fields and a wooded pasture. The 1900 Farm is operated year round using horse power. The third site is a 200 acre 1870's small rural market town called Walnut Hill. At one end of the town is a Victorian farm containing a two story brick mansion and summer kitchen, a three story frame barn and other outbuildings. (This farm is on the National Register of Historic

Places). At the other end of town, there are a number of buildings including a one room schoolhouse, pottery/kiln, furniture store/cabinet makers, veterinary infirmary, blacksmith and general merchandise store. Twenty more historic buildings will eventually be moved onto this site. These include a railroad depot, grain elevator, church, millinery shop, attorney's office, Grange hall, hotel, meat market, hardware, dry goods store, agricultural implement dealership, barber, billiards parlour, boots and shoes store, wagon shop, saloon, bank, livery stable, and various small houses. Each of these historic sites uses living history interpretation and stresses active visitor involvement in day to day farm and town life.

The museum's fourth site is a 300 acre Farm of Today and Tomorrow, a futuristic agricultural exposition in a farm like setting. Its purpose is to interpret through a mixture of permanent and temporary exhibits, programs, and demonstrations, the reality of American agriculture and rural life today and in the future. This exposition has as its general objective, greater public understanding of the recent technological changes in agriculture and food production and the ecological, economic, political, and social results. Two buildings are presently being constructed on this site - an underground exhibit center named the Henry A. Wallace Crop Center, and a "farmhouse of the future" that draws its energy from a solar pond. Seven other animal and crop units have been designed and are being considered for inclusion in this project. In addition to these structures, a 120 acre soil and water conservation project is under development. It features tiling, terraces, a method of tillage that requires no plowing or harrowing, and the use of experimental "Green Revolution" crops. This futuristic site

also contains a festival field on which a variety of weekend programs take place. These focus on changes in small grain and corn harvesting, plowing, and the application of fertilizers.

Living History Farms is supported financially by a private non-profit educational foundation. Its president is Dr. William G. Murray, Professor Emeritus of Economics at Iowa State University and a founder of the Association for Living History Farms and Agricultural Museums (A.L.H.F.A.M.). The Foundation is administered by a board of governors, made up of well-known Iowa educational, business, and civic leaders. The museum's rapid development from a good idea in 1967 to a significant regional open air museum ten years later is a testimonial to the enthusiasm of Dr. Murray and the Foundation's board of directors.

Oliver Gillespie, a former official with the National Park Service, is the Farm's executive director. Mr. Gillespie is well known for his work in environmental and living history interpretation. He administers a full time staff of sixty, with an annual capital and operating budget of over a half-million dollars. Approximately three-fifths of this money is derived from gate receipts and sales. The remainder is contributed by interested businesses, civic groups, other foundations, and private donors.

The museum's staff works closely with the State Historical Department and Society, the Iowa Museum and Historical Organization Association, the regional branch of the American Association of Museums, the American Association for State and Local History, and the Association for Living History Farms and Agricultural Museums.

(Note: This description of Living History Farms is from a recent grant proposal written by Dr. Jay Anderson, Head of Research and Interpretation, to the National Endowment for the Humanities.)

GATE LIST FOR AFTER-DINNER ENTERTAINMENT - Thursday, January 24, 1980 at 9:30 p.m.

Amani, Mr. Benedetto
Anfossi, Mr. Alberto

Barnard, Mr. & Mrs. Russell (Helen)
~~Eonaccorsi, Mrs. Vivian~~---Booker, Mr. Bobby
Bova, Dr. Burna
Brancoli, Mr. Rodolfo
Brescia, Mr. & Mrs. John H.
Brizzi, Mrs. Anna Maria

Calamandrei, Mr. Mauro
Cappelli, Mr. John
Caretto, Mr. Ennio
Casula, Hon. Frank P.
Cope, Mr. & Mrs. John R. (Charlotte)
Cruciani, Mr. Innocenzo

Del Piero, Mr. Fabrizio
de Medici, Mr. & Mrs. Marino
Donaldson, Mr. & Mrs. Ivanhoe

Forgetson, Mr. & Mrs. Edward
Free, Mr. James C.
Frey, Mr. Rudolf

Gatti, Mr. Claudio

Gleason, Mr. & Mrs. Martin (Donna)
Goodwin, Mr. & Mrs. Lawrence P.

Hackler, Mr. Craig
Hardy, Ms. Willia J.
Healy, Mr. & Mrs. Robert
Hill, Ms. Marjorie

Interdonato, Mr. & Mrs. Paul
Intoppa, Mr. Luigi
Ivanov, Mr. Boris

Jacoviello, Mr. Alberto

Jarvis, Mrs. Charlene
Johnston, Mr. & Mrs. John H.

Kaper, Ms. Michelle
Kelper, Ms. Asenath
Kimche, Hon. Lee

Lamprecht, Mr. & Mrs. Robin N.
Lucentini, Mr. Mauro

Maiolini, Dr. Mario
Manisco, Mr. Lucio
Marescalchi, Mr. Antonello
Markham, Mr. & Mrs. Jerry
Marra, Mr. Guiseffe
Martinez, Mr. & Mrs. Juan O.
Mastrobuoni, Mr. Pio
McGrath, Prof. Dorn
Modesti, Mr. Girolamo

Nickelson, Mr. & Mrs. George
Nisi, Mr. & Mrs. Marcello
Nondio, Dr. Umberto

O'Connor, Mr. Patrick J.
Orefice, Mr. Gastone

Palazzola, Miss Elena
Parmelee, Mr. & Mrs. Kenneth (Carole)

Randone, Mrs. Isabella
Rolark, Mr. & Mrs. Calvin
Roll, Hon. E. Michael
Roselli, Mr. Auro
Rossi, Mr. Sergio

Saiu, Mr. Armando
Savignano, Mr. Antonio
Scordocchia, Mr. Gaetano
Secchi, Dr. Antonio
Secondari, Dr. & Mrs. John
Selva, Mr. Gustavo
Shackleton, Hon. Polly & Mr. Robert W.
Spaccarelli, Mr. Marcello
Spada, Mr. Venanzio
Spaulding, Mr. & Mrs. William (Dolores)
Stille, Mr. Ugo

Tabasso, Mr. Giuseppe
Telmon, Mr. Sergio
Todd, Ms. Ann

Venturini, Mr. Umberto

Weisser, Ms. Graziella
Wright, Mr. & Mrs. Leo

Yates, Mr. & Mrs. Paul

Zambonini, Mr. Franca

DINNER - Thursday, January 24, 1980 at 7:30 p.m.

The President & Mrs. Carter

His Excellency Francesco Cossiga

President of the Council of Ministers of the Italian Republic

His Excellency Paola Pansa Cedronio

Ambassador of the Italian Republic to the United States

Dr. Maurizio Bucci

Minister Plenipotentiary, Director General of Economic Affairs
of the Ministry of Foreign Affairs

Dr. Cesare Gnoli

Minister Plenipotentiary, Deputy Director General
of Political Affairs of the Ministry of Foreign Affairs

Dr. Bartolomeo Attolico and Mrs. Attolico

Minister, Embassy of Italy

Dr. Giovanni Bottiglieri

Prefect, Chief of Protocol of the Presidency
of the Council of Ministers

Dr. Sergio Berlinguer

Minister Plenipotentiary, Diplomatic Adviser to the
President of the Council of Ministers

Brigadier General Giorgio Santucci & Mrs. Santucci

Dr. Luigi Zanda Loy

Personal Assistant and Chief of the Press Office

Dr. Alfredo Masala

Chief of Secretariat and Private Secretary
to the President of the Council of Ministers

Professor Vittorio Cappelletti

Cultural and Scientific Advisor

Dr. Carlo Santini

Economic Advisor

Dr. Cesare Grella

Personal Physician to the Prime Minister

Dr. Ludovico Ortona

Counselor, Office of the Diplomatic Advisor

The Vice President

The Secretary of State & Mrs. Vance

The Attorney General & Mrs. Civiletti

The Secretary of Energy & Mrs. Duncan

Hon. & Mrs. Zbigniew Brzezinski

Assistant to the President for National Security Affairs

Senator & Mrs. Pete V. Domenici (New Mexico)

Hon. Ella Grasso, Governor of Connecticut

Rep. Peter W. Rodino, Jr. (New Jersey)

Guest: Ms. Peggy Stanziale, daughter

Rep. & Mrs. Silvio O. Conte (Massachusetts)

Rep. & Mrs. Robert N. Giaimo (Connecticut)

Rep. Martin A. Russo (Illinois)

Guest: Mr. Leone Flosi

Rep. & Mrs. Vic Fazio (California)

Rep. Frank J. Guarini (New Jersey)

Hon. & Mrs. Robert Carswell

Deputy Secretary of the Treasury

Hon. & Mrs. Richard N. Gardner

American Ambassador to Italy

The Chief of Protocol & Mrs. Valdez

Mr. & Mrs. James Rentschler

Staff member, National Security Council

Mr. & Mrs. H. Allen Holmes

Acting Assistant Secretary of State for European Affairs

Hon. & Mrs. A. Vernon Weaver

Admr., Small Business Administration

Hon. Susan B. King

Chmn., Consumer Product Safety Commission

Guest: Mr. Jack Blum

Hon. & Mrs. Edward Re

Chief Judge, United States Customs Court, New York City

Mr. James Free

Special Assistant for Congressional Liaison, The White House

Guest: Ms. Ann Todd

Dr. Stephen Aiello
Brooklyn, New York
Guest: Ms. Fern Lapidus

Mr. Emanuel Azenberg
New York City
Guest: Ms. Lani Sundsten

Mr. & Mrs. Lee Balderelli
Pres., Valiant Farms, Incline Village, Nevada

Mr. & Mrs. Mel Barkan
Weston, Massachusetts

Mr. Frank Befera
WDIO-TV, Duluth, Minnesota

Mr. Babe Bisignano
Des Moines, Iowa
Guest: Ms. Patricia A. Sarcone

Mrs. Morris Cafritz
Washington, DC
Guest: Mr. Robert D. McMillen

Mr. & Mrs. Billy Carter
Draneville, Georgia

Hon. & Mrs. Anthony Celebrezze
Secretary of State of Ohio

Dr. & Mrs. Andrew Chisholm
Vice President, University of South Carolina

Hon. Lila Cockrell & Mrs. Sid Cockrell
Mayor of San Antonio, Texas

Hon. & Mrs. Thomas J. D'Alesandro, III
Attorney, Baltimore, Maryland

Mr. & Mrs. Enzo DeChiara
Washington, DC

Ms. Helen McDonald Exum
Vice President, The Chattanooga News-Free Press
Guest: Ms. Diane Siskin

