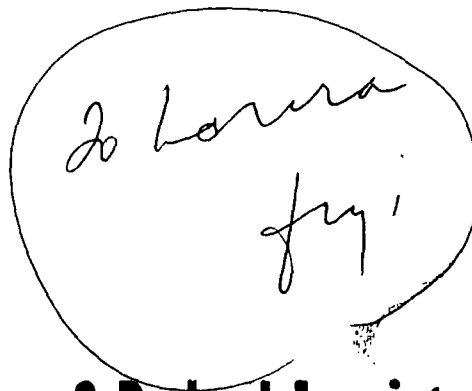


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Here are some words and phrases about the millenium celebration. For each one, please tell me if you think it is very appropriate, somewhat appropriate, or not very appropriate as describing the new millenium and the First lady's millenium project?	Appropriate / Not Appropriate	Very Appropriate
It's about learning to live together	83/15	59
It's about keeping the world at peace for another 1000 years	75/21	55
It's about the future of mankind	83/14	51
It's about a legacy for the next generation	85/13	47
It's about protecting our American Heritage for the future	79/18	46
It's about preserving our tradition of giving to those in need	81/17	44
It's about imagining the future	76/18	43
It's about a journey of discovery	76/18	40
It's about America's ingenuity and creativity	73/18	38
It's about preservation of our past for all time	74/22	38
It's about honoring the past	79/18	37
It's about the difference America has made in the world	75/22	35
It's about leaving gifts to the future	67/27	31

Millenium

We are defining the millenium as a celebration of American values and a of preserving its history while looking towards the future. Its emphasis on America, its history and preservation of it is serving to position the millenium as a second bi-centennial, one focused more on cultural history.

The public certainly approves of the direction, but it is also important to note that also place the millenium in a much broader context – to them, it is fundamentally about the future and the ability of the human race to make it to the third millenium. It is very much about world peace, living with nuclear weapons, preserving our planet, the future of spirituality, the miracles of bioscience. Preparing for the 21st Century is associated with immediate concerns – technology, the global economy, etc. – while the millenium is, in addition, identified with much larger issues of worldwide harmony and growing interdependence, and how we maintain it.

They also prefer more action-oriented verbiage to describe what we are doing and always tying it to the future – not "honoring" the past, but "protecting" and "preserving" our heritage. And adding "for the future" or "for the next generation" to phrases greatly increases their connection to their futiure orientation and increases their scores considerably.

23% think that we need to prepare America for the new millenium, 56% think we should prepare America for the 21st Century.

11% think the millenium is more about honoring our past, 68% think imagining our future.

The most important aspect of the new millenium - 22% think it marks a historical point of development for America, 67% think it is the beginning of a new and brighter future for America.

19% see the millenium as a time to celebrate the history and development of America, 68% the history and development of the world.

43% think of the millenium project as a celebration, 37% think as a commemoration.

THE WHITE HOUSE
WASHINGTON

White House Millennium Council

Phone: (202) 395-7200

Fax: (202) 395-7234

To: Christy Macy Phone: _____

Fax: _____

From: _____ Ellen McCulloch-Lovell,
Deputy Assistant to the President and
Advisor to the First Lady on the Millennium

✓ Other Sarah 395-7267

Date: _____

Number of pages (including cover): ~~5~~ lots (38)

Message: 1st 2 pages are examples of Goals 2000 grants in Illinois for arts ed.

THE WHITE HOUSE MILLENNIUM COUNCIL

708 Jackson Place
Washington, DC 20503

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ILLINOIS**Mt. Vernon Township HS #201**

Contact: Dr. John P. Garrett, Mt. Vernon Township HS, 320 S. Seventh St., Mt. Vernon, IL 62864, tel: 618/244-3700
 Grant: \$33,465 (Implementation grant, Year 1) Continued grant: \$102,000 (Year 2)

The objective of this project is to increase student achievement on the school's local outcomes in the Fine Arts Learning Area. In order to do this, it is strongly believed that students must have the opportunity to access information and experience activities that lead to the development of knowledge in required outcomes (*state's terminology*). To achieve this, all benchmark grade level (11th grade) students will be given the opportunity to experience creation in one of the four Fine Arts disciplines and to work with a professional artist in that discipline. This project will not only be of benefit to students, but it will also give the staff an opportunity to work with professional artists thus expanding their base knowledge in their area, and give teachers fresh and new approaches to fine arts experiences.

Tazewell County Regional Office of Education #53

Contact: Jan Braun, Tazewell Cty Reg. Office of Edu. #53, Box 669, 414 Court Street, Pekin, IL 61555-0699;
 tel: 309/477-2290

Title: Project F.A.C.E.S.: Fine Arts as Core Curriculum for Elementary Schools

Grant: \$27,825 (Professional Development grant, Year 1) Continued grant: \$28,225 (Year 2)

This is a project designed to address the need for comprehensive Fine Arts instruction at the elementary level to acknowledge the limited training of elementary teachers in the arts. It will also address the lack of resources to employ specialists for delivery of instruction in many smaller school districts. It is built on the premise that the regular classroom teacher is best-equipped to deliver comprehensive instruction in all curriculum areas and seeks to create a cadre of regular classroom teachers skilled in integrating all areas of the Fine Arts into general curriculum design by providing connections with all other curriculum areas. Assessment strategies aimed at evaluating integrated learning will also be addressed by this project.

25 teachers of grades K-6 from 3 school districts will be selected to participate in a 6-week training program presented by teams of specialist and non-specialist elementary teachers. Training will include basic skill instruction, cultural, historical, and perceptual interpretation of all the arts areas, and the development of model lessons and assessments. Participating teachers will be asked to pilot activities developed during the training sessions, and to deliver inservice training in project activities to peer teachers at the conclusion of the initial training. Additionally, model lesson plans and assessments developed by the participating teachers will be compiled, edited, published, and distributed to teachers in each of the three participating districts as well as to other interested elementary teachers in the Central Illinois area.

District 50 Schools (Tazewell County)

Contact: Roger Stevens, tel: 309/745-5417

Grant: \$35,000 (Professional Development Grant, Year 3)

The professional development proposal has three main areas of focus: 1) teach faculty to combine visual arts programming with their current teaching efforts; 2) expose teachers to local resources of visual artists; and 3) create a structure for developing an integrated arts program.

City of Chicago School District 299

Contact: Paul Vallas, Superintendent, tel: 312/535-8000

Local School Improvement Implementation Grant (Year 3)

Provide Academic Standards Based Instruction workshops and develop instructional modules to be used in local buildings. This includes integrating the arts into all "academic" courses.

Brookwood School District 167

Contact: Rebecca Bruckner, tel: 708/758-5190

Grant: \$175,000 (Local School Improvement Implementation Grant - Year 3)

Integrate reading and writing into the content areas of math, science, social science, and fine arts through interdisciplinary units. Develop hands-on units in math, science, and social science based on the inquiry method of learning.

INDIANA**Justice Marshall Middle School, Marion County**

Contact Person: Carol Sector (317) 662-2546

(Year 2) Awarded September 1996

This program will develop and implement a visiting artist/author series for the 1996-97 school year. Designed to increase student interest in reading, writing, and the arts, this program will center around monthly author/artist visits (1-2 days in length) with students, staff, and parents.

Eight elementary schools in Michigan City

Contact Person: Dr. Jan Radford (219) 873-2000, ext. 318

(Year 2) Awarded September 1996

This program is designed to work on ways to integrate the arts throughout the curriculum. Linda Cornwell, Goals 2000 contact and reading specialist and Carlotta Parr, Fine Arts Consultant will work with the teachers of these schools in developing an integrated curriculum. The staff will be supported in their efforts to integrate the arts and will be given release time to collaborate with community artists, auxiliary staff, and community arts organizations. Parent involvement will be fostered through parent-child interactive arts experiences, and they will be encouraged to participate in art field trips and integrated arts experiences.

Montezuma Elementary School, Southwest Parke Community School Corporation

Contact Person: Adrienne Gideon (317) 548-2454

(Year 2) Awarded September 1996

This program will provide teacher in-service opportunities in movement, rhythm, and rhyme.

Hawthorne Elementary and Mary Beck Elementary School, Elkhart

Contact Person: (219) 262-5526.

(Year 2) Awarded September 1996

The improvement of the language arts curriculum, and students' language scores on ISTEP (statewide test for mathematics and language arts,) the staff of Mary Beck Elementary School will implement a new integrated fine arts concentration, and provide workshops on how to integrate the fine arts. Hawthorne Elementary plans to provide a creative movement for all of their first graders and special needs students.

Hums Elementary School, Mishawaka

Contact Person: Steve Mills, Assistant Superintendent (219) 258-3000

(Year 2) Awarded September 1996

The school plans to hire an arts coordinator to improve visual arts education and meet the state proficiencies, and to integrate visual arts into the curriculum. Particular attention, and funds, will be given to provide art instruction that is an integral part of the education of all students at Hums School. Professional development activities to help teachers strengthen a discipline-based art education curriculum will be conducted in four phases that include: 1) bringing teachers up-to-date on the art curriculum, and making them aware of the impact that art education has the development of critical thinking skills; 2) developing curriculum maps around thematic units; 3) integrating the visual arts with other curricular areas; and 4) developing strategies to celebrate students' art works in the school community.

Goals 2000 Arts Education Partnership: Goals 2000 subgrants in the arts, as of 3/98

Page 7

Arts in Education

CONVENTION PREVIEW

The Critical Questions

Elementary school principals might ask themselves the following questions to determine whether their schools are on track for providing this kind of schooling:

Do you plan to extend your arts education offerings and reach every student? Are you broadening the base of your school's arts education program, for example, going beyond art and music to dance and improvisation? Are you incorporating the National Arts Education Standards (1994) in both curriculum and assessment? To what extent is the school's curriculum built on recent developments in cognitive psychology, reflecting the diverse ways children learn (Gardner 1993)?

Do the arts enhance the teaching, learning, and assessment of other subjects? Arts education has the potential to complement and enhance the content of all subjects. It also breeds active teaching strategies, as well as activities that form a ready platform for reflection, discussion, and writing. For example, social studies is enlivened by dramatic presentation. Visual communication in painting enhances verbal communication in English, while cadence in music complements computation in math. Have the arts enriched the broader curriculum of other subjects in your school?

Arts education demands that students create tangible products, and portfolios showcasing these products provide a firm foundation for assessment aligned with curriculum. Does your school use a similar approach to assessment in other subjects?

Have you capitalized on the promise of the newer technologies in your arts education program? How is your school tapping into the potential of technologies such as TV and video, not only to enhance your arts education program, but to integrate the arts into other subjects? As the visual and aural capacities of the Internet and CD-ROMs become richer and more accessible, are you taking advantage of available material and methods? For example, are you capitalizing on the powerful distance learning possibilities of the Internet, such as in-depth presentations of art collections and attendant commentary?

MAKING ARTS EDUCATION WORK

Students. An increasing proportion of students' school work should be based on tactile experiences in the classroom and community.

If well chosen, like a compilation of an illustrated oral history, these experiences are likely to compel students to higher levels of thinking and understanding. The National Standards for Arts Education (1994), with their focus on performing, understanding, improvising, composing, analyzing, and making connections within and beyond the arts disciplines, clearly frame these expectations. But such experiences require major support from both art and classroom teachers, as well as administrators, parents, and the community.

Teachers. They must be adept mediators, selecting and arranging students' experiences in the arts and other subject areas while offering enough latitude so that students are unimpeded by adult intervention. Support for this brand of teaching, so critical to good arts instruction, should come primarily from teacher education and staff development programs. But tangible support must also come from parents and community. All parties have to understand that this sort of art-enhanced teaching demands substantial skill, and that many teachers need considerable time and practice to perfect the art of asking students the kinds of questions that will help them distill important lessons from their experiences, whatever the subject.

Parents. They should see themselves as teacher adjuncts who are welcome in the school and can be called upon to provide important experiences and reinforcement for their children's learning. Student art, for example, deserves more recognition than a protracted stay on the refrigerator door. It can serve a number of educational and political purposes when displayed periodically in public spaces like community centers and business storefronts.

Principals. School leaders might well see themselves as theatrical producers, putting together the artistic and organizational ingredients needed for an arts-enhanced curriculum, and arranging for others to be involved. Unfortunately, the breadth and variety of expectations for principals impinge on this role, making it unwieldy at best. Students, parents, teachers, and the community have to help maintain the focus.

The Community. Its role should be that of an inspired and challenging, yet persistently helpful, co-conspirator in student learning. The ultimate accountability for the quality of schooling rests with the community, and citizens are becoming aware that schools cannot succeed without the well-orchestrated application of community resources—businesses, neighborhood centers, religious institutions, arts and cultural organizations, and social service agencies. These community connections are particularly critical if there is to be an adequate resource base for effective arts education programming.

Do the physical assets and practices at your school evidence a commitment to the arts? If your school is about to embark on a major building project, are you taking steps to ensure that it incorporates aesthetic principles? Arts education offers unique opportunities to make existing spaces more inviting and school practices more people-friendly. Posted notices like "All visitors must first report to

the main office," the look of the space between the lunch line and tables in the cafeteria, and the impression conveyed to the visitor on entering the school represent design challenges that reflect the school's concern for beauty and intimacy, as well as its commitment to effective communication and mutual responsibility of staff, students, and community.

Do the students, teachers, and administrators in your school imaginatively and effectively engage the surrounding community? Do you use the diverse resources of the community to support arts education in your school, such as partnerships with local artists and cultural organizations? Are these partnerships characterized by a high level of engagement and commitment? Have you developed strategies for carefully integrating the offerings of these partnerships into the school curriculum? Having students attend concerts or spend time with a local sculptor will advance learning only if interwoven with the main threads of the curriculum.

In addition to the traditional resources, do you also tap into the artistic talent of your community's senior citizens? Do you have a strategy for communicating with your community through student activities, like distributing artistically appealing newsletters and holiday cards, as well as musical, theatrical, and dance performances that are open to the community, well advertised, and well attended?

Regardless of the challenges your school faces, integrating arts education will add vitality, color, and worth to the lives of all within the school community. By pursuing the path outlined here, you will be helping to shape a school that not only can meet the challenges of the future but provide pleasing experiences for all participants along the way. □

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ARTS in Education

Improving Student Performance through the Arts

A comprehensive arts education program has helped raise test scores across the board at a Texas elementary school.

RUSS CHAPMAN

When I began my career in elementary education 25 years ago, it never entered my mind that arts education could become a powerful force in boosting academic performance. But that's exactly what's happening today at my school and scores of others involved in a far-reaching arts education reform initiative developed by the Getty Education Institute for the Arts.

This comprehensive approach to arts education—which moves art from the academic fringes into the core curriculum—is producing excellent results at Shady Brook Elementary School. Our students are not only seeing and understanding art in more profound ways, but they're thinking smarter and performing better.

Their reading scores, as measured by the Texas Assessment of Academic Skills (TAAS), have gone up 12.3 percent in the last five years. Writing scores have increased 14 percent, and math scores have shot up a remarkable 61 percent. And in 1997, each and every one of our sixth-grade students demonstrated reading mastery. Beyond the TAAS scores, which

Russ Chapman is principal of Shady Brook Elementary School in Bedford, Texas.

Jeffrey High

so graphically quantify our students' progress, anecdotal and empirical evidence shows how comprehensive arts education is enhancing our students' ability to understand concepts and to express themselves articulately.

A Springboard to Learning

What is the connection? For one thing, students learn to look at art in an analytical rather than emotional way and are able to transfer this skill to other disciplines. They quickly sense the benefits of being able to mentally unwrap and interpret a work of art. This sense of accomplishment spurs them to apply logical thinking elsewhere—to a story or book, a science experiment, a long-division problem.

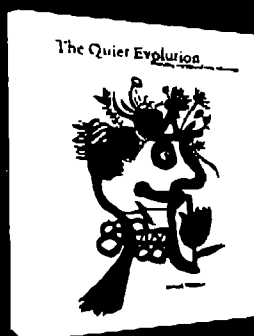
Moreover, the visual images students see in art serve as a springboard to further learning. Teachers have known for years, for example, that youngsters are fascinated by shapes; but we didn't dream that studying a Cubist painting could help students see the relationship of geometry and math to the world around them.

The dramatic improvement in achievement levels we're seeing at Shady Brook is by no means an isolated experience. Other schools in our district—a suburban, middle-class district in the Dallas-Fort Worth area with a diverse enrollment of some 20,000 students—are also making giant academic strides. I hear one success story after another from fellow principals steeped in this national arts education reform effort, which currently involves thousands of teachers and an estimated 1.5 million K-12 students in nearly 500 school districts across the nation.

Granted, additional factors are at work to bolster Shady Brook's academic performance. The district is firmly committed to raising achievement levels, and principals are given lots of room to meet this objective. In addition to comprehensive arts education, our school has instituted a number of reforms, including realigning the curriculum with the content of state testing and instituting a method of identifying and addressing each student's strengths and weaknesses. But there is no doubt in my mind that our enthusiastic and full immersion in comprehensive arts education has been a major reason for the school's sharp turnaround.

Changing Schools

A Quiet Evolution



The Quiet Evolution: Changing the Face of Arts Education

by Brent Wilson

documents a multiyear study of how the arts are taught in American schools. It focuses on six research and development centers founded by the Getty Education Institute for the Arts and offers an in-depth view of the ways the arts can be a catalyst in changing America's schools. 276 pages; black and white illustrations. \$25

"The Quiet Evolution has solid data, resulting from years of careful research, and is enriched by numerous case studies. This book will make you want to rethink how we teach and learn."

Anne L. Bryant, Executive Director,
National School Boards Association

"Discipline-based art education set out to transform the teaching of the visual arts in American schools. Not only is it succeeding, but it has given art educators a seat at the table in discussions of broad-scale school improvement. The Quiet Evolution merits the attention of anyone with a serious interest in systemic school reform."

Edward B. Fiske, former Education Editor of *The New York Times* and author of *Smart Schools, Smart Kids*

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Puffing Ideas into Practice

I was introduced to the idea of comprehensive arts education about 10 years ago, while serving as principal of Lakewood, another elementary school in the district. The school's arts specialist and several classroom teachers had attended the first summer professional development program sponsored by the North Texas Institute for Educators on the Visual Arts, one

of six regional institutes funded by the Getty Education Institute for the Arts.

Each of these institutes provides the organizational structure, educational expertise, essential resources, networking opportunities, and leadership needed to promote sweeping change in arts education. The summer professional development programs, supplemented with year-long inservice activities, bring to-

gether teams of educators to experiment with new ideas and develop plans for restructuring arts education programs in their schools.

After attending the summer program, our art specialist and classroom teachers were confident they could do a better job of teaching art by integrating the basic disciplines of art making, art history, art criticism, and aesthetics into a holistic

HOW INTEGRATING THE ARTS IMPROVES TEST SCORES

A four-year study involving six teachers and more than 600 students at Rosemont Elementary School in Dallas, Texas, has proven what academicians, educators, and cultural community supporters have been saying for years: An integrated arts curriculum can dramatically improve overall student achievement.

The scientific study—the Partnership Assessment Project—was conducted by the nonprofit Partnership for Arts, Culture and Education, comprised of more than 50 arts and cultural organizations in the Dallas-Fort Worth metropolitan area. The project was begun in 1992 in an attempt to determine the impact of community-based arts and cultural enrichment integrated into a school's core curriculum on student achievement in the language arts. The study was based on the assumption that elementary students in socioeconomically deprived settings, who exhibited minimal success in standardized testing situations, would benefit academically from exposure to community arts and cultural programming integrated into the curriculum.

Three elementary schools in the Dallas area were chosen for the study on the basis of 12 variables: ethnicity, socioeconomic status, standardized test scores, criterion-referenced test scores, free lunch programs, enrollment, attendance, use of community programming, and the presence of music, art, drama, or dance specialists. Over the four-year course of the study, one school—Rosemont Elementary—was provided significant community arts and cultural programming, which was fully integrated into the core curriculum. The second school benefited from community arts and cultural programs without integrating them, while the third had no community arts or cultural programming at all.

The project design used at the first school included training teachers in using the arts in the classroom, transferring art experiences into the core curriculum, and assessing the success of the transfer through student portfolios and performance assessment. Representatives from arts and cultural organizations also received training in designing presentations to complement the school district's curricula.

By the third year of the study, the project teachers had the skills and knowledge needed to integrate the community arts and cultural programs. Core subjects were vertically aligned

through thematic units, and these units served as keys for the teachers to select community programming for their students. For example, second-grade students used dance to learn basic geometric shapes, while third graders used dance to understand the relationship between the body's muscles and bones. Fifth-grade students combined the study of acoustics with a trip to a symphony hall, where they simulated and described the path of sound waves from several instruments.

At the conclusion of the project last year, a comparison of the three schools showed significant differences in language arts achievement. The Rosemont School, which had integrated the programs into its curricula, maintained dramatically higher average scores than the other two schools. According to the assessment report, "the results of this study overwhelmingly support the premise that integrating community [arts] programming into the classroom enhances learning."