Ms. Nina Gardner
Daughter of Ambassador & Mrs. Richard Gardner

Mr. & Mrs. William W. Gaston
Duluth, Georgia

Mr. & Mrs. Robert Georgine
Pres., AFL-CIO Building & Construction Trades Council

Mr. & Mrs. Salvatore R. Gerbasi
Manhasset, New York

Mr. & Mrs. Oliver Gillespie
Dir., Living History Farms Museum of Agriculture, Des Moines, Iowa

Mr. & Mrs. Paul H. Guzzi
Chief Executive Secretary to the Governor of Massachusetts

Mr. & Mrs. Tom T. Hall
Entertainer, Nashville, Tennessee

Hon. & Mrs. Frank N. Ikard
Washington, DC

Mr. & Mrs. Edward L. Maggiacomo
Attorney, Providence, Rhode Island

Hon. & Mrs. John Mandanici
Mayor of Bridgeport, Connecticut

Mr. & Mrs. Vincent Marotta
Pres., North American Systems, Bedford Heights, Ohio

Mr. & Mrs. John W. Mazzola
Pres., Lincoln Center for the Performing Arts, Inc.

Mr. Jenio F. Paulucci
Chmn., Paulucci Enterprises, Duluth, Minnesota
Guest: Ms. Leda Sanford

Dr. & Mrs. Edmund Pellegrino
Pres., The Catholic University of America

The Rev. Salvatore Polizzi
St. Ambrose Church, St. Louis, Missouri
Guest: Mr. Vincent J. Bommarito

Mr. Fortune Pope
Pub., Il Progresso Italo-Americano, New York City

Mr. & Mrs. Ernest J. Preston
Nashville, Tennessee

Mr. & Mrs. Sal P. Pullia
Maywood, Illinois

Mr. & Mrs. Nicholas A. Rizzo
Andover, Massachusetts

Mr. Peter W. Rodino, III

Attorney, West Long Branch, New Jersey

Mr. & Mrs. Nathaniel Samuels

Chmn., Olivetti America, New York City

Mr. & Mrs. Don W. Sands

Duluth, Georgia

Mr. & Mrs. William O. Taylor

Pub., The Boston Globe

Dr. & Mrs. Henry Viscardi

Former Chmn., White House Conference on Handicapped Individuals

OFFICE OF THE WHITE HOUSE PRESS SECRETARY

THE WHITE HOUSE

EXCHANGE OF REMARKS

BETWEEN

THE PRESIDENT

AND

HIS EXCELLENCY FRANCESCO COSSIGA,
PRESIDENT OF THE COUNCIL OF MINISTERS
OF THE ITALIAN REPUBLIC

The State Floor

(8:18 P.M. EST)

THE PRESIDENT: So far I have no arguments for my guest.

(Laughter.)

As a matter of fact, he and I have a lot in common. I went for a number of years, and to three different colleges, and finally got a Bachelor of Science degree. He's a distinguished Professor of Constitutional Law. He has served in -- we have both served in the Federal Government, as you know. I've been in office three years. He has served 22 years. (Laughter.) He has held many offices in the federal government of Italy. I've only had one office. (Laughter.) We have both been in the Navy. He is still in the reserves. He is a commander and I was a lieutenant. (Laughter.) But we both have actually one thing in common; Sardinia is just about as far from Rome as Georgia is from Washington. (Laughter.) (Applause.)

Our guest is a scholar, and still a student. One of the great historic figures whom he admires most is Sir Thomas Moore. He has written about Sir Thomas Moore, and he described him in these words. "A great political leader. A fine diplomat. An eminent jurist, and a productive man of culture." And I think that description accurately describes our guest here this evening. (Applause.)

I quoted this morning from a saying in Sardinia, that one only knows one's true friends in a time of crisis or tribulation, challenge, and in the last few months under Prime Minister Cossiga, we have been reminded in our own nation again of the true value of friendship.

Our country has been tested, we have faced difficult and trying times. I think the harmony that we have achieved, because of the sensitivity and the friendship, and the tremendous political courage exhibited by the leader of the government of Italy, has been an inspiration to all of us, and a support that we will never forget.

There is a characteristic about our nation which hasn't been adequately emphasized since American hostages were seized by militant kidnapers on the fourth day of November last year. It is a significant measure of the character of a nation when it shows how it responds to an act of terrorism that hurts one person or a few people. The entire nation and in fact the entire world was aroused when President Moro was a victim of an act of terrorism. It showed not only the strength of Italy to come together in a sense of both unity and concern because a violent act was perpetrated against humanity, but America has exhibited the same kind of sentiment and the same kind of unity and the same kind of strength and the same kind of concern and the same kind of compassion in the last few weeks, 220 million Americans absolutely obsessed with the fact that 50 of our fellow citizens were

MORE

being held as innocent victims by terrorists. I think it is a measure not of weakness but of strength, and I am very grateful that we in this time of trial have had the absolute firm support of the people and the government of Italy.

In addition to that, the Italian government and its people have expressed in very strong terms their condemnation of the unwarranted military aggression against the people of Afghanistan. It is not only in a time of crisis and trial and testing that we and the Italian people have been drawn together. We have much in common, as you well know, not only in times of current events but historical perspectives. Our culture has been derived to a major degree from the great teachers, scholars, poets, of Rome. Every American knows at least one phrase in Latin, "E Pluribus Unum" and it came, as you know, from a poet, Virgil, in Rome.

Obviously this is not the only thing we derive from Italy. One of the things that we have noticed, that I have noticed today, is the rapid growth in the number of Italo-Americans who live in our nation. This morning I said as I was talking to the Prime Minister -- I got my figure from the Prime Minister that there were 7 million Italo-Americans in this country and this evening, just a few hours later, there are 20 million Italo-Americans. (Laughter.) And my wife -- (applause) -- and my wife and Gino Paolucci on the way in said, "It is not 20 million, Mr. President, it is 30 million." (Laughter.)

I am sure after this visit by the Prime Minister there will be at least 65 million Italo-Americans in our country.

Well, we do have strong and firm and constant military ties with Italy. We have strong and firm and constant and very valuable political ties with Italy. We also have economic ties, cultural ties, and I think perhaps the most important of all is the one I just mentioned, ties of blood, of kinship. There is no way under any possible political party or any possible president that our nation could ever be separated from the feeling of affinity and mutual purpose for the people of Italy, because not only 20 or 30 million Italo-Americans live here, but their influence and their concern remind all Americans of the value of this ancient friendship, the sharing of culture, the sharing of present problems, and the sharing of a great future destiny.

It is an honor for us to have a statesman and a scholar, a great diplomatic and a firm political leader to come and be with us this evening, and I would like to propose a toast at this time to Prime Minister Cossiga and to the great and to the brave people of Italy. Prime Minister, we are glad to have you with us.

MORE

PRIME MINISTER COSSIGA: Thank you very much, Mr. President.
(Applause.) (Speaks in Italian.)

TRANSLATOR: Ladies and gentlemen, President Carter has just mentioned that he came out of the Navy as a mere Lieutenant while I am a Commander or Captain, and then he came out with a Bachelor's Degree from college and I am a professor, and I have served in many capacities in my country and he has served only in one here. But here is one thing he can do that I have noticed -- his aides allow him to speak off the cuff, something that my aides do not. (Laughter.)

PRIME MINISTER COSSIGA: (Speaks in Italian.)

TRANSLATOR: Of course, guess what I am going to get from my aides for speaking off-the-cuff tonight, but they will catch up with me in Rome. President Carter has also mentioned that I am very deeply attached to Sir Thomas Moore, and he has said that many of the things that apply to him, can apply to me. But I can say that it was said of Thomas Moore that he was born for friendship and progress and, Mr. President, this applies to you. (Applause.)

PRIME MINISTER COSSIGA: (Speaks in Italian.)

TRANSLATOR: Mr. President, I can rightfully number this day among the riches of my political and personal life. This day, which sees me extend to you the greetings of Italy and the Italian government and people, and express to you the high esteem, profound respect, sincere friendship and gratitude for the cordial hospitality, this is all the more so since in you I feel I pay tribute and address the great American nation. The nation of the pilgrim fathers, the nation of great struggles and sacrifices during the Colonial period to win and to defend the guarantees of democracy, the nation of the great struggles for independence, and the nation which at the most crucial moments of history has always been an important part of the struggle for liberty.

I feel I am addressing the country which first laid down democratic consensus as the basis for political power, the country which, at so many times in its life has given expression to the style and solidarity of ancient Rome and not only through the use of the words "E Pluribus Unum", the splendor of renaissance Italy and the creative brilliance of baroque Italy.

PRIME MINISTER COSSIGA: (Speaks in Italian.)

TRANSLATOR: I see that my speech is long, therefore, Mr. President, I am going to face the wrath of my aides and I am going to speak off the cuff. (Laughter.)

PRIME MINISTER COSSIGA: (Speaks in Italian.) (Applause.)

TRANSLATOR: Otherwise I hope -- (Applause.)

PRIME MINISTER COSSIGA: (Speaks in Italian.)

TRANSLATOR: Mr. President, I hope I will be able to express, in a few simple words, what it said in -- in more flowery terms -- in the text that we had prepared in Rome. This morning, Mr. President, you have given me a lesson of simplicity which I have learned. It is not the habit of Italian politicians to be very simple. (Laughter.)

My visit here today comes as a proof of friendship and solidarity towards your great country at a time when the United States feel affected in their deepest feelings by the fate of the

hostages which are being held at present in Iran, and to whom I wish, as a man and a Christian, a safe return home to their families and their country.

PRIME MINISTER COSSIGA: (Speaks in Italian.)

TRANSLATOR: I arrived here, Mr. President, at the time where the political situation of the world is in turmoil. I came as an Italian and as a European, a friend among friends, an ally among allies, and I have been treated as such since the moment I stepped on American soil.

We, in Italy, are committed to defend the security of -- we are committed to defend the security of our people, hence, of the whole world. And we are convinced that it is only through the respect of international law and through the respect of the sovereignty of nations that it will be possible to have peace reign.

The history of your country and of our country have many points in common, Mr. President. We both fought for our independence, our freedom and our unity, and we both do not wish to lose it.

PRIME MINISTER COSSIGA: (Speaks in Italian.) (Applause.)

TRANSLATOR: I have come from the old continent to the new continent and I have found that the new continent has reached unity before we have. And yet, I assure you, we are working towards that goal in order to be worthy of the sons of Europe who have come to these shores. Together we work for peace in the conviction that only through this work for peace it will be possible to guarantee the security and liberty of the world. It is a duty that we share not only vis-a-vis of our perspective people, we share it vis-a-vis of the whole world. They are the fathers of liberty in the old continent, the fathers of liberty in the new continent. That is why we are friends and allies and brothers. And no matter what, we should continue, Mr. President, together to work for peace, liberty and security. Thank you. (Applause.)

PRIME MINISTER COSSIGA: (Speaks in Italian.)

TRANSLATOR: And now, I have a request to make.

PRIME MINISTER COSSIGA: (Speaks in Italian.)

TRANSLATOR: Could you please sort of break a lance in my favor with my aides so that I don't get too much hate? (Laughter.) (Applause.)

END

(AT 8:40 P.M. EST)

1/24 Italy

Tom T. Hall
history of country
music

Italy has given
us so much music
so we're showing
something that is
indigenous to our
country

MEMORANDUM

THE WHITE HOUSE
WASHINGTON

*called 12/18 - away
Called back - said
Would call*

December 14, 1979

*file
Remember!*

TO: MARY HOYT
FROM: HAMILTON JORDAN *H.J.*

Larry is a good friend and has been helpful to us. I'd appreciate your getting in touch with him on this. It is entirely up to you, of course, whether this can or should be done, I'd just like to have someone contact him about the possibility. Thanks.

Attachment
Letter from Larry Woods, ATLANTA MAGAZINE

ATLANTA

November 30, 1979

A SUBSIDIARY OF COMMUNICATION CHANNELS INC
ATLANTA MAGAZINE INC./6285 BARFIELD ROAD/ATLANTA, GEORGIA 30328/(404) 256-9800

Mr. Hamilton Jordan
Chief of Staff
WHITE HOUSE
1600 Pennsylvania Avenue
Washington, D. C.

Dear Hamilton:

I have an unusual request. Could you direct me to the individual who would give our magazine permission to do a story (with several photographs included) on the preparation and behind the scenes activities of a state dinner at the White House. This may sound a little unusual but I have an expert food writer in mind who has seen this kind of story done on other occasions and he has convinced me that if we could get permission we could run out a highly readable article.

Appreciate anything you can do for us on this.

Hang tough.

Sincerely,



Larry K. Woods
Editor

LKW/sr

THE WHITE HOUSE

WASHINGTON

January 19, 1980

MEMORANDUM TO: THE PRESIDENT AND MRS. CARTER
FROM: GRETCHEN POSTON *Gp*
SUBJECT: SCENARIO FOR THE ARRIVAL CEREMONY HONORING
PRIME MINISTER COSSIGA OF ITALY
JANUARY 24, 1980 at 10:00 AM

9:30 AM Welcoming and Official Parties arrive White House,
South Lawn.

9:50 AM Official Party preceding the Prime Minister arrives
White House, and takes positions on the South Lawn.

9:57 AM THE PRESIDENT AND MRS. CARTER arrive at the Diplomatic
Reception Room.

9:59 AM THE PRESIDENT AND MRS. CARTER are announced, and
enter grounds to edge of red carpet.

(Music - "Man of the Hour")

10:00 AM The motorcade carrying the Prime Minister arrives -
fanfare. Official introductions.

THE PRINCIPALS (3) proceed onto platform and into
positions for honors.

(Italian National Anthem)
(U.S. National Anthem)
(19 Gun Salute)

THE PRESIDENT and the Prime Minister descend platform
for Inspection of Troops. Return to platform for remarks.

(All PRINCIPALS into new positions -
see attached.)

Following remarks, PRINCIPALS return to positions facing
south as Commander of Troops closes ceremony.

ALL PRINCIPALS descend platform, ascend stairs to South
Portico Balcony for press photo session. Continue into
Blue Room for receiving line.

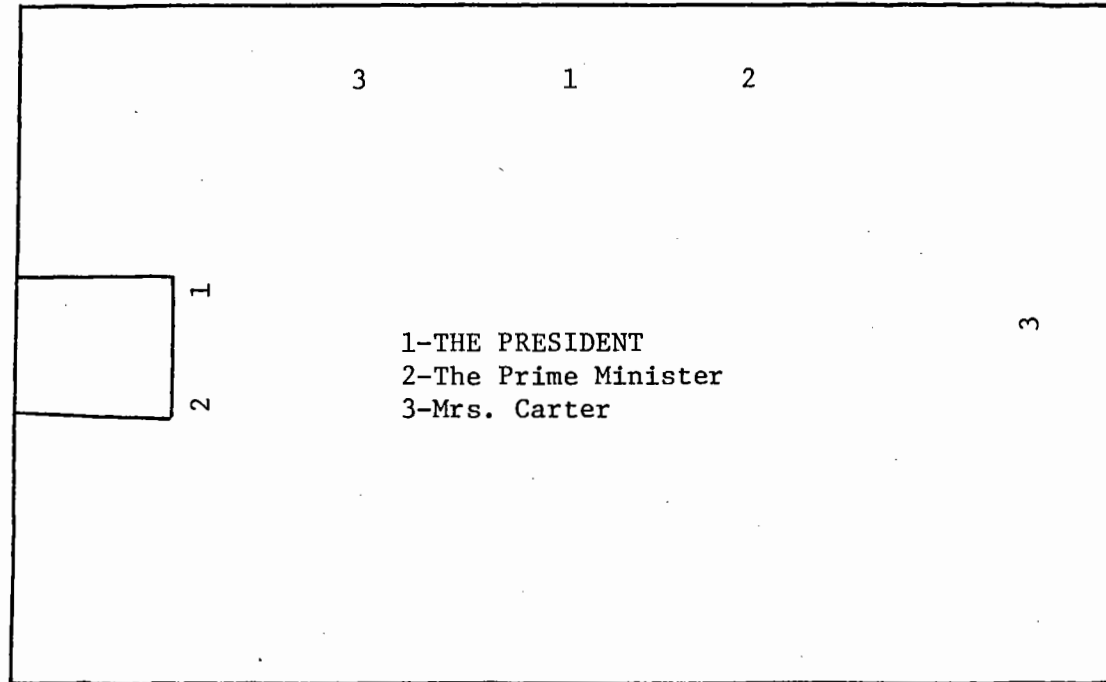
10:30 AM Coffee is served in Blue Room.

10:45 AM THE PRESIDENT and Prime Minister Cossiga depart State Floor for Oval Office.

MRS. CARTER departs State Floor.

SOUTH LAWN

SOUTH LAWN



DIPLOMATIC ENTRANCE

THE WHITE HOUSE

WASHINGTON

January 19, 1980

MEMORANDUM TO: THE PRESIDENT AND MRS. CARTER

FROM: GRETCHEN POSTON

SUBJECT: RAIN PLAN - ARRIVAL CEREMONY IN HONOR OF
PRIME MINISTER COSSIGA OF ITALY
JANUARY 24, 1980 AT 10:00 AM

In the event of rain, the Prime Minister will arrive at the North Portico. Following your greeting at the North Portico, all PRINCIPALS should proceed down the Cross Hall and into the East Room.

As you enter (pausing for announcements) the platform will be directly in front of you, and the Official Parties will be on your right. On the platform, please note that your positions will be different from those at an outside ceremony. The diagram below shows your positions on the platform, facing the Cross Hall and press pens.

Coffee after the ceremony will be in the Blue Room.

PRESS

PRESS

LECTERN

1

2

3

1-Mrs. Carter
2-THE PRESIDENT
3-The Prime Minister

THE WHITE HOUSE

WASHINGTON

January 19, 1980

MEMORANDUM TO: THE PRESIDENT AND MRS. CARTER

FROM: GRETCHEN POSTON

SUBJECT: SCENARIO FOR THE STATE DINNER IN HONOR OF
PRIME MINISTER COSSIGA OF ITALY.
JANUARY 24, 1980 AT 7:30 PM

7:00 PM Dinner guests arrive Diplomatic Reception Room and are escorted to East Room.

7:15 PM Official Italian Party departs Blair House.

7:20 PM Official Party arrives White House, proceeds to Red Room to await State Department official escort to Yellow Oval Room.

7:28 PM Prime Minister Cossiga departs Blair House.

THE PRESIDENT AND MRS. CARTER depart living quarters for North Portico.

(U.S.M.C. Orchestra in Main Hall)

7:31 PM Prime Minister Cossiga is greeted by the PRESIDENT AND MRS. CARTER, pause for press photo session, and proceed to Yellow Oval Room.

7:40 PM Guests (save Principals) depart Yellow Oval Room for East Room.

7:45 PM ALL PRINCIPALS arrive State Floor via Grand Staircase, pause at foot of stairs for press photo session, proceed directly to East Room for receiving line. At end of receiving line, proceed to State Dining Room.

8:00 PM Toasts.

Dinner is served.

Dessert is served. (Strolling Strings perform.)

9:30 PM After-dinner guests arrive Diplomatic Reception Room and proceed to China Room and Library for refreshments.

(Harpist in Diplomatic Reception Room.)

Dinner guests depart State Dining Room to Blue Room for coffee.

After-dinner guests are escorted upstairs for receiving line in Cross Hall, Main Floor. Proceed to East Room for seating.

9:50 PM ALL PRINCIPALS enter East Room and are seated for entertainment.

THE PRESIDENT makes Introductory Remarks.