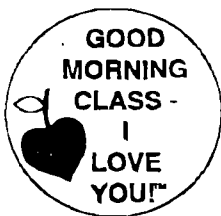
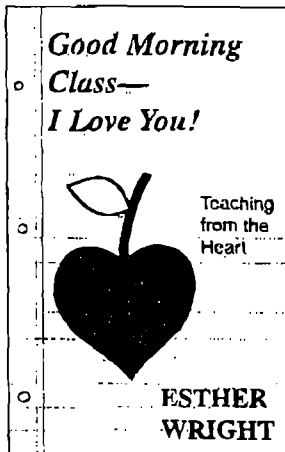
So what does it all mean? Put simply, it demonstrates quantitatively the remarkable value of integrating arts experiences into the curriculum. It means, too, that teachers who use arts and cultural programming in the classroom can bring more enthusiasm to the core curricula. As one teacher said, "The children really started to see connections, and it's been fun seeing them respond to that. Once they get started, they just find similarities all over the place."

Although the project's comparisons were limited to language arts achievement, it can be inferred that such programming could have a significant impact on student achievement generally. Art experiences can no longer be perceived as pleasant fluff compared to more substantive areas of instruction: math, science, reading, and writing. When used in an integrated manner with teachers trained in the techniques of incorporating arts programming into the core curriculum, art becomes a vital tool in increasing a child's understanding and academic achievement.

Stephen C. Stapleton, Chairman
Partnership for Arts, Culture and Education
Dallas, Texas

For more information about the Partnership Assessment Project, contact Executive Director Nancy Drotning at P.O. Box 710606, Dallas, TX 75371-0606, call 214-823-7601, or e-mail to paec@tge.net

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curriculum. Like many educators, I had always regarded art instruction as an "extra." I had no inkling of its potential to build student competency. But I wanted to sharpen the school's focus on academic achievement in innovative and exciting ways, and the art specialist and her colleagues convinced me that by treating arts instruction as a comprehensive whole and moving it into the academic mainstream, we could stimulate creativity and promote critical thinking skills in a number of subjects.

Fortunately, our community is blessed with an abundance of educational and cultural resources, and we tapped into them early and often. We began that fall with visits to two local art museums by our staff members and a few parents, where they heard presentations on how comprehensive arts education could benefit our students. By spring, we had worked out an implementation plan and secured a \$1,500 grant from the district to purchase art prints. That summer, I attended the professional development institute with staff members and I subsequently served on the summer institute "faculty" for three years.

When I transferred to Shady Brook five years ago, shortly after the state began mandatory standardized testing, I immediately began replicating what we had been doing in arts education at Lakewood. We have now taken the reform program even farther. About half of our faculty has participated in the North Texas Institute's summer programs, and we have borrowed liberally from that format for our own inservice sessions. Our faculty spends several inservice hours each year in art museums, where curators and museum staff provide demonstrations and training. The University of North Texas, which houses the North Texas Institute, provides continuing education opportunities for summer program participants and serves as a resource for the 18 elementary schools in our district, all of which now offer comprehensive arts education from prekindergarten through sixth grade.

Shady Brook has been able to use a combination of grants and state compensatory education funds to underwrite the modest costs associated with school-site

**"DONE WELL AND
SHEPHERDED
PROPERLY, SUCH A
[COMPREHENSIVE
ARTS EDUCATION]
PROGRAM CAN TRULY
ADVANCE STUDENT
LEARNING AND
PERFORMANCE..."**

implementation. We now have a first-rate art specialist who is thoroughly grounded in both the theory and practice of comprehensive arts education. Success breeds success, and when good teachers see good instructional practices, they can't wait to try them.

Making an Impact

The impact of comprehensive arts education on teaching and learning at Shady Brook has been profound, and has enabled us to view our entire core curriculum as a meaningful whole rather than as isolated subjects. Art is our bridge for bringing seemingly disparate subjects together. In a science class, for example, the teacher often uses art prints to demonstrate scientific principles. The visual image of an old wooden sailing ship going through an ice field stimulates discussion on how an ice floe is produced, how water behaves in a frozen state, and how much ice floats above the surface and how much below. At the same time, students can analyze and critique the artwork itself.

The way we approach art at Shady Brook, especially art criticism, demands that students comprehend difficult concepts and express themselves intelligently and imaginatively. One of the best pieces of student writing I've seen came as the result of a class visit to the Amon Carter Museum of Western Art in Fort Worth. Writing about the Frederic Remington painting, *A Dash for the Timber*, a ten-year-old boy put himself in the picture, exam-

ining the feelings of both the pursuers

FOR MORE INFORMATION

The Endless Unknown

By John D. Barrow

The recent discovery of huge bursts of gamma radiation coming from far away in the universe is one of those mind-stretching advances that astronomers seem to be making with increasing regularity. Like so many of the greatest discoveries of modern astronomy, like pulsars and quasars, gamma-ray bursts were entirely unexpected when they were first seen a few years ago.

Astronomy seems to be in a golden age of discovery. Surely, some people may think, the pace will slow down. There are technical limitations, and eventually our telescopes will not get any better.

But there are also more fundamental limits to what we can know about the universe. The greatest scientific advances usually follow a distinctive path. What begins as a tentative hypothesis gradually becomes a more coherent body of ideas. Eventually, the theory becomes so successful at providing explanations that some enthusiasts begin to predict that they will be able to use it to explain everything.

John D. Barrow, the director of the Astronomy Center at the University of Sussex, is the author, most recently, of "Impossibility: The Limits of Science and the Science of Limits."

But then at some point, the theory shows that we cannot determine certain things. This happened with quantum theory when Werner Heisenberg predicted that we cannot exactly determine the location and motion of any particle of matter, even with perfect instruments. Similarly, Albert Einstein revealed that relativity predicts that there is a limit to the speed with which we can receive, transmit or process information.

The great logician Kurt Gödel taught us that even in mathematics, the subject that seems to leave no

Our advances in learning also show us our limits.

room for uncertainty, there must be some statements whose truth or falsity can never be decided. In the same vein, Alan Turing, the inventor of computer science, showed us that there are operations of which we can conceive that no computer can carry out.

If we look to the stars, what might the limits be? All the information that we receive from the stars travels at the speed of light and no faster. Paradoxically, we never see things as they are now, only as they were when their light was emitted.

This means that there is a fundamental limit to how much of the universe we can see at any given time. Light has been able to travel only about 13 billion light-years since the expansion of the universe apparently began.

We have a cosmic "horizon" beyond which we cannot see, even with perfect instruments. There may be an infinite amount of universe beyond the horizon, but we can't see it, we can't receive any signals from it, and we can't tell whether it's just like the part of the universe that we can see.

Until quite recently, this type of limit to our understanding of the cosmos would have been regarded as the pedantry of awkward philosophers. But in recent years the most attractive theory of the evolution and structure of our universe — the so-called inflationary universe — predicts that the universe is radically different beyond our horizon. Indeed, even things like the number of dimensions of space or forces of nature might be different there.

This insures that we can never know whether the entire universe had a beginning, whether it is infinite or finite, or whether it is doomed to end someday. Astronomers can tell us only about the universe within our horizon.

But don't despair: it's 13 billion light-years across, and what it contains is more than enough to keep astronomers occupied for another 13 billion years. □

The New York Times

MONDAY, MAY 18, 1998

Remedial Lessons for CUNY

By John Patrick Diggins

Where do you think you'll be 10 years from now?

As my classmates turned to stare, the words caught me gazing out the window with nothing on my mind but that afternoon's game and that night's date. The blackboard was a blur of diagrammed sentences.

"If you don't shape up," my high

school English teacher warned, "you'll end up another basketball bum."

Sure enough, when I graduated, my record was poor, and I had to go to the City College of San Francisco, a community college, and take "bonehead English." Soon I knew what a dangling modifier was and was ready to concede that if I ever expected to communicate clearly, I would have to accept the rules of grammar. This catch-up work enabled me to transfer to the University of California at Berkeley.

Following that path would not be as easy today in New York, where

A job for two-year colleges.

remedial instruction has a bad name. Unlike the California system, which confines most remedial classes to community colleges, the policy of "open admissions" begun by the City University of New York in the 1970's made such classes a part of the curriculum in four-year colleges.

Now Mayor Rudolph Giuliani wants to change that, by limiting remedial courses to two-year schools.

Unfortunately, CUNY administrators are resisting this sound proposal because they are committed to achieving "diversity" at four-year colleges, even though this means admitting unqualified students. Many faculty members at CUNY also oppose the idea, because their warm liberal hearts tell them that the campus can solve social problems by addressing the needs of the economically deprived.

It is indeed the case that remedial English courses are more important now than ever. As increasing numbers of immigrants seek to secure places in our society, why eliminate the education essential to safeguarding English as the national language?

But four-year colleges are not the best place for remedial work. In fact, few full-time professors are willing to teach such courses. Instead they turn them over to adjunct professors, the gypsy moths of higher education, who flit from campus to campus — at abominably low pay.

A better idea would be to have all remedial courses taught in community colleges. There, the adjuncts would be recognized as professors dedicated to, and fully rewarded monetarily for, teaching — and thus would be fully motivated.

Some say remedial courses are the reason so many students take more than four years to graduate. But the true culprit is the high cost of a college education, which has forced most CUNY students to work while taking less than a full load of classes. In my day, community colleges were free, and the University of California charged only \$36 a semester.

Despite these differences, one constant remains. All too many students graduate from high school before they have come to appreciate the value and joy of learning. That was my problem 40 years ago, when I wanted to be out of the classroom and "on the road" with Jack Kerouac and James Dean.

Going to a community college gave me the opportunity to make up for my wayward ways. There's no reason to think a similar system can't work for today's students.

John Patrick Diggins, a professor of history at the Graduate Center of the City University of New York, is the author of a forthcoming book, "The Cunning of American History."

Essay

WILLIAM SAFIRE

U.S. Security for Sale

WASHINGTON

A President hungry for money to finance his re-election overruled the Pentagon; he sold to a Chinese Military Intelligence front the technology that defense experts argued would give Beijing the capacity to blind our spy satellites and launch a sneak attack. How soon we have forgotten Pearl Harbor.

October 1996 must have been some tense month for Democratic fund-raisers. The New York Times, Wall Street Journal and Los Angeles Times had begun to expose "the Asian connection" of John Huang and Indonesia's Riady family to the Clinton campaign.

The fix was already in to sell the satellite technology to China. Clinton had switched the licensing over to Ron Brown's anything-goes Commerce Department. Johnny Chung had paid up. Commerce's Huang had delivered money big time (though one of his illegal foreign sources had already been spotted). The boss of the satellite's builder had come through as Clinton's largest contributor.