10:30 PM Conclusion of entertainment. Artists are thanked.

10:45 PM Prime Minister Cossiga is escorted to North Portico for departure.

THE PRESIDENT AND MRS. CARTER proceed to elevator for departure.

Guests are served champagne and petit-fours on State Floor.

All guests depart Residence.

THE WHITE HOUSE

WASHINGTON

January 19, 1980

MEMORANDUM TO: MRS. CARTER
FROM: GRETCHEN POSTON
SUBJECT: BACKGROUND FOR STATE DINNER-ITALY

When we learned that the Prime Minister of Italy would be visiting us, we discovered that he has great interest in American history and wanted to have truly American entertainment. Since Country music has its basis in many areas of American folklore, we chose to expand on one of its particularly colorful roots - that of the West in the 1800's.

Tom T. Hall was chosen as the entertainer because he epitomizes the best of Country musicians. In his "story-telling" songs he relates the excitement, joys and sorrows of America growing up.

The table settings reflect this period of our history also. The coverings on the tables are authentic antique quilts, some dating back to the very early 19th century. They are on loan to us from the Living History Farms. Each of these quilts is done in a documented pattern relevant to the time and lifestyle of those who made them. Everyone is different from the other in wonderful colors and patterns. There will be tumbleweed used in lieu of floral decorations. This is the dried bush which breaks off and rolls on the prairies in the wind. It is being collected for us in Arizona and flown here. The bronze sculptures on each table are by Frederic Remington - all but one. They depict some part of Western folklore, the main characters of which were the cowboys and Indians. The cowboy was the folk hero of the West, working incredibly hard under adverse conditions to establish America in the land of the Rocky Mountains. He entertained himself and others, singing of his experiences to the accompaniment of his guitar.

And this brings us back to the musical entertainment - we have conferred with the director of the Folklife Festival at the Smithsonian about the direction this should take. He has helped us to prepare a history of Country music which is part of the material we are having translated into Italian for the Prime Minister. Since his English is very limited we thought it would be helpful to prepare a booklet which will be distributed at dinner

giving an introduction to the event, a description of the bronzes, a description of the quilts and the history of Country music.

Tom T. Hall's presentation will be in the form of a historical survey. His focus will be on the instruments which are identified with Country music, their origins and development, demonstrating with songs. Some of these songs will be his own compositions.

The platform in the East Room for the performance will also be decorated in keeping with the theme of the tables. Two larger Remington bronzes will be exhibited on each side of the platform. Three of the quilts we borrowed will be hung as a backdrop for the performance.

THE WHITE HOUSE

WASHINGTON

January 16, 1980

MENU

STATE DINNER

ITALY

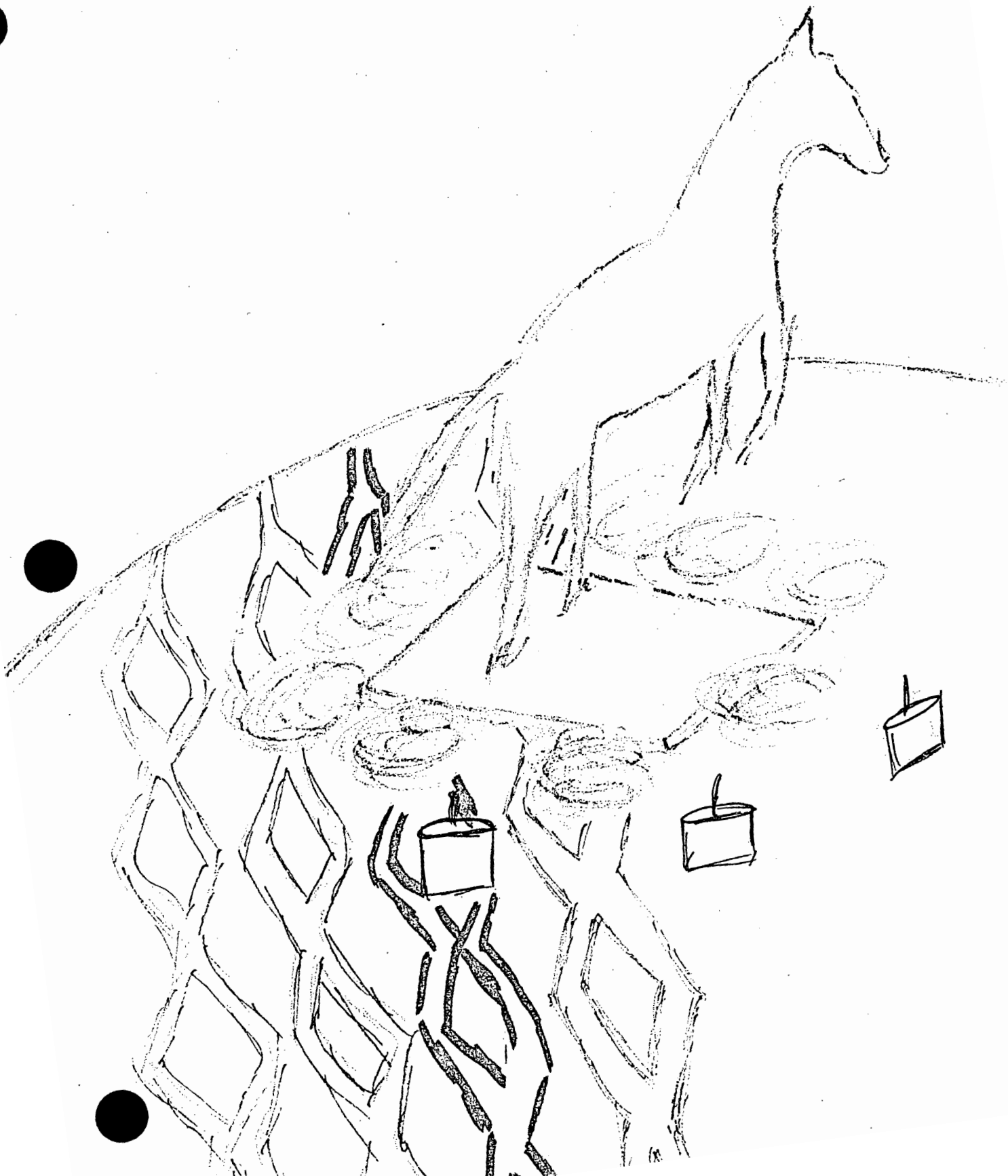
Coquille of Scallops
Cheese Straws

Chateaubriand Bearnaise
Cauliflower
Artichoke Hearts filled with Mushrooms

Tossed Green Salad
Bel Paese Cheese

Fresh Strawberries Chantilly
Chocolate Truffles and Florentines

Robert Mondavi Johannisberg Riesling
Simi Cabernet Sauvignon
Beaulieu Extra Dry Champagne



AFTER-DINNER ENTERTAINMENT FOR STATE DINNER, JANUARY 24

Durham's Bull

Fiddle solo-William Ozment

Foggy Mountain Breakdown

Banjo solo-Ray Edwards

The Year Clayton Delaney Died

Tom T. Hall

Over the Waves

Mandolin and Dobro-Ray Edwards

San Antonio Rose

"The Storytellers"

Amazing Grace

Tom T. Hall

Old Dogs, Children and Watermelon Wine

Tom T. Hall and "The Storytellers"

THE HISTORY OF COUNTRY MUSIC
IN SONG AND SPEECH

Featuring Tom T. Hall
and his band (The Storytellers)

Tom T. Hall is introduced.

Tom T. Hall thanks his host and hostess.

The first featured instrument is the violin (Fiddle)

SPEECH: TONIGHT WE ARE GOING TO GIVE YOU A BRIEF HISTORY OF COUNTRY MUSIC. THE FIDDLE, OR VIOLIN, WAS ONE OF THE FIRST INSTRUMENTS BROUGHT TO THIS COUNTRY BY THE PIONEERS. IT IS SMALL AND THEREFORE EASY TO TRANSPORT WHEN SPACE IS OF PRIME IMPORTANCE. AFTER WORKING LONG HOURS, THE PIONEERS WOULD GATHER AROUND THE FIRESIDE AND LISTEN TO THE MUSIC OF THE FIDDLE. WILLIAM OZMENT IS FEATURED ON DURHAMS BULL.

The second featured instrument is the Banjo.

SPEECH: ALTHOUGH A FORERUNNER OF THE BANJO CAME FROM AFRICA, THE FIVE-STRING BANJO IS THE ONLY INSTRUMENT ON STAGE THAT IS TRULY AN AMERICAN INVENTION. OPPOSUM HIDE AND CATGUT WERE USED TO MAKE THE SOUNDING BOARD AND THE STRINGS. IT WAS ADDED TO THE SOUND OF THE FIDDLE AND WAS THE FIRST AUTHENTIC AMERICAN COUNTRY AND WESTERN MUSIC SOUND. RAY EDWARDS IS FEATURED ON THE FOGGY MOUNTAIN BREAKDOWN.

The guitar is the third featured instrument.

SPEECH: THE GUITAR CAME TO US FROM SPAIN, BUT IT WAS WIDELY MANUFACTURED IN THIS COUNTRY EARLY IN OUR HISTORY. IT WAS ADDED AS A PART OF THE COUNTRY MUSIC SOUND AND WAS USED PRIMARILY TO ACCOMPANY OTHER INSTRUMENTS AND VOCALIST. I WOULD LIKE TO SING ONE OF MY SONGS, AND PLAY THE GUITAR.

Tom T. sings The Year Clayton Delaney Died.

The Dobro and the Mandolin are the next two featured instruments.

SPEECH: THE DOBRO IS AN ORIGINAL AMERICAN PRODUCT FOR MUSIC, BUT MANY BELIEVE THAT IT HAD IT'S BASIC ORIGIN IN THE HAWAIIAN ISLANDS. THE DEPARO BROTHERS ADDED A STEEL SOUND PLATE AT THE FRONT OF THE INSTRUMENT TO GIVE IT AN ORIGINAL BRIGHT SOUND. THE MANDOLIN CAME TO US BY WAY OF ITALY. WHILE IT IS TUNED LIKE THE FIDDLE, IT IS PICKED WITH A PLASTIC PICK AND A BOW IS NOT USED. RAY EDWARDS IS FEATURED ON MANDOLIN AND DOBRO, OVER THE WAVES.

The Piano is the next featured instrument.

SPEECH: THE PIANO IS AN INTERNATIONALLY POPULAR INSTRUMENT. IT IS USED IN COUNTRY MUSIC EXTENSIVELY TODAY. THE PIANO BECAME A PART OF THE COUNTRY MUSIC SCENE WHEN IT WAS USED AS A FEATURED ENTERTAINMENT IN THE DANCE HALLS AND SALOONS OF THE OLD WEST. ONE OF THE ALL TIME POPULAR WESTERN COWBOY SONGS IS THE SAN ANTONIO ROSE.

The Band is featured on San Antonio Rose.

Gospel music is featured.

SPEECH: RELIGIOUS MUSIC HAS ALWAYS HAD AN INFLUENCE ON COUNTRY MUSIC. ONE OF THE MOST POPULAR GOSPEL SONGS SUNG BY ALMOST ALL COUNTRY GROUPS IS AMAZING GRACE.

Amazing Grace is sung by Tom T.

SPEECH: COUNTRY MUSIC BECAME POPULAR IN THE EARLY DAYS OF BROADCASTING HERE IN AMERICA. SINCE WE DID NOT HAVE THE ELECTRONIC MEANS TO REPRODUCE MUSIC ON THE RADIO IN THE EARLY DAYS, LIVE MUSICIANS WERE USED. MANY RADIO STATIONS HIRED LOCAL MUSICIANS. THESE MUSICIANS WERE PEOPLE FROM ALL SEGMENTS OF SOCIETY WHO PLAYED THEIR INSTRUMENTS BY EAR AND SANG SONGS WHICH THEY PERFORMED TO ENTERTAIN THEMSELVES. MANY OF THESE EARLY SONGS WERE STORY SONGS, OF VICTORY OR DEFEAT, LOVE OR REJECTION. THESE THEMES OF COUNTRY SONGS ARE STILL POPULAR TODAY. HOWEVER, WE NOW HAVE A MUCH MORE SOPHISTICATED ELECTRONIC MEANS OF REPRODUCTION AND SO COUNTRY MUSIC HAS BEEN MODERNIZED AND YET IT REMAINS A DISTINCTIVE SOUND.

Harmonica is featured.

SPEECH: THE HARMONICA HAS ALWAYS BEEN A FAVORITE OF THE COWBOY AND THE COUNTRY BOY. IT IS SMALL AND CAN EASILY BE CARRIED IN THE POCKET.

Tom T. sings Old Dogs, Children and Watermelon Wine .

Theme song: Over theme song Tom T. takes a bow and says goodnight.

Master of the Country Music Lament

The Bittersweet 'Story Songs' of Tom T. Hall

By Cynthia Gorney

From the heart-and-belly wail of American country music comes Tom T. Hall, deep-voiced and slow, telling stories in his songs.

John, 4-F for World War II, beats off the whippers of the town (people said John was a slacker/ if he wouldn't fight in their war/ A man wasn't much, if he wouldn't fight in nineteen forty-four) until the day he blows the dust off his old .44, shoots two holes into Milton Howard's head, kills seven more townspeople, and then locks himself up in a farmhouse until the sheriff kicks in the back door.

Jethro talks to monsters and little green men (they fixed up his lungs and his fever/ but they could not fix up his mind), but not to his wife (she gave her heart to Jethro/ and her body to the whole damn world).

A silent and simmering country man (his music was country/ his faith was in Jesus/ in fact he had pictures of Christ in his house/ he never once questioned his daily existence/ nor wondered aloud what his life was about) gets a neat haircut one afternoon and then goes home and blows out his brains.

"If I had awakened to the polite rattle of silverware as a child, I wouldn't have been a storyteller," says Tom T. Hall. "Wouldn't have anything to talk about." He smiles, smokes a cigarette. "Maybe write songs about the gardener hiding my football or something."

In Nashville the word for his music is "story-songs," and there are people down there who say nobody writes them like Tom T. Hall. Permanent member of the Songwriters' Hall of Fame, international performer, five-years-running winner of the Truck Drivers of America Country Music Award, the minister's boy from eastern Kentucky is the presiding poet laureate of the buffeted working man.

He collects for his songs the small, hard dramas of people he hears about; people he knows. He has found them by sitting in bars, riding on buses, hitchhiking around the country in search of song material.

"I had to quit doing that," Hall says ruefully about the hitchhiking. "Because I'd do television shows, you know. You become just enough of a celebrity to be a pain in the a--. It doesn't get you through the '12 items or less' checkout line, but you're sitting somewhere in a truck-stop, and people say, 'That guy looks like somebody I know.' And they don't trust you. They don't know who you are, but they know they've seen you somewhere. And they sit, and stare at you. They think they saw you on 'Petticoat Junction' or something. Hanging around in Mayberry, with Andy Griffith and those guys."

He will lapse into occasional nostalgia or schmaltz ("Over the Rainbow" is on one of his albums), but mostly Tom T. Hall writes pure country, about pain and betrayal and fury and

"That's just the way things are for the singing people," says Tom T. Hall. "They don't want to hear about Moon Over Mankura. They want to hear songs about themselves. And you



Tom T. Hall, by James A. Parcell—The Washington Post

HALL, From E1

know, since day one of the Declaration of Independence, the American working man, either through war, inflation, or depression—I mean they've just been jerked around from one calamity to another. And so that's where the songs come from. It's not easy out there if you wonder where the next refrigerator payment is coming from, or if your kids are going to eat, or if they're going to close down the plant where you work. There's not a lot of security out there."

His hair is gray, cropped short and a little uneven. Everything about him seems solid—the broad, full mouth, the thick eyebrows, the wide chunk of shoulders and chest. He wears loafers, and a tan sweater and slacks. He speaks softly, voice low music, an occasional "ma'am"; it is the warm Sunday before his 8:00 p.m. concert at the Smithsonian's Baird Auditorium, and below his open window at the Hay-Adams Hotel, Lafayette Park is golden in the afternoon light.

He has come, as usual, with his seven-piece backup band—"The Storytellers," from the name cheerfully tacked to Hall by the country veteran Tex Ritter on a New Zealand tour some time ago—and one of his dozen-odd guitars. "Sometimes you can pick up a guitar and strum it—I don't know. Maybe this is just silly superstition. But I can strum it and say, 'Hey, there's a song in this thing.' In fact a fella had a guitar for sale one night in a bar, and I said, 'Hey, let me see it.' And I strummed it a few times, and I bought it. Took it home and wrote, 'Harper Valley P.T.A.'"

Storyteller Tom T. Hall

Tom T. Hall comes from Olive Hill, Ky., 1,300 people in a valley town shackled for sustenance to the huge brick plant where Hall's father once worked. The home was outside town, but Olive Hill is what he says: "You can't go around telling people you're from Tick Ridge. There's no signs or anything. Olive Hill is where he went to the movies."

There were four girls and six boys in the white clapboard house on Tick Ridge, and one of them was crazy for country music by the time he was four years old. At four o'clock in the morning, the darkness still thick outside the house, Tom T. Hall used to sit in a little red rocking chair and listen to Earnest Tubb singing live for the early-morning farmers on WSM-Nashville.

"Sort of makes you believe in predestination," he says. "My father was not a musician. My mother was not a musician. I wasn't around any musicians." But somebody left a guitar in the house one day, nothing fancy, just an old guitar. It was too big for Tom T. Hall to carry, so he put it in a chair and stood up in front of the chair and started to play.

"From that day on, all I ever thought about was music," he says.

Now, of course, the main street in Olive Hill is called Tom T. Hall Boulevard. There is a Tom T. Hall museum in town, which displays various memorabilia, like an old guitar, and the original lyrics to "Harper Valley P.T.A." and "Old Dogs and Children

and Watermelon Wine." Hall's home is a 57-acre, Nashville-area estate called Foxhall, which has two lakes stocked with catfish, and a grand antebellum style house copied after a Louisiana plantation home, and a collection of peacocks and exotic breeds of chicken.

It took him some time to reach Nashville—some disc jockey work, a stint for the Army in Germany, odd jobs at a funeral home and a paper compressing plant. He walked into Nashville on Jan. 1, 1964 ("so I'd be able to remember the date if anybody asked me") and began trying to sell his songs. He had sold "A D.J. For A Day" to Jimmy C. Newman, Decca Records—Hall first heard it played at 3:00 in the morning, after spending whole days and nights turning radio dials in search of his song—but there was trouble with a lot of the others. Hall could not get them recorded. They were too different, or something. Nobody knew what to do with a story-song. And so Hall, who says he believes to this day that he has a lousy voice, began recording his own music.

His wife is a blond and blue-eyed Englishwoman, known around Foxhall as "Miss Dixie," who raises basset hounds and is close to the family of Billy Carter. They met after she moved to Nashville to write for a music paper, and by now she has lived in the South so long that her voice has developed a sort of British drawl. Her

most immediate delight is a present she has brought to Washington for the ambassador from the People's Republic of China, a bound album of photographs taken last week, when the ambassador visited Foxhall and apparently enjoyed himself immensely. He was greeted at Foxhall by Hall, singing "The East is Red," country-style.

"I'm getting hot, as they say in the business," says Tom T. Hall.

He is 43 years old, has recorded 21 albums, spends three-quarters of the year on tour from Indiana to Japan (he was mobbed at his last performances in Tokyo and Osaka), and is linked now in Nashville with the luminous names in country—Hank Williams, Kris Kristofferson, Johnny Cash, Waylon Jennings. Does he like it?

"Yeah," says Tom T. Hall. There is not much enthusiasm in his voice. "I'm—I'm getting awfully popular. I didn't really want to be that hot. I'd rather just, you know, I make a good living. And I'm not into money. I don't want a lot. I guess there are things you can do with it, but I don't spend the money I've got. So going out of my way to get some more seems a little silly.

"I'm just not into the accumulation of money," he says.

"I am into the accumulation of created works," he says. "Books and songs. I really like to accumulate those." His first book was about writing songs; his second, called "The Storyteller's Nashville," was just released.