But public outrage was absent. The F.B.I. didn't read the papers and Reno Justice did not want to embarrass the President. And television news found no pictorial values in the Asian connection. Stealthily, the Clinton Administration held back the implementation of the corrupt policy until Nov. 5 — the day the campaign ended.

Now the reporting of Jeff Gerth and The Times's investigative team is putting the spotlight of pitiless publicity on the sellout of American security.

We begin to see how the daughter of China's top military commander steered at least \$300,000 through the

China bought Clinton policy.

Chung channel to the D.N.C. (Apparently Mr. Chung skimmed off a chunk and may be spilling his guts lest he have to face his Beijing friends.)

We begin to learn more of the Feb. 8, 1996, visit of the arms dealer Wang Jun to the Commerce office of Ron Brown, and Wang's "coffee" meeting that day with the President, the very day that Clinton approved four Chinese launches — even as China was terrorizing Taiwan with missile tests.

Clinton's explanation, which used to slyly suggest that China policy was not changed "solely" by contributors, has now switched to total ignorance: shucks, we didn't know the source of the money. But this President's D.N.C. did not know because it wanted not to know; procedures long in place to prevent the unlawful inflow of foreign funds were uprooted by the money-hungry Clintonites.

Today, two years after this sale of our security, comes the unforeseen chain reaction: as China strengthens its satellite and missile technology, a new Indian Government reacts to the growing threat from its longtime Asian rival and joins the nuclear club. In turn, China feels pressed to supply its threatened ally, Pakistan, with weaponry Beijing promised us not to transfer. This makes Clinton the Proliferation President.

Who has helped keep this sellout of security under wraps? In the Senate, John Glenn was rewarded with a space flight by Clinton for derogating the leads to China of the Thompson committee. Fred Thompson's warnings about China's plan to penetrate this White House were then scorned by Democratic partisans; his Governmental Affairs Committee should now swarm all over this.

The House's aggressive agent of the Clinton cover-up, Henry Waxman of California, is finally "troubled" by the prospect of damning evidence he prevented the Burton committee from finding. At least three Democratic partisans who foolishly followed Waxman in blocking the testimony of Asian witnesses may have difficulty explaining their cover-up vote to even more troubled voters in their districts.

The Gerth revelations lead to more questions: Where were the chiefs of the C.I.A. and the National Security Agency, their intelligence so dependent on satellites, on the satellite technology sale to China?

Is anybody at Reno Justice re-examining testimony taken by independent counsel investigating corruption at Commerce before Ron Brown's death? Does Brown's former lawyer claim "dead man's privilege" on notes? Did N.S.A. tape overseas calls of suspect Commerce officials? Who induced Commerce to lobby Clinton for control of satellite technology?

And the most immediate: Will homesick prosecutor Charles LaBella, beholden to Janet Reno for his political appointment in San Diego, dare to offend his patron by calling for independent counsel?

The New York Times

MONDAY, MAY 18, 1998

Sun-Sentinel (Fort Lauderdale), January 1, 1998

50th. Scrabble. Alfred Butts had no illusions of fame or fortune when he began ~~amusing~~ himself with a tactile crossword puzzle. It was the Depression, he was unemployed, and what better to do in 1931 than to wile away the empty days inventing a board game. The wooden alphabet tiles were easy. However, working out the scoring and a set of rules would consume another 10 years. Still, it was all only child's play, meant for the amusement of his family and friends. It was a friend, James Brunot, who recognized the possible marketability of the board game. Brunot also suggested Butts change the name from Criss Cross to Scrabble. The year was 1948, the game company that bit was Selchow & Righter, and the rest is megabuck history.

50th. Duncan Hines cake mixes. What Duncan Hines didn't know about baking cakes could probably fill volumes. His real claim to fame was as a peripatetic diner who wrote about the places in which he chowed down. In the early 1930s, he wisely realized that people were getting in their cars and road tripping. They had to eat, he figured. So in 1936 he published a guide to the best eating along America's highways and byways. The book was called Adventures in Good Eating. It was a success in overdrive, with Hines periodically issuing updated versions. When Roy Park went looking for a name to put on his new line of food products, he discovered none was more trusted or better known than that of Duncan Hines. In '48, Park and Hines formed Hines-Park Foods Inc.

50th. Velcro. In 1948 George de Mestral of Switzerland proved with enough curiosity and imagination an annoyance can be transformed into gold. Invariably when George went hiking, his pants and socks would harvest a ton of tenacious burs from the cocklebur bushes. If he could duplicate the clinginess of this pesky hitchhiker, he figured, he could give the world a new fastening device. It would take years for his idea to come to fruition. First, he tried to duplicate the minute hooks and eyes in cotton. Which worked - for a while. But real success came in the mid-1950s, after he switched to nylon.

45th. First televised Academy Awards. The Academy of Motion Picture Arts and Sciences went live on TV with its annual presentation on March 19, 1953. Best actor and actress awards went to Gary Cooper for High Noon and to Shirley Booth for Come Back, Little Sheba. The Greatest Show on Earth was chosen best picture of the year.

40th. America into space. Explorer I wasn't much of a satellite by today's standards. But when the 31-pound satellite soared into space on Jan. 31, 1958, it put the United States in the space game and made the heavens the new frontier.

30th. First woman to make the FBI's 10 Most Wanted List. If it's a crime, there must be a Florida connection. On Dec. 17, 1968, Barbara Jane Mackle, an Emory University coed and the daughter of a wealthy Key Biscayne developer, was kidnapped from a Decatur, Ga., motel. Four days later, Mackle was found alive, buried outside Atlanta in a box with food, water and a ventilation system.

Ruth Eisemann-Schier was put on the Most Wanted List and was arrested 21/2 months later in Norman, Okla. She was convicted and sentenced to 7 years in prison. Her accomplice, Gary Krist, an escaped convict, was arrested Dec. 22. He was hiding out on a remote island in Southwest Florida. The \$ 500,000 ransom was found nearby. (By the way, Krist served nearly 10 years of a life sentence before being paroled. He later enrolled in medical school in Mexico.)

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25th. First college to offer sports scholarships to women. The University of Miami led the way in 1973 by offering 15 female athletes full-tuition scholarships.

20th. Referees ask for replays. July 29, 1978, was not a good day for the Dolphins. Nevertheless, the Hall of Fame Game against the Philadelphia Eagles in Canton, Ohio, is remembered, if not for the Dolphins' 17-3 loss, for the history in the making. For the first time, refs could second-guess themselves via instant replays.

15th. IBM's 512K memory chip. Might sound piddly in these days of multimegabyte memory, but in September 1983, IBM's announcement was very big news. The experimental computer memory chip, capable of storing 524,288 bits of information on a surface measuring 2.42 centimeters had twice the memory capacity of any microchip of the day.

15th. NHTSA calls for third brake light. A rear brake light at eye level would prevent 9,000 rear-end auto collisions, 40,000 injuries and \$ 434 million in repairs, said the National Highway Traffic Safety Administration. The announcement, made in November of 1983, mandated the new safety feature on all passengers cars manufactured after Sept. 1, 1985.

10th. Aspirin cuts heart attacks. In January 1988 researchers declared an aspirin a day would cut the risk of heart attack in men by nearly 50 percent. Although earlier studies found aspirin helpful in preventing recurrence in patients who already had heart attacks, the new study showed overwhelmingly the beneficial effects of aspirin on healthy men.

5th. Steven Spielberg dino-mites Jurassic Park. In less than four months, the \$ 60 million blockbuster, with its computer-enhanced reptiles, earned a record \$ 704 million.

5th. Anniversary of the final episode of Cheers. An estimated 94 million people tuned in as the Cheers crowd hoisted one for the last time, after 11 seasons and an astounding 111 Emmy nominations.

5th. David Letterman with CBS. Late Night with David Letterman hit the airwaves in February '82. From the beginning, Letterman stood out with such zany offerings as Stupid Pet Tricks and the ever popular Top Ten List. In '93 Letterman defected to CBS and The Late Show.

2nd. Madonna's child will mark her second birthday in October. Scratch this one. We promised not to bore you, didn't we?

Sources: Extraordinary Origins of Everyday Things, by Charles Panati; Famous First Facts, by Joseph Nathan Kane, Facts on File Yearbook 1948, The World Almanac, Chase's Calendar of Events, and Facts on File Yearbook.

GRAPHIC: PHOTOS 8, (color) A is for animal, and anniversary of the encyclopedia.; (color) Women celebrate gaining the right to vote in 1920, 71 years after resolution was adopted by females suffragettes.; (color) 120 years ago, Joseph Swan had a bright idea.; (color) B-U-T-T-S spells the inventor of Scrabble.; (color) Everyone makes bubble gum these days, but the Fleer brothers were first.; (color) Auto insurance shares an anniversary with women drivers. No, these two events were not related.; (color) Candy-coated popcorn peanuts and .

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. . nothing until 1913.; Velcro jumpsuit: one of the fastener's many uses in 50 years.; David Letterman celebrates five years with CBS.

LOAD-DATE: January 1, 1998

3RD STORY of Level 1 printed in FULL format.

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SECTION: LIFESTYLE, Pg. 1E

LENGTH: 1970 words

HEADLINE: GREAT DATES IN '98;
GET READY. AS 1998 DAWNS, A WHOLE SLEW OF ANNIVERSARIES APPEAR ON THE HORIZON.

BYLINE: MARGO HARAKAS; Staff Writer

BODY:

We're not going to bore you with historic births and deaths and battles. What we're offering is an arbitrary listing of offbeat or whimsical milestones that may take you by surprise. So grab a pencil and calendar and prepare to celebrate and prepare to celebrate the following anniversaries.

200th. First encyclopedia published in United States. It took Thomas Dobson of Philadelphia eight years to reprint the third edition of the Encyclopaedia Britannica. His copy of the Edinburgh original carried the laborious title Encyclopaedia: Or a Dictionary of Arts, Sciences, and Miscellaneous Literature. Issued one volume at a time, the first of the 18 volumes came off the presses in 1790, the last in 1798.

150th. Woman's suffrage convention. The call went out from Lucretia Mott and Elizabeth Cady Stanton, and the women showed up at Seneca Falls, N.Y. It was July 1848, and the Declaration of Sentiments and resolutions adopted included a woman's right to vote. It would take 71 years for Congress to pass the 19th Amendment and another year for the required states to ratify it.

Far less important, but nevertheless interesting, bloomers appeared for the first time at the convention. It is said this article of feminine clothing was the brainchild of Elizabeth Smith Miller.