"I just hope I don't become a star, that's all," says Tom T. Hall.

The American Pioneers

As the 1800's started, our new-born nation began to grow -- and go west. By 1810, a million people had settled in the territory around Ohio, Indiana, and Illinois. Many more came, still more kept moving on, and so did "The West."

The frontierfolk who pushed America westward were self-reliant people. They had to be, for sometimes they could bring little besides a fiddle or guitar with them across the unknown terrain. One traveller noted in his diary:

I have counted in the last 10 miles alone
362 wagons abandoned so as to endeavor to
reach the end of the journey as soon as
possible.

The rough land produced rough people, and today the early westerners live on in our minds as "rugged individuals." When the sculpture of Remington brings them alive for us, we can feel the ready courage they had to have.

But we tend to forget that those who stayed to settle, the homesteaders, lived equally rough lives on the very edge of survival. And we are reminded by the American folk art of the quilt that the pioneers' real ability to survive lay in their group strength, both as they travelled together and when they settled together.

Working together waist-deep in mud and water, a group could free a stranded wagon from the mud, or pull each others wagon up impossible inclines. They could help one another to build homes, clear fields, create towns, and defend themselves from danger.

Self-reliance and sharing, strong people in strong communities, led beyond survival to growth. And in their art, craft, and music we can feel their pioneer spirit which still drives our nation forward.

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The Sculpture of Frederic Remington

Frederic Remington's life was dedicated to the pictorial history of our Old West -- and in creating this legacy, he helped us to inherit the West.

By Remington's own description, he found his life work at a chance meeting with an ancient frontiersman by a campfire. The old man's lament "there is no more West," gave Remington a new vision:

"I saw men already swarming into the land. I knew the wild riders and the vacant land were about to vanish forever.... Without knowing exactly how to do it, I began to try to record some facts around me..."

The Bronco Buster (tables 1,2 and 3) was the result of Remington's first bronze effort after his beginning work with modeling clay. Today one of these is housed in the Oval Office of the President.

The Wicked Pony (table 4) is said to depict an actual incident in which the bronco killed the rider.

The Scalp (tables 5 and 6) was Remington's first sculpture of an Indian. It depicts a mounted Plains warrior triumphantly holding high the fresh scalp of a vanquished enemy.

The Cheyenne (table 7) was the first of Remington's bronzes to be cast in such a way as to show the Indian's horse with all four feet off the ground. The group is supported by a buffalo robe slid from underneath the rider and reaching to the ground.

The Rattlesnake (tables 8-11) was the artist's favorite of all his works of sculpture. He felt that it fulfilled his desire for faithful realism and fine rendering.

The Mountain Man (tables 12 and 13), one of the most colorful and characteristic types of American on the Western frontier, portrays a lonely trapper riding down a steep mountain.

Appeal to the Great Spirit (table 14) depicts an Indian scout on a motionless horse with arms outstretched in a position of supplication. It is by the American sculptor, Charles Dallin.

Quilts

Blending practicality and artistry, early American quilts served both the pioneers' physical need to keep warm in their roughly constructed homes, and their spiritual need to create beauty with the scrap materials they had at hand.

The quilts on display tonight represent many of the recurring themes of pioneer days -- especially travel and hard work.

As the covered wagons moved across the plains, the old quilt patterns recorded their progress. Thus the Carolina Rose became the Prairie Rose pattern, and in Texas the Texas Star or Lone Star quilt was the former Star of the East.

The star motif can be found on many quilts, since the stars were used by the early travellers to guide their way. As the railroad took over from the wagon trains, the Railroad Crossing pattern appeared.

Quilts were frequently a community effort for the settlers, and the quilting bee was a major social event. Friendship quilts were made by a number of people, who each made individual pieces. Fitted together, they formed both a symbol and a reality of the generous bonds of our strong pioneer communities.

#

QUILTS

1. Chimney Sweep Album. Quilts were frequently a community effort, with pieces made by individuals and later joined together and quilted at a quilting bee, a major social event in rural areas. Names and dates were often embroidered onto the quilt blocks.
2. Amish Quilt. The Amish quilts have simple, geometric designs which reflect their society in general. The star is a common Amish motif which is derived from their sacred writing.
3. Lone Star or Star of Bethlehem-1880. As stars were often used by travelers to guide their way, the star became a very popular quilt motif. Religious symbolism can frequently be found in quilt patterns.
4. Wreath of Roses-1868. The rose is one of the most popular applique motifs. One of the techniques used in this quilt is trapunto. Trapunto gives extra dimension to specific areas by adding extra filling through slits in the back of the quilt.
5. Blue Grove-1861. This applique pattern was made by cutting it from folded fabric, the same way children cut snowflake designs. This technique shows Hawaiian influence.
6. Sunshine and Shadow or Postage Stamp. Color selection and placement are very important in this design. It took one month to complete the 1,000 yards of quilting.
7. Crown of Thorns. This design dates to the mid 19th century. It was promoted by a company which still is in operation.
8. Courthouse Square. This pattern was popular for making pieced "friendship quilts." These were made by a number of people, who each made individual pieces. These pieces were set together at quilting bees.
9. Wild Goose Chase. This was a favorite pattern during the Civil War. The quilting follows the patchwork pattern. Triangles of goose tracks go off in all directions to create "the chase."
10. Drunkard's Path. A wide variety of patterns can be made from this simple set of patches. The overall pattern is meant to create a feeling of confusion.
11. Prairie Star-1835-1870. This pattern was popular during the westward migration. The stars above the prairie were an important constant for the new settlers.

QUILTS, cont'd.

12. Railroad Crossing or Wild Goose Chase-1846-1876. The railroad was becoming an important part of American life, and a frequent subject for artists in many mediums.

13. Goose Tracks. Goose tracks were created by the placement and color of the diamond shaped pieces. Geese, and other common birds were used to create quilt designs.

14. Ocean Wave. The endlessly repetitive, yet constantly changing qualities of the ocean can be seen in this favorite pattern.

15. Trip Around the World. This is one of a number of commercially designed patterns attributed to a newspaper published by a grocery store.

16. Windmill Blades. This is a variation on the Log Cabin which was based on the popular construction technique. Through the judicious selection of colors, many different effects can be created. Here the "Windmill Blades" seem almost in motion.

17. Ohio Rose. Since the rose was such a popular motif, many states and people had their own special rose.

18. Grandmother's Flower Garden. This quilt motif is formed by tiny hexagonal pieces. Each flower is surrounded by a row of green to represent flower leaves. The row of white represents the winding path through the garden.

American Country Music

Through country music, Americans took the musical traditions they brought from Europe and Africa -- and gave them a new life in a new land.

"On the American frontier people worked and sang together on terms of amity and equality impossible in the Old World. People were judged, not by their accent or origins, but by their character and capacities. A song was treasured for its suitability to frontier life. The materials for new song traditions were at hand. The mass of the colonists were poor country folk, carriers of traditional melodies. Many were rebels, fleeing from political persecution longing to express their feelings openly. Thus a note of social protest rang through native American balladry and the lives and problems of the common people became its main concern." Alan Lomax

At first the songs and ballads, the blues and spirituals of the people were sung without any instrumental accompaniment, around campfires, at hearth sides, on the open land, in the churches and gathering places of each community.

The earliest instrument was the fiddle, the first rhythmic accompaniments were clapping hands and stomping feet. Then the banjo -- believed to be a descendent of the African banjar -- moved west, followed by the Spanish guitar and finally the Italian mandolin.

Through its broad heritage and lively history, our country music is truly our country's music.



*The President and Mrs. Carter
request the pleasure of the company of*

on Thursday evening

January 24, 1980

at 9:30 o'clock

Music

Black Tie

*On the occasion of the visit of
His Excellency Francesco Cossiga
President of the Council of Ministers
of the Italian Republic*

The President & Mrs. Carter

His Excellency Francesco Cossiga
President of the Council of Ministers of the Italian Republic

Balance of foreign party - 19

The Vice President & Mrs. Mondale

The Speaker & Mrs. O'Neill

The Secretary of State & Mrs. Vance

The Secretary of the Treasury & Mrs. Miller

The Attorney General & Mrs. Civiletti

The Secretary of Energy & Mrs. Duncan

Dr. & Mrs. Zbigniew Brzezinski
Asst to the Pres for Natl Security Affairs

Sen. & Mrs. Robert C. Byrd (W. Va.)

Sen. & Mrs. Edmund S. Muskie (Maine)

Sen. & Mrs. Adlai E. Stevenson (Ill.)

Sen. & Mrs. Pete V. Domenici (New Mex.)

Sen. & Mrs. Daniel P. Moynihan (NY)

Sen. & Mrs. Bill Bradley (NJ)

The Governor of Connecticut & Dr. Thomas Grasso

Rep. & Mrs. Peter W. Rodino, Jr. (NJ)

Rep. & Mrs. Silvio O. Conte (Mass.)

Rep. & Mrs. Martin A. Russo (Ill.)

Rep. Geraldine A. Ferraro (NY) & Mr. John Zaccaro

Hon. & Mrs. Richard N. Gardner
American Ambassador to Italy

The Chief of Protocol & Mrs. Valdez

Hon. & Mrs. George S. Vest
Asst Secy of State for European Affairs

Mr. & Mrs. James Rentschler
NSC staff member

Hon. & Mrs. Edward Re
Chief Judge, US Customs Court, NYC

Mr. Stephen Aiello
Brooklyn, NY (Spec Asst to the Pres for Ethnic Affs) (not on board yet)

Mr. & Mrs. C. DuBose Ausley
Tallahassee, Florida

Mr. Emanuel Azenberg
NYC

Mr. & Mrs. Lee Balderelli
Pres., Valiant Farms, Incline Village, Nev.

Mr. & Mrs. Mel Barkan
Weston, Mass.

Mr. & Mrs. Frank Befera
WDIC-TV, Duluth, Minn.