120th. Electric Light. Although Thomas Edison is far better known than Joseph Swan, of England, Swan patented his carbon-filament lamp in 1878, a year before Edison patented his bulb. Edison's first incandescent lamp used burned thread as a filament. A year later, he switched to longer-lasting bamboo filament. But Edison trumped Swan by eventually going a step further. He provided an electrical distribution system that made the incandescent bulb something other than an oddity. His Pearl Street Power Station, opened in New York City in 1882, was the first to funnel electricity to the populace.

100th. Auto Insurance. No one quite knows why Dr. Truman Martin of Buffalo, N.Y., thought he needed it. But his name is forever recorded as the first to buy an auto insurance policy. What he began, and so many now bemoan, cost him \$ 11.25, for \$ 10,000 in liability coverage. The policy was sold by Travelers Insurance Co. of Hartford, Conn.

100th. First woman to grab the wheel. Genevra Delphine Mudge raised a few eyebrows when she decided to drive a car along the streets of New York City in 1898. Her wheels of choice: a Waverly Electric. The following year, Mudge

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boldly entered an auto race. Unfortunately, her car slid off the snow-covered roadway and plowed into five spectators. None apparently was seriously injured.

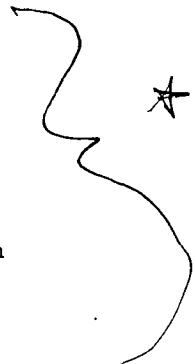
100th. First single-handed around-the-world sail. Capt. Joshua Slocum had been more than three years at sea when he finally tied up at Fairhaven, Mass., in July 1898. He had sailed more than 46,000 miles around the world in a 36-foot 9-inch sloop named The Spray.

85th. Cracker Jack trinket. The molasses-coated, popcorn-and-peanut combination sprang to life in the vat of F.W. Rueckheim, a German immigrant who worked as a farmhand till he had saved enough money to open a popcorn stand in Chicago. He peddled his sticky concoction with great success at the 1893 Chicago's World Fair. Not till 1913, however, sometime after the stuff was boxed and named Cracker Jack, did the idea arise to put a prize in every box.

85th. The modern bra. Believe it or not, it was socialite Mary Phelps Jacobs who conceived the modern bra. It was more or less a spur-of-the-moment invention - constructed of handkerchiefs, cord and ribbon - to conceal the outlines of the bulky corset she wore beneath an evening gown. When women began pestering her to make them copies of this uplifting contraption, she took out a patent and began producing the intimate apparel on a small scale. She soon sold her patent to a corset company in Connecticut.

75th. First American to swim the English Channel. Henry F. Sullivan was the fourth man to splash 56 miles across the channel. On Aug. 5, 1923, he left Dover to arrive 27 hours and 23 minutes later - cold and wet - in Cape Gris-Nez, France.

75th. Time magazine. Started by college buds Briton Hadden and Henry Luce, the premiere issue, published in March 1923, bore little resemblance to the magazine we know today. The 32-page publication, with a charcoal rendering on the cover, consisted of 200 mostly brief articles, culled and reworked from newspaper clippings. The two men quickly realized something more was required and assembled a reporting staff. The weekly news magazine became an enormous success, invigorating magazine publishing with a new writing style, plus some newly coined words. It was just the beginning of Luce's publishing empire, which would expand in 1936 to include the pictorial Life magazine, and in '54, Sports Illustrated.



75th. First presidential message carried over radio. On Dec. 6, 1923, Americans for the first time tuned in a presidential address. In the comfort of their living rooms, they heard Calvin Coolidge address a joint session of Congress. History confirmed in this case, the medium, indeed, was the message.

70th. Bubble gum. The Fleer brothers, Frank and Henry, literally chewed their way into history by stretching gum in new directions. Frank came up with the idea of candy-coated Chiclets. Henry had a far grander dream, to make a chewing gum that could be blown into large and wondrous bubbles. You better believe it was no snap. Henry's first effort, called Blibber-Blubber Bubble, was a sloppy chew that produced a puny bubble at best. But persistence paid off, and in 1928 came Henry's grand achievement - Double Bubble, the delight of generations of children. And the bane of mothers who found the stuff stuck in children's hair or pockets.

One in Every 8 Plant Species Is Imperiled, a Survey Finds

AT 4/9/98

By WILLIAM K. STEVENS

At least 1 of every 8 plant species in the world — and nearly 1 of 3 in the United States — is under threat of extinction, according to the first comprehensive worldwide assessment of plant endangerment.

The assessment, which required more than 20 years of work by botanists and conservationists around the globe, added nearly 34,000 plant species to the World Conservation Union's growing Red List of imperiled organisms.

The survey, made public yesterday in Washington, found that among the plants most at risk were 14 percent of rose species, 32 percent of lilies, 32 percent of irises, 14 percent of cherry species and 29 percent of palms. Many species of coniferous trees and many plant species found in island nations were also judged especially vulnerable.

While endangered mammals and birds have commanded more public attention, it is plants, scientists say, that are more fundamental to nature's functioning. They undergird most of the rest of life, including human life, by converting sunlight into food. They provide the raw material for many medicines and the genetic stock from which agricultural strains of plants are developed. And they constitute the very warp and woof of the natural landscape, the framework within which everything else happens.

The census of imperiled plants should be taken, not as an exact measure of the situation, leaders of the survey said, but rather as a first rough approximation.

And some acknowledged that the

majority of species were "secure and widespread" in the words of Dr. Bruce Stein, a botanist who is a senior scientist with the Nature Conservancy, one of nine scientific and conservation organizations that participated in drawing up the list. Furthermore, Dr. Stein said, some plants were placed on the list simply because they are rare, not because their numbers are declining or their habitat is threatened.

Nevertheless, of the world's 270,000 known species of plants, the 12.5 percent found to be at risk is a huge proportion, said David Brackett.

Continued on Page A24

PHOTOCOPY
PRESERVATION

A Blast Like the Dawn of Creation

Explosion in Ursa Major Reached Earth Dec. 14

By KATHY SAWYER
Washington Post Staff Writer

A1

Astronomers announced yesterday that they have detected the brightest cosmic explosion documented in human history, a cataclysm that for one or two seconds may have burst with more light than all the stars in the universe combined.

The titanic blast of high-energy gamma rays, a form of light invisible to unaided human eyes, was safely remote from Earth in time and space, having occurred some 12 billion years ago in the young universe.

"The energy released by this burst in its first few seconds staggers the imagination," said Shrinivas Kulkarni, of the California Institute of Technology in Pasadena.

No one knows what produced the historic fireworks. But the event, and others like it that may now be detected, could open a new window to the secrets of the most violent events in the universe and to unknown processes that shaped the very first generations of stars to form after the Big Bang, astronomers said.

The light waves, weakened during their long

See BANG, A9, Col. 1

BANG, From A1

journey across the cosmos, reached Earth on Dec. 14. Though the distant cataclysm resembled a normal star when captured in satellite images, it triggered a global scramble among gamma ray astronomers who quickly aimed other ground and space-based telescopes toward the point of origin in the constellation Ursa Major (the Big Bear).

Observing teams from Caltech, Columbia University and other institutions discussed the discovery at a news conference at NASA headquarters yesterday, and in three papers published in today's issue of the journal *Nature*.

Within a region perhaps the diameter of the Capital Beltway around Washington, said Caltech's George Djorgovski, the event must have created conditions that resembled the dense, soupy state of the cosmos 1/1000th of a second after the initial Big Bang, with temperatures around 40 billion degrees. That was the primal explosion in which, according to widely accepted theory, the entire known universe suddenly blossomed outward from a single point, known as a singularity.

The origins of the Big Bang lie beyond the realm of known physics, but scientists say they have hopes of collecting enough additional data to explain the event in Ursa Major. Meanwhile, theorists said they can't explain how such prodigious high-energy radiation was produced in such a short time.

"I was astounded when I heard these results," said Stan Woosley, of the University of California, Santa Cruz, a theorist specializing in astronomical explosions. "This was the greatest documented explosion since the dawn of man—and woman."

One of the few existing models that might explain the blast in Ursa Major is that of a "hypernova," the violent collapse of an extraordinarily large star, 80 to 100 times the mass of the sun, into a rotating black hole, said Kulkarni. "On the other hand, this is such an extreme phenomenon that it is possible we are dealing with something completely unanticipated and even more exotic."

More flamboyant scenarios, such as a black hole swallowing a neutron star, may have to be explored, Woosley said. (A black hole is a concentration of matter whose gravitational field is so strong that nothing that falls into it can ever get out again, including light. A neutron star is an object that has stopped just short of becoming a black hole, whose matter is so dense that about a teaspoon of it would weigh a million tons.)

To emit gamma rays, the matter that exploded had to be expanding outward at almost the speed of light, astronomers said. Some speculated that the high-energy radiation was not a spherical blast but a directional beam, like a flashlight, aimed directly at Earth, so that it gave the impression of more energy than was actually involved. This would make the blast a less bizarre phenomenon but it would also mean that there were many more such blowups occurring around the edges of the universe that are not being detected, because they are beaming in another direction.

The mysterious phenomenon of gamma ray bursts (whose light does not penetrate Earth's atmosphere) was first detected in 1967 by orbiting satellites designed to watch for clandestine nuclear testing. In the early 1990s, scientists began to launch sophisticated instruments

designed specifically to solve the riddle of the bursts' origins.

NASA's Compton Gamma-Ray Observatory, launched in 1991, startled scientists by revealing that the bursts erupted randomly from every direction in the sky. The Italian/Dutch BeppoSAX satellite, launched in 1996, finally confirmed that most of the bursts are immensely powerful events occurring in the remote universe.

The burst in Ursa Major was detected by the BeppoSAX and Compton satellites on Dec. 14, a Sunday. At 11:15 p.m. EST, an astronomer in Frascati, Italy, reached David J. Helfand, at Columbia, with the news, triggering a chain of excited phone calls and e-mail exchanges.

As the flash faded, two spacecraft later detected a glow at X-ray wavelengths in the same spot. A team from Columbia University and Dartmouth College, using a 2.4-meter telescope at Kitt Peak, Ariz., then detected the afterglow in visible light.

Within two weeks, the Caltech team used the powerful 10-meter Keck II telescope in Hawaii to detect a faint galaxy at the same location. The Hubble Space Telescope subsequently confirmed that the galaxy was in the right spot.

Zippering through space at the speed of light (5.9 trillion miles per year), the Caltech team calculated the radiation had been traveling for 80 percent of the age of the universe. Assuming the universe is about 14 billion years old, this means the light left its source as much as 8 billion years before Earth formed.

Until this discovery, scientists had hypothesized that gamma-ray bursts were produced when two neutron stars (almost as dense as black holes) spiraled into each other and exploded. But neutron stars have to be very old, and the Columbia team reported that the dusty region where the Ursa Major explosion occurred is a highly productive stellar nursery.

If it is true that the bursts are produced by young, dying stars, said Ralph Wijers, of the Institute of Astronomy in Cambridge, England, writing in *Nature*, "we might find bursts that mark the deaths of the very first stars that ever formed, and thus learn about a period in the history of our universe that we cannot see any other way."

The Washington Post

THURSDAY, MAY 7, 1998

At Public Schools, Religion Still Thrives

Students of All Faiths Increasingly Active

By CARYLE MURPHY
Washington Post Staff Writer

A1

It's 2:15 p.m., classes are over at Sherwood High School—and it's time for the meeting of Free Fall, a Christian club whose student members gather each Wednesday in the home economics room.

The session in this public high school in Sandy Spring opens with random squirming and giggling as 18 teenagers snack on cookies, popcorn and cheese curls. But during the next 90 minutes, they bow their heads in prayer, listen raptly as a youth minister stresses the importance of knowing Jesus and hear a reminder to read their Bibles every morning.

"It's really positive. If we have a hard week, it uplifts us. And if we have concerns, we bring them up and we say prayers," said Free Faller Anita Edwards, 17, who is happy "to find other kids who are like me, who aren't ashamed to be proud of their religion."

Today, as the nation observes the 10th annual National Day of Prayer, signs abound in the Washington area and across the country that 36 years after the U.S. Supreme Court ruled compulsory, school-sponsored prayer unconstitutional, praying and other types of religious

activities are flourishing in public schools.

Members of Free Fall, one of an estimated 10,000 Christian clubs in the country's secondary schools, also circle Sherwood's flagpole every morning for a pre-class prayer. At suburban schools in Burtonsville and Herndon, Muslim students say their midday prayers in the library or empty classrooms.

The Jewish club at Magruder High School in Gaithersburg recently orga-

nized a Holocaust remembrance day. The Bible club at Bowie High School meets daily in the senior lounge. In the District, few high school assemblies take place without gospel songs from the choir, and students often initiate prayers at school events. And in Prince William County, about 40 student-athletes assemble one morning a week in Stonewall Middle School's gym for a pre-class "huddle" that

See PRAYER, A18, Col. 5

PRAYER. From A1

features basketball, an inspirational speaker and a closing prayer.

"We play basketball, hear good speakers, we pray and sing, and then we go to class," said Courtney Bures, 11, a pony-tailed sixth-grader who says a morning prayer "makes me feel good before I go to class."

These on-campus activities reflect how, after years of national confusion, anger and litigation sparked by the Supreme Court's 1962 ruling, a broad new consensus has emerged on what is permissible and forbidden when it comes

to religion in public schools. Religious leaders and lawyers say school-organized, -encouraged or -orchestrated prayers at morning assemblies, graduations or other school activities are still unconstitutional.

Religious baccalaureate services also may not be school-organized or mandatory.

But a wide range of other activities are allowed. Students may organize religious clubs as long as they are student-run, voluntary and follow the same rules imposed on secular clubs at public schools, which usually include a requirement that they meet outside normal class hours.

Such clubs, which may include Bible study and prayer groups, are entitled to the same access to school property, school newsletters and public address systems as any other student group. Individual students may bring religious books to school, wear religious symbols, say grace in the cafeteria and plead (privately) for divine help before tests.

Students may perform personal religious rituals during school hours as long as they do not

infringe on the rights of others or disrupt school activities. They can also discuss religion with their peers and distribute religious literature as long as they don't harass other students.

Some conservative Christian politicians support a constitutional amendment to end the ban on prayer during school-sponsored activities. But the measure, proposed by Rep. Ernest J. Istook Jr. (R-Okla.), does not have wide backing, and even some traditional Christians say mandatory prayer is out of place in the nation's changed religious environment.

"When you had Christian prayer in school in the 1940s, that was no big deal. It was not offensive, it was part of the culture," said Benny Proffitt, founder of First Priority, a Tennessee-based church group that helps Christian students set up religious groups at their schools.

"But after World War II, the world came to America," said Proffitt, a Southern Baptist. "We could no longer take for granted that everyone was Christian. How do you mandate Christian prayer when the whole country has changed? ... I don't want mandated religion."

Students involved in after-hours religious activities at their schools also say they would not like to go back to the days of mandatory, teacher-led prayer.

"We all have different beliefs, so I think it's better the way it is," said Amira Hossain, 16, a sophomore at Paint Branch High School in Burtonsville who is active in a Muslim student group there.

The adult fighting over prayer in schools that followed the 1962 ruling was largely defused in 1990

See PRAYER, A19, Col. 1

PRAYER. From A18

when the court upheld the Equal Access Act giving religious groups the same access to school facilities as secular groups. And in 1995, the Clinton administration issued national guidelines—endorsed by several major religious denominations—that helped clarify what types of religious expression and activities are allowed in public schools.

"While there still are some gray areas," said Kent Willis, executive director of the American Civil Liberties Union of Virginia, "schools and students seem to have a better understanding than they ever had before of when religious expression is allowed on school property and when it is not."

Since the passage of the Equal Access Act, student religious groups, predominantly Christian clubs, have proliferated. In 1989, the Fellowship of Christian Athletes had two prayer groups, or huddles, in area schools. Today, said Dan Britton, who heads FCA's Northern Virginia office, "we're ... working with over 150 schools and about 5,000 kids on a regular basis" in the Washington area. "We're in every single Fairfax County high school."

Nationally, FCA huddles at secondary schools, which are supervised by coaches, have risen from 3,938 in 1990 to 6,476, FCA said.

Proffitt's First Priority group has youth ministries in 168 cities. Challenge 2000 Alliance, an umbrella group of about 50 Christian youth organizations, estimates that more than 10,000 student-run Christian clubs exist in the nation's secondary schools.

These religious clubs, and the school employees who supervise them, must walk a fine line to stay within constitutional boundaries. Some area principals said they remind their staffs that they are to supervise, not participate in, group activities, including prayers.

"I've had some youngsters come in, and they've been concerned [about Free Fall]. They say, 'Where is separation of church and state?'" said Sherwood Principal James E. Fish.

He said he has met their objections by explaining "that this is a student-run club and that it doesn't impact on instructional time ... and that these youngsters are not trying to recruit. ... If they talk to their friends informally, that's fine."

Bowie High School sophomore Jessie Doerrer, 15, said her Bible club, which meets in the senior lounge, tries to be sensitive with its posters. "We're not allowed to say, 'Come to the Bible club or you're going to hell,' or 'You need Jesus,'" she said. "It can't be too biased. It can't make students feel uncomfortable."

Sherwood sophomore Tiffany Hunter, 16, said that when she and co-founder Sam Lopez began organizing Free Fall—the name refers to "taking a leap of faith and trusting God"—some school administrators "were kind of upset."

But their concerns were soon resolved, she said, and there has been no negative reaction from fellow students.

"We got more of a [negative] response from people who are into witchcraft," Hunter said.

At Magruder, senior Shira Gordon, 17, said she and a friend formed the Jewish Cultural

Club last year "because there was a Muslim club and a Youth For Christ club. ... We thought it would be nice to have a Jewish cultural club, even though there aren't that many Jewish students at our school."

Some area educators and community leaders view the new religious activities at the schools with cautious optimism—hoping that students are taking spiritual and moral values more seriously.

"What I'd like to believe ... is that more kids are going back to religious beliefs," said Phillip Gainous, principal of Silver Spring's Montgomery Blair High School, which has Christian, Jewish and Islamic clubs. "Some folks might describe it as having moral values. I think it's good."

Doerrer said her Bible group "prays a lot for Bowie High School and the teachers, to keep them safe. And so far this year we have not had any big problems, like with safety, so we're kind of attributing that to God."

The Washington Post

THURSDAY, MAY 7, 1998

Library of Congress to Buy Graham Dance Archive

By IRVIN MOLOTSKY

WASHINGTON, May 7 — The Library of Congress has agreed to an ambitious plan to preserve the artistry of the dancer and choreographer Martha Graham.

Under an agreement reached with the Martha Graham Dance Company, the library will pay the Martha Graham Trust \$500,000, to be raised privately, to acquire the Graham archives.

The library will use the archives and other material to document the work of Miss Graham, the leading figure in American modern dance, who died in 1991 at 96.

Graham dancers, including some retired performers, will also be brought together, and their work will be videotaped and traced through computer technology.

Those results will be combined with Miss Graham's choreographic notes and other documents from the archives to provide as complete a record as possible of what is essentially a nearly incomprehensible task — describing all the three-dimensional, ephemeral movements up and down, jetés and pirouettes, leaps from side to side, speed changes, grace movements and the like — in a way clear enough to be duplicated.

The library expects the entire project to cost \$6 million, and it has already started a program to raise the money.

In 1987, supporters of Miss Graham tried to have Congress approve a special \$4 million appropriation for the documentation project, bypassing the normal time-consuming process of year-to-year requests for grants from the National Endowment for the Arts.

Dennis DeConcini, a Democrat who was then a Senator from Arizona, got the measure through the Senate, but it was killed in the House by Representative Sidney R. Yates, Democrat of Illinois. Though Mr. Yates was the House's most ardent advocate of the arts and an admirer of Miss Graham, he warned that the special award would have improperly singled her out and set a bad precedent by circumventing the normal procedure for arts grants from the Government.

At the time, Miss Graham said, "I've had bad times before and I probably will again," adding, "I've had miracles before, and I have no intention of disregarding miracles."

Today, Jon Newsom, the chief of the library's music division, said: "Miss Graham's goal has been effectively revived. If it is worth preserving, it is worth preserving permanently so it can be performed a thousand years from now."

The Librarian of Congress, James H. Billington, said he was enthusiastic in announcing the project.

The archive that the library is buying to start the project consists of 100,000 items, including letters, Graham's personal stenographic notebooks and choreographic notes, an-

A \$6 million project to preserve the choreography of a pioneer.

notated musical scores, videotapes of Miss Graham at work, photographs, videotapes of rehearsals and performances, films, music manuscripts, scrapbooks and posters.

When told today about the project, Mr. Yates said: "I think it's fine. At the time the request came before Congress, we thought it was much too high, so we rejected it."

Mr. Yates said he expected the project to "work very well."

Ron Protas, the trustee of Miss Graham's estate, said of the 1987 contretemps: "It was, of course, a disappointment when so many people in the House and Senate wanted to support the permanent record of her legacy when she was still alive. But Martha's philosophy was to move on."