Mr. Babe Bisignano
Des Moines, Iowa

Mayor & Mrs. Richard Caliguri
Pittsburgh, Pennsylvania

Mr. & Mrs. Donnel Jeffrey Carter

Mr. James Earl Carter, III

Mr. & Mrs. John W. Carter

Hon. & Mrs. Anthony Celebrezze
Secretary of State of Ohio

Dr. & Mrs. Andrew Chisholm
Vice Pres., University of South Carolina

Hon. & Mrs. Jerome A. Cosentino
State Treasurer of Illinois

Hon. & Mrs. Mario Cuomo
Lieutenant Governor of New York

Hon. & Mrs. Thomas D'Alesandro, III
Attorney, Baltimore, MD

Mr. & Mrs. Enzo DeChiara
Washington, DC

Ms. Helen McDonald Exum
Vice Pres., The Chattanooga News-Free Press

Mr. & Mrs. Ernest Gallo
Modesto, Calif.

Mr. & Mrs. Bill Gaston
Duluth, Georgia

Mr. & Mrs. Robert Georgine
Pres., AFL-CIO Building & Construction Trades Council

Mr. & Mrs. Salvatorre R. Gerbasi
Manhasset, NY

Mr. & Mrs. Paul H. Guzzi
Chief Exec. Secy. to the Gov. of Massachusetts

Mr. & Mrs. Franco Harris
Pittsburgh Steelers Football Club

Mr. & Mrs. Jeno F. Paulucci
Chmn., Paulucci Enterprises, Duluth, Minn.

Mr. Luciano Pavarotti
Opera singer

Dr. & Mrs. Edmund Pellegrino
Pres., Catholic University of America

Mr. & Mrs. Ernest J. Preston (Frances)
Nashville, Tennessee

Mr. & Mrs. Sal Pullia
Melrose Park, Illinois

Mr. & Mrs. Edward L. Maggiacomo
Attorney, Cranston, RI

Hon. & Mrs. John Mandanici
Mayor of Bridgeport, Connecticut

Mr. & Mrs. Vincent Marotta
Pres., North American Systems, Bedford Heights, Ohio

Mr. & Mrs. John W. Mazzola
Pres., Lincoln Center for the Performing Arts, Inc., NYC

Mr. & Mrs. J. Leonard Reinsch
Atlanta, Georgia

Mr. Peter W. Rodino, III
Attorney, West Long Branch, NJ

Mr. & Mrs. Don Sands
Duluth, Georgia

Mr. & Mrs. Norton Simon
Mrs--actress Jennifer Jones, Malibu, Calif.

Mr. & Mrs. Henry Winkler
Actor, Studio City, Calif.

Mr. & Mrs. Thomas Winship
Editor, The Boston Globe

THE WHITE HOUSE

WASHINGTON

January 19, 1980

MEMORANDUM TO: THE PRESIDENT AND MRS. CARTER
FROM: GRETCHEN POSTON
SUBJECT: SCENARIO FOR THE ARRIVAL CEREMONY HONORING
PRIME MINISTER COSSIGA OF ITALY
JANUARY 24, 1980 at 10:00 AM

9:30 AM Welcoming and Official Parties arrive White House,
South Lawn.

9:50 AM Official Party preceding the Prime Minister arrives
White House, and takes positions on the South Lawn.

9:57 AM THE PRESIDENT AND MRS. CARTER arrive at the Diplomatic
Reception Room.

9:59 AM THE PRESIDENT AND MRS. CARTER are announced, and
enter grounds to edge of red carpet.

(Music - "Man of the Hour")

10:00 AM The motorcade carrying the Prime Minister arrives -
fanfare. Official introductions.

THE PRINCIPALS (3) proceed onto platform and into
positions for honors.

(Italian National Anthem)
(U.S. National Anthem)
(19 Gun Salute)

THE PRESIDENT and the Prime Minister descend platform
for Inspection of Troops. Return to platform for remarks.

(All PRINCIPALS into new positions -
see attached.)

Following remarks, PRINCIPALS return to positions facing
south as Commander of Troops closes ceremony.

ALL PRINCIPALS descend platform, ascend stairs to South
Portico Balcony for press photo session. Continue into
Blue Room for receiving line.

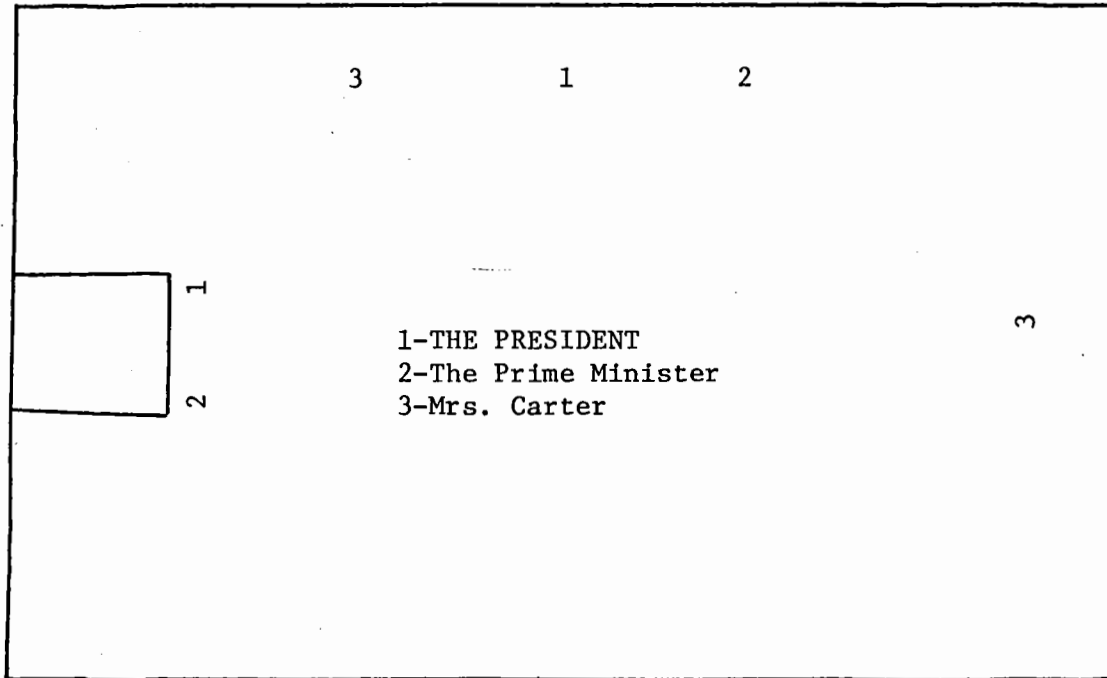
10:30 AM Coffee is served in Blue Room.

10:45 AM THE PRESIDENT and Prime Minister Cossiga depart State Floor for Oval Office.

MRS. CARTER departs State Floor.

SOUTH LAWN

SOUTH LAWN



DIPLOMATIC ENTRANCE

THE WHITE HOUSE

WASHINGTON

January 19, 1980

MEMORANDUM TO: THE PRESIDENT AND MRS. CARTER

FROM: GRETCHEN POSTON

SUBJECT: RAIN PLAN - ARRIVAL CEREMONY IN HONOR OF
PRIME MINISTER COSSIGA OF ITALY
JANUARY 24, 1980 AT 10:00 AM

In the event of rain, the Prime Minister will arrive at the North Portico. Following your greeting at the North Portico, all PRINCIPALS should proceed down the Cross Hall and into the East Room.

As you enter (pausing for announcements) the platform will be directly in front of you, and the Official Parties will be on your right. On the platform, please note that your positions will be different from those at an outside ceremony. The diagram below shows your positions on the platform, facing the Cross Hall and press pens.

Coffee after the ceremony will be in the Blue Room.

PRESS

PRESS

LECTERN

1

2

3

1-Mrs. Carter
2-THE PRESIDENT
3-The Prime Minister

THE WHITE HOUSE

WASHINGTON

January 19, 1980

MEMORANDUM TO: THE PRESIDENT AND MRS. CARTER

FROM: GRETCHEN POSTON

SUBJECT: SCENARIO FOR THE STATE DINNER IN HONOR OF
PRIME MINISTER COSSIGA OF ITALY.
JANUARY 24, 1980 AT 7:30 PM

7:00 PM Dinner guests arrive Diplomatic Reception Room and are escorted to East Room.

7:15 PM Official Italian Party departs Blair House.

7:20 PM Official Party arrives White House, proceeds to Red Room to await State Department official escort to Yellow Oval Room.

7:28 PM Prime Minister Cossiga departs Blair House.

THE PRESIDENT AND MRS. CARTER depart living quarters for North Portico.

(U.S.M.C. Orchestra in Main Hall)

7:31 PM Prime Minister Cossiga is greeted by the PRESIDENT AND MRS. CARTER, pause for press photo session, and proceed to Yellow Oval Room.

7:40 PM Guests (save Principals) depart Yellow Oval Room for EastRoom.

7:45 PM ALL PRINCIPALS arrive State Floor via Grand Staircase, pause at foot of stairs for press photo session, proceed directly to East Room for receiving line. At end of receiving line, proceed to State Dining Room.

8:00 PM Toasts.

Dinner is served.

Dessert is served. (Strolling Strings perform.)

9:30 PM After-dinner guests arrive Diplomatic Reception Room and proceed to China Room and Library for refreshments.

(Harpist in Diplomatic Reception Room.)

Dinner guests depart State Dining Room to Blue Room for coffee.

After-dinner guests are escorted upstairs for receiving line in Cross Hall, Main Floor. Proceed to East Room for seating.

9:50 PM ALL PRINCIPALS enter East Room and are seated for entertainment.

THE PRESIDENT makes Introductory Remarks.

10:30 PM Conclusion of entertainment. Artists are thanked.

10:45 PM Prime Minister Cossiga is escorted to North Portico for departure.

THE PRESIDENT AND MRS. CARTER proceed to elevator for departure.

Guests are served champagne and petit-fours on State Floor.

All guests depart Residence.

DINNER - Thursday, January 24, 1980 at 7:30 p.m.