Todd Dellinger, spokesman for the dance company, said that the main consequence of the agreement "will be the perpetuation of her legacy, the intellectual and oral history."

But he added he was concerned that the good news of the project would overshadow the company's need for support from the public and philanthropies so that Graham dances can continue to be performed.

"We are still in need," he said.

THE FRESH AIR FUND: 122D SUMMER

Productivity Grows at Slowest Pace Since '96

WASHINGTON, May 7 (Bloomberg News) — Worker productivity grew at the slowest pace in more than a year in the first quarter, the Labor Department reported today, reflecting a surge in hours employees spent on the job and acute shortages of job applicants.

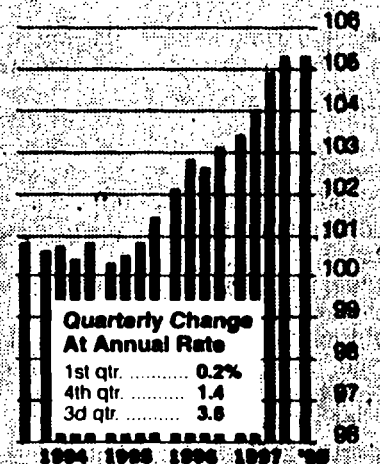
Productivity — a measure of the time and effort of providing goods and services — rose at an annualized rate of two-tenths of a percent. Analysts had expected a rise of six-tenths of a percent. In the fourth quarter, productivity rose at a revised annualized rate of 1.4 percent, down from the initial estimate of 1.6 percent.

The productivity data are closely followed because growth in productivity has helped suppress inflation in the growing economy. If productivity slowed for a prolonged period, economists said, that would cause concern at the Federal Reserve. There has been increased speculation in recent days that Fed policy makers may raise interest rates at their meeting on May 19 to head off inflation.

The increase in productivity was the weakest since the third quarter of 1996, when worker output per hour declined at an annualized rate of seven-tenths of a percent. For all of last year, productivity grew 1.7 per-

U.S. Productivity

Index of output per hour of all people in nonfarm businesses.
1992 = 100, seasonally adjusted



Source: Bureau of Labor Statistics

The New York Times

cent; in 1996, the increase was 1.9 percent.

In further evidence of a tight labor market, the Labor Department reported today that first-time claims for state unemployment benefits unexpectedly declined by 11,000 last

week, to a seasonally adjusted 308,000. On Friday, the Government is expected to report the economy added 264,000 jobs in April after a loss of 36,000 jobs in March led by the construction industry. Many economists expect that the unemployment rate dropped back to a quarter-century low of 4.6 percent, from 4.7 percent in March.

In other signs the economy could grow faster than the Fed would prefer, the Commerce Department said wholesale inventories and sales both increased in March.

But Fed data on consumer borrowing for March showed the weakest increase in four months, a sign that people are not borrowing excessively for their purchases. Borrowing rose by \$1 billion for the month, far less than the expectations of \$4.1 billion.

Borrowing rose \$1 billion for the month, to \$1.242 trillion, after rising a revised \$6.1 trillion during February. Previously, the Fed said borrowing increased \$7 billion in February. Before today's report, analysts had expected an increase of \$4.1 billion for March.

Wall Street analysts watch the Fed's consumer-credit statistics because they help them gauge consumer spending, which accounts for two-thirds of overall economic activity.

STATE OF THE UNION



ADDRESS TO THE 105th CONGRESS
Second Session



PRESIDENT WILLIAM J. CLINTON

January 27, 1998 • Washington, D.C.

Clinton Presidential Records Digital Records Marker

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hillel schwartz:

caroline crofts:

3956940:

dire predictions:

- 1) in western europe, people thinking that in order to have a livable future, they would have to rearrange relationships between those made war and those who lived in peace; large peace movement to establish places of sanctuary; villages as well as churches; not violated by warriors;
- 2) it seemed to be in worlds of islam and indian mounds of illinois close to michigan; future seemed rich in possibilities; and people gathered together in larger communities to create what they thought of as new forms of art; to create a new society; the very notion we have of a city in the western sense appeared in the 11th century; very idea of being a citizen itself -- in a modern sense came out of this movement; from 11th century; was in what we now call france and southern germany; arabic historians beginning to write world histories;
- 3) people were also thinking about future not in terms of another thousand years so much as in terms of the possibilities of new systems; of irrigation; of navigation; just beginning to think about remapping the worlds; wouldn't remap world unless thinking about future;
- 4) although yes, some predictions that the world was about to come to an end -- far greater sense that indeed the turn into the 11th century had ended, and the new world had begun; some bleak future; most people were far more interested in the fact that they were in an era; they created sense of it; disposed of documents that created continuity and emphasized renewal; in 1040 ad, emphasis was coming to end of world and being in a new one; not complete annihilation;
- 5) late mississippian culture -- created these mounds Cahokia -- southern illinois; mounds all over mid west -- created a center with largest density of population north of mexico until the 17th century; 20,000 people; ceremonial centers and family units in larger and larger complexes; Cahokia as much as 5 miles across; began 1000 years ago;

this is controversial -- not wrong;

**MILLENNIUM EVENING GUEST SPEAKER
ROBERT PINSKY**

Robert Pinsky is the current Poet Laureate Consultant in Poetry at the Library of Congress. He is focusing his work on the Favorite Poem Project which will create an audio/video archive of 1000 Americans—from every state with varying regional accents, ages, kinds of education, professions and ethnicities—reciting their favorite poems. He says, “The Favorite Poem Project offers a unique way to learn about poetry—through people who love specific poems. The archive will be a gift to the nation’s future.”

Born in 1940 in Long Branch, New Jersey, Robert Pinsky first had his imagination captured by the way words sounded, as in the rhythm of the train conductor’s cry, “Passengers going to Hoboken, change trains at Summit.” He developed a love of music as a saxophonist and his earliest writings were more often songs than poetry. He later earned a bachelor’s degree from Rutgers University, and then attended Stanford University where he held a Stegner fellowship. “If anyone should ask a thousand years from now, ‘Who were the Americans?’ one of the three or four cultural answers, along with our film and jazz, is a poetry that has deeply affected readers all over the world.”

His collections of poetry include *Sadness and Happiness* (1975); *An Explanation of America* (1980); *History of My Heart* (1984), awarded the William Carlos Williams Award of the Poetry Society of America; *The Want Bone* (1990); and *The Figured Wheel: New and Collected Poems 1966-1996*, nominated for the Pulitzer Prize in Poetry and awarded the Ambassador Book Award in Poetry of the English Speaking Union and the Lenore Marshall Award. Mr. Pinsky’s translation *The Inferno of Dante* (1994) won the Los Angeles Times Book Award in poetry and the Academy of American Poets’ translation award; it was also a Book-of-the-Month-Club Editor’s Choice. His works in prose include *The Situation of Poetry* (1977) and *Poetry and the World* (1988), which was nominated for the National Book Critics Circle Award in Criticism. He has received many other literary awards and honors.

In addition to a long career in teaching, currently at Boston University, he has served as Poetry Editor of *The New Republic* and is currently the poetry editor of the on-line magazine *Slate*. He has written that, “Poetry is itself a technology . . . like the digital computer, verse is a memory system; a means of storing information that can be called up with great speed, compactly.”

Mr. Pinsky lives in Newton, Massachusetts with his wife Ellen Pinsky, a clinical psychologist. They have three grown daughters, Nicole, Caroline and Elizabeth, and a grandson, Samuel Eli Pinsky-Dickson.

MILLENNIUM EVENING GUEST SPEAKER ROBERT HASS

Robert Hass is a professor of English at the University of California, Berkeley and served as Poet Laureate Consultant in Poetry at the Library of Congress from 1995 to 1997. During his tenure as Poet Laureate, Professor Hass battled illiteracy by putting into action his belief that, "*Imagination makes communities.*" Of his passion for promoting literacy, he explains that, "when I got the (Laureate) job I did a lot of reading about literacy . . . One of the things that struck me was just how powerful a presence poetry has been in our culture when we were, as a people, teaching ourselves to read. At the beginning of the 19th century, less than 60 percent of American males could write their name, and that was far higher than in most of Europe. If you were black, you could get killed for reading. But we made literacy a civic religion from the idea that you couldn't have a democracy without it, and we taught a whole people to read. It's one of the great achievements of the American democratic experiment—and one of the indicators of the hunger for literacy, was a taste for poetry."

As Poet Laureate, Professor Hass also sponsored a week long celebration of American nature writing called "Watershed." His commitment to environmental issues led him to found the River of Words poetry contest which is run through the International Rivers Network.

Born in San Francisco, California in 1941, Professor Hass remembers as a child discovering a poem which, "made me understand what the word 'swoon' meant . . . It was the first physical sensation of the truthfulness of a thing that I had ever felt." He went on to earn his bachelor's degree from St. Mary's College, Moraga, California, and his M.A. and Ph.D. degrees from Stanford University. While beginning his teaching career, he entered the Yale Younger Poets' competition and won it for his first book, *Field Guide* (1973). He has also published *Praise* (1979) for which he won the William Carlos Williams Award of the Poetry Society of America, *Human Wishes* (1989) which won the Commonwealth Club of California Medal for Poetry, and *Sun Under Wood* (1996) for which he won the National Book Critics Circle Award for poetry.

Professor Hass has also won acclaim for his work in translation and editing, including his work with poet Czeslaw Milosz which won two PEN/BABRA Translation Awards. He edited and translated *The Essential Haiku: Versions of Basho, Buson, and Issa* (1994) and wrote a collection of essays, *Twentieth Century Pleasures: Prose on Poetry* (1984) which won the National Book Critics Circle Award. Among his many honors, one which is especially meaningful is having been named Educator of the Year by the North American Association for Environmental Education in 1996 for his work on the River of Words project. Thousands of schoolchildren participate in the program, which helps students learn their watershed and their ecological address.

Professor Hass lives in the San Francisco Bay Area with his wife, poet Brenda Hillman. They have four children.

**MILLENNIUM EVENING GUEST SPEAKER
RITA DOVE**

Rita Dove is Commonwealth Professor of English at the University of Virginia in Charlottesville and served as the Poet Laureate Consultant in Poetry between 1993-1995. She was the youngest person—and the first African-American—to receive that honor. While Poet Laureate, Ms. Dove brought a program of poetry and jazz to the Library's literary series, along with a reading by young Crow Indian poets and a two-day conference entitled "Oil on the Waters: The Black Diaspora," featuring panel discussions, readings and music. As she accepted the Laureate position she noted that, "If only the sun-drenched celebrities are being noticed and worshiped, then our children are going to have a tough time seeing value in the shadows, where the thinkers, probers and scientists are who are keeping society together."