The President & Mrs. Carter

His Excellency Francesco Cossiga

President of the Council of Ministers of the Italian Republic

His Excellency Paola Pansa Cedronio

Ambassador of the Italian Republic to the United States

Dr. Maurizio Bucci

Minister Plenipotentiary, Director General of Economic Affairs
of the Ministry of Foreign Affairs

Dr. Cesare Gnoli

Minister Plenipotentiary, Deputy Director General
of Political Affairs of the Ministry of Foreign Affairs

Dr. Bartolomeo Attolico and Mrs. Attolico

Minister, Embassy of Italy

Dr. Giovanni Bottiglieri

Prefect, Chief of Protocol of the Presidency
of the Council of Ministers

Dr. Sergio Berlinguer

Minister Plenipotentiary, Diplomatic Adviser to the
President of the Council of Ministers

Brigadier General Giorgio Santucci & Mrs. Santucci

Dr. Luigi Zanda Loy

Personal Assistant and Chief of the Press Office

Dr. Alfredo Masala

Chief of Secretariat and Private Secretary
to the President of the Council of Ministers

Professor Vittorio Cappelletti

Cultural and Scientific Advisor

Dr. Carlo Santini

Economic Advisor

Dr. Cesare Grella

Personal Physician to the Prime Minister

Dr. Ludovico Ortona

Counselor, Office of the Diplomatic Advisor

The Vice President

The Secretary of State & Mrs. Vance

The Attorney General & Mrs. Civiletti

The Secretary of Energy & Mrs. Duncan

Hon. & Mrs. Zbigniew Brzezinski

Assistant to the President for National Security Affairs

Senator & Mrs. Pete V. Domenici (New Mexico)

Hon. Ella Grasso, Governor of Connecticut

Rep. Peter W. Rodino, Jr. (New Jersey)

Guest: Ms. Peggy Stanziale, daughter

Rep. Dante B. Fascell (Florida)

Rep. & Mrs. Silvio O. Conte (Massachusetts)

Rep. & Mrs. Robert N. Giaimo (Connecticut)

Rep. Martin A. Russo (Illinois)

Guest: Mr. Leone Flosi

Rep. & Mrs. Vic Fazio (California)

Rep. Frank J. Guarini (New Jersey)

Hon. & Mrs. Robert Carswell

Deputy Secretary of the Treasury

Hon. & Mrs. Richard N. Gardner

American Ambassador to Italy

The Chief of Protocol & Mrs. Valdez

Mr. & Mrs. James Rentschler

Staff member, National Security Council

Mr. & Mrs. H. Allen Holmes

Acting Assistant Secretary of State for European Affairs

Hon. & Mrs. A. Vernon Weaver

Admr., Small Business Administration

Hon. Susan B. King

Chmn., Consumer Product Safety Commission

Guest: Mr. Jack Blum

Hon. & Mrs. Edward Re

Chief Judge, United States Customs Court, New York City

Mr. James Free

Special Assistant for Congressional Liaison, The White House

Guest: Ms. Ann Todd

Dr. Stephen Aiello
Brooklyn, New York
Guest: Ms. Fern Lapidus

Mr. Emanuel Azenberg
New York City
Guest: Ms. Lani Sundsten

Mr. & Mrs. Lee Balderelli
Pres., Valiant Farms, Incline Village, Nevada

Mr. & Mrs. Mel Barkan
Weston, Massachusetts

Mr. Frank Befera
WDIO-TV, Duluth, Minnesota

Mr. Babe Bisignano
Des Moines, Iowa
Guest: Ms. Patricia A. Sarcone

Mrs. Morris Cafritz
Washington, DC
Guest: Mr. Robert D. McMillen

Mr. & Mrs. Billy Carter
Draneville, Georgia

Hon. & Mrs. Anthony Celebrezze
Secretary of State of Ohio

Dr. & Mrs. Andrew Chisholm
Vice President, University of South Carolina

Hon. Lila Cockrell & Mrs. Sid Cockrell
Mayor of San Antonio, Texas

Hon. & Mrs. Thomas J. D'Alesandro, III
Attorney, Baltimore, Maryland

Mr. & Mrs. Enzo DeChiara
Washington, DC

Ms. Helen McDonald Exum
Vice President, The Chattanooga News-Free Press
Guest: Ms. Diane Siskin

Ms. Nina Gardner
Daughter of Ambassador & Mrs. Richard Gardner

Mr. & Mrs. William W. Gaston
Duluth, Georgia

Mr. & Mrs. Robert Georgine
Pres., AFL-CIO Building & Construction Trades Council

Mr. & Mrs. Salvatore R. Gerbasi
Manhasset, New York

Mr. & Mrs. Oliver Gillespie
Dir., Living History Farms Museum of Agriculture, Des Moines, Iowa

Mr. & Mrs. Paul H. Guzzi
Chief Executive Secretary to the Governor of Massachusetts

Mr. & Mrs. Tom T. Hall
Entertainer, Nashville, Tennessee

Hon. & Mrs. Frank N. Ikard
Washington, DC

Mr. & Mrs. Edward L. Maggiacomo
Attorney, Providence, Rhode Island

Hon. & Mrs. John Mandanici
Mayor of Bridgeport, Connecticut

Mr. & Mrs. Vincent Marotta
Pres., North American Systems, Bedford Heights, Ohio

Mr. & Mrs. John W. Mazzola
Pres., Lincoln Center for the Performing Arts, Inc.

Mr. Jenio F. Paulucci
Chmn., Paulucci Enterprises, Duluth, Minnesota
Guest: Ms. Leda Sanford

Dr. & Mrs. Edmund Pellegrino
Pres., The Catholic University of America

The Rev. Salvatore Polizzi
St. Ambrose Church, St. Louis, Missouri
Guest: Mr. Vincent J. Bommarito

Mr. Fortune Pope
Pub., Il Progresso Italo-Americano, New York City

Mr. & Mrs. Ernest J. Preston
Nashville, Tennessee

Mr. & Mrs. Sal P. Pullia
Maywood, Illinois

Mr. & Mrs. Nicholas A. Rizzo
Andover, Massachusetts

Mr. Peter W. Rodino, III
Attorney, West Long Branch, New Jersey

Mr. & Mrs. Nathaniel Samuels
Chmn., Olivetti America, New York City

Mr. & Mrs. Don W. Sands
Duluth, Georgia

Mr. & Mrs. William O. Taylor
Pub., The Boston Globe

Dr. & Mrs. Henry Viscardi
Former Chmn., White House Conference on Handicapped Individuals

THE SCULPTURE OF FREDERIC REMINGTON

Frederic Remington's life was dedicated to the pictorial history of our Old West—and in creating this legacy, he helped us to inherit the West.

By Remington's own description, he found his life work at a chance meeting with an ancient frontiersman by a campfire. The old man's lament "there is no more West," gave Remington a new vision:

"I saw men already swarming into the land. I knew the wild riders and the vacant land were about to vanish forever . . . Without knowing exactly how to do it, I began to try to record some facts around me . . ."

The Bronco Buster (tables 1, 2 and 3) was the result of Remington's first bronze effort after his beginning work with modeling clay. Today one of these is housed in the Oval Office of the President.

The Wicked Pony (table 4) is said to depict an actual incident in which the bronco killed the rider.

The Scalp (tables 5 and 6) was Remington's first sculpture of an Indian. It depicts a mounted Plains warrior triumphantly holding high the fresh scalp of a vanquished enemy.

The Cheyenne (table 7) was the first of Remington's bronzes to be cast in such a way as to show the Indian's horse with all four feet off the ground. The group is supported by a buffalo robe slid from underneath the rider and reaching to the ground.

The Rattlesnake (tables 8-11) was the artist's favorite of all his works of sculpture. He felt that it fulfilled his desire for faithful realism and fine rendering.

The Mountain Man (tables 12 and 13) one of the most colorful and characteristic types of American on the Western frontier, portrays a lonely trapper riding down a steep mountain.

Appeal to the Great Spirit (table 14) depicts an Indian scout on a motionless horse with arms outstretched in a position of supplication. It is by the American sculptor, Charles Dallin.

QUILTS

Blending practicality and artistry, early American quilts served both the pioneers' physical need to keep warm in their roughly constructed homes, and their spiritual need to create beauty with the scrap materials they had at hand.

The quilts on display tonight represent many of the recurring themes of pioneer days—especially travel and hard work.

As the covered wagons moved across the plains, the old quilt patterns recorded their progress. Thus the Carolina Rose became the Prairie Rose pattern, and in Texas the Texas Star or Lone Star quilt was the former Star of the East.

The star motif can be found on many quilts, since the stars were used by the early travellers to guide their way. As the railroad took over from the wagon trains, the Railroad Crossing pattern appeared.

Quilts were frequently a community effort for the settlers, and the quilting bee was a major social event. Friendship quilts were made by a number of people, who each made individual pieces. Fitted together, they formed both a symbol and a reality of the generous bonds of our strong pioneer communities.

IN HONOR OF
HIS EXCELLENCY FRANCESCO COSSIGA
PRESIDENT OF THE COUNCIL OF MINISTERS
OF THE ITALIAN REPUBLIC

THE WHITE HOUSE
Thursday, January 24, 1980

Dinner

Supreme of Striped Bass Duglere
Fleurons

Châteaubriand Béarnaise
Cauliflower
Artichoke Hearts filled with Mushrooms

Tossed Green Salad
Bel Paese Cheese

Fresh Strawberries Chantilly
Chocolate Truffles and Florentines

Demitasse

Robert Mondavi
Johannisberg Riesling

Simi
Cabernet Sauvignon

Hans Kornell
Extra Dry

Program

Durham's Bull
Fiddle solo, WILLIAM OSMENT

Foggy Mountain Breakdown
Banjo solo, RAY EDWARDS

The Year Clayton Delaney Died
TOM T. HALL

Over the Waves
Mandolin and Dobro, RAY EDWARDS

San Antonio Rose
"THE STORYTELLERS"

Amazing Grace
TOM T. HALL

Old Dogs, Children and Watermelon Wine
TOM T. HALL and "THE STORYTELLERS"

TOM T. HALL was born in the heart of "Country Music" country. Music was a big part of his life from a very early age, having taught himself to play the guitar when it was too big for him to carry. He says, "From that day on, all I ever thought about was music." He has now recorded more than 21 albums, spends three-quarters of the year on tour all over the world and is at the top of his profession in Country Music.