Born in Akron, Ohio in 1952, Ms. Dove is the daughter of the first black research chemist who, in the 1950's, broke the race barrier in the tire industry. Ms. Dove was named a high school Presidential Scholar and was graduated summa cum laude from Miami University (Oxford, Ohio). She attended Universitat Tübingen (Germany) as a Fulbright fellow, and received her Master of Fine Arts at the University of Iowa. Her books include the poetry collections *The Yellow House on the Corner* (1980), *Museum* (1983), *Thomas and Beulah* (1986) for which she was awarded the Pulitzer Prize, *Grace Notes* (1989), *Selected Poems* (1993), and *Mother Love* (1995). She has also written a volume of short stories, *Fifth Sunday* (1985), a novel, *Through the Ivory Gate* (1992), essays under the title *The Poet's World* (1995), and the play *The Darker Face of the Earth*, which received its world premiere in 1996 at the Oregon Shakespeare Festival and had a four week run at the Kennedy Center in Washington, D.C. last fall. She expects to release another collection of poetry in the spring of 1999 and is currently working on a new play set in Washington, D.C. in the 1960's. Her new work, *Seven for Luck: A song cycle for soprano and orchestra*, written with composer John Williams, will be a Boston Pops PBS special this summer.

She says of poetry, "What makes (it) spiritually nourishing in a way only poetry can be, is that it can stop a moment, and by capturing one moment makes us take a break and look around and feel really alive. We're so sped up most of the time; we're just going through the motions of being alive."

Among other honors, Ms. Dove's poetry has earned her recognition from the National Endowment for the Arts, the Guggenheim Foundation, the National Humanities Center, the National Endowment for the Humanities, the Academy of American Poets, the American Academy of Achievement and many others. In 1996, she received the National Medal in the Humanities, the U.S. government's highest honor for writers and scholars in the humanities.

She lives in Charlottesville, Virginia with her husband—novelist, playwright and screenwriter Fred Viebahn—and their daughter, Aviva.

List as of 5:20 pm
4/21/98

1 Victoria Allen	Reuters	Yes
2 Carl Hartman	AP	Yes
3 Mary Jo Palumbo	Boston Herald	Yes
4 Hollis Engley	Gannett	Yes
5 Dan Hulbert	Atlanta Journal Constitution	Yes
6 Jodie Morse	TIME	Yes
7 Liz Lufkin	San Francisco Chronicle	Yes
8 Dean Olsher	NPR	Yes
9 Mary Otto	Knight Ridder	T
10Alissa Rubin	Los Angeles Times	Yes

3 poets
HRC

First Lady to Visit Johnson Junior High Poetry Slam

First Lady Hillary Rodham Clinton and Poets Laureate Robert Pinsky, Robert Hass and Rita Dove will visit Johnson Junior High School (1400 Bruce Place, S.E.) at 3:30 on Wednesday, April 22. They will participate in a rehearsal for a poetry slam to take place later that evening at Borders Books in Northwest, D.C. Students from Johnson Junior High and Kramer Middle Schools will compete against one another reading their original poetry.

The term “poetry slam” was coined by Chicagoan Marc Smith in 1987 to describe competitive poetry events that challenge poets to read as well as they write, and have fun in the process.

The competition has been organized through the **East of the River Inter-Scholastic Slam League**, a project of WritersCorps. The League grew out of a WritersCorps workshop which began at Hart Middle School four years ago. Last year, it was expanded to include four schools; Johnson Junior High, Hart Middle School, Kramer Middle School and Evans Middle School. These pilot schools were selected for their “East of the (Ancostia) River” location. WritersCorps instructor Nancy Schwalb visits each school once a week to conduct an after school writing workshop. Poetry slams are organized on an average of once a month.

WritersCorps uses the literary arts to strengthen reading, writing and communication skills, and to offer a healthy outlet for self-expression by bringing professional writers into underserved communities. The program began four years ago as a partnership between the National Endowment for the Arts and Americorps in cooperation with local arts councils in San Francisco, the Bronx, NY and Washington, DC. Managed by Associated Writing Programs in 1994, WritersCorps was brought in-house by the NEA in 1995. In 1997, with the help of an NEA planning grant, WritersCorps successfully transferred from being a federally-funded and administered organization to a program supported by a collaboration of public and private partners.

Additional participants:

Nancy Schwalb is a professional writer and WritersCorps instructor who has been instrumental in the establishment of the East of the River Inter-Scholastic Slam League.

Barbara Lois Fullard is the classroom English teacher who has been key to making the poetry program at Johnson Junior High School possible. She is, effectively, the “coach” and inspiration of the Johnson team.

Kenneth Carroll, who will moderate the slam, is the D.C. coordinator for the WritersCorps Project and has worked with the program since its inception. He is also a published poet and freelance writer.

Robert Gill is the Principal of Johnson Junior High.

National Endowment for the Arts Favorite Poem Project Fact Sheet

The National Endowment for the Arts is pleased to award \$500,000 to the New England Foundation for the Arts to support the *Favorite Poem Project*, an initiative which has the potential to engage all Americans in poetry while producing a priceless record of our thoughts on poetry at this point in history. The *Favorite Poem Project* aims to create an audio and video archive of Americans at the turn of the century reading their favorite poems and offering brief commentary on the reason they selected the particular poem. This project, the centerpiece of Robert Pinsky's term as Poet Laureate and Consultant in Poetry to the Library of Congress, will consist of public events nationwide, allowing Americans from all walks of life to participate; and create model poetry educational programs to engage students and facilitate the teaching of poetry through technology.

The project will use the following process:

- ◆ **Solicitation of Readers:** The New England Foundation for the Arts and the Library of Congress will distribute solicitation forms throughout the country at *Favorite Poem Project* events, libraries, Centers for the Book, community organizations, YMCA's, and schools. Forms will also be available on the World Wide Web.
- ◆ **Editorial Process:** From the submissions received in his offices at Boston University, Robert Pinsky will select 1,000 readers for the audio archive; from that 1,000, he will choose 200 readers for the video archive.
- ◆ **Production of the Archive:** Audio and video production teams will be sent nationwide to conduct recordings, which will be delivered to the Library of Congress, where they will be available for production and broadcast development.
- ◆ **Use of the Archive:** Robert Pinsky and the New England Foundation for the Arts will collaborate with private-sector partners to produce a CD-ROM, world wide web site, print anthology, audio cassettes, and video tapes exploring the role poetry plays in American life at the turn of the century.
- ◆ **Educational Outreach:** The tools created by this project will be used in several pilot educational programs, and distributed to schools and libraries in all 50 states.

The National Endowment for the Arts recognizes that the *Favorite Poem Project* is an ambitious and massive undertaking which will encourage Americans throughout the country to consider their relationship to the work of poets throughout the ages. The agency sees this initiative as one which will engage the public in the arts as more than an audience and provide concrete testimony to the power of poetry in American life at the end of the 20th century. In providing the first national funding for this project, the National Endowment for the Arts will ensure that a) the solicitation process extends to reach all Americans who may wish to participate, b) a quality audio and video archive is created, and c) substantial support is leveraged from private sources.

National Endowment of the Arts v. Finley

Background.

In response to public outcry over the NEA's funding of certain controversial artistic projects, Congress, in 1990, amended the National Foundation on the Arts and Humanities Act of 1965 to require that the NEA consider "general standards of decency and respect for the diverse beliefs and values of the American public" in its funding decisions. This "decency and respect" provision was subsequently challenged in court by four artists who claimed that it violated their rights under the first amendment. The plaintiffs prevailed in both the district court and the court of appeals. The case is currently awaiting decision by the United States Supreme Court where it was argued last month.

The first amendment issues at stake are troublesome but the case may ultimately be decided on other grounds. The NEA interpreted the challenged provision as requiring only that it increase the diversity of its advisory review panels -- an interpretation which minimizes, if not eliminates, the plaintiffs' constitutional claim. The plaintiffs, on the other hand, have interpreted the statute as imposing a rigid content-based litmus test on funding decision. Thus far the lower courts have sided with the plaintiffs on the statutory issue but, at oral argument the Supreme Court appeared to be in sympathy with the NEA. The result of this could be that the case may be dismissed on standing grounds, meaning that the Court may hold that the plaintiffs are not entitled to bring their constitutional claim because they can not (and have not) shown that they were actually harmed by the challenged provision -- as that provision was interpreted by the NEA. If so, the case may eventually prove to be much ado about nothing.

Possible Q & A.

Q. Why has the Administration persisted in defending the "decency and respect" provisions?

A. I do not believe I should comment on a case that is currently pending.

FACTS

NATIONAL ENDOWMENT FOR THE HUMANITIES

1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506
<http://www.neh.gov>

WILLIAM R. FERRIS Chairman, National Endowment for the Humanities

As an author, folklorist, filmmaker and academic administrator, William R. Ferris has compiled a distinguished record of achievement and leadership in the humanities during a career spanning nearly three decades.

Before becoming chairman of the National Endowment for the Humanities in November 1997, Dr. Ferris served for 18 years as founding director of the Center for the Study of Southern Culture at the University of Mississippi in Oxford. Under his leadership, the University of Mississippi developed the most comprehensive southern studies curriculum in the nation, and the center, with an interdisciplinary approach incorporating popular, folk, historical and literary subjects, attained national recognition as a model for regional studies centers. In 1993 the center was named a nongovernmental organization affiliated with the United Nations.

A professor of anthropology and a prolific author, Dr. Ferris spearheaded the creation of the best-selling *Encyclopedia of Southern Culture*, published in 1989. Containing entries on every aspect of southern culture and widely recognized as a major reference work linking popular, folk and academic cultures, the volume was nominated for a Pulitzer Prize. In Russia, eastern Europe and Australia it has been used as a tool for understanding cultural and social diversity.

Dr. Ferris's scholarship covers the fields of folklore, American literature, music and photography. Among his books are Ray Lum's *Tales of Horses, Mules, and Men* (1992), *Local Color* (1982), *Images of the South: Visits with Eudora Welty and Walker Evans* (1978) and *Blues from the Delta* (1970). His films include *Mississippi Blues* (1983), which was featured at the Cannes Film Festival. Among his sound recordings are *Highway 61 Blues: James 'Son' Thomas* (1983), *Bothered All the Time* (1983), *Genesis: The Beginnings of Rock* (1974) and *Blues from the Delta* (1970). He was a consultant to the 1985 movies *The Color Purple* and *Crossroads*, the latter about blues music, and for nearly a decade until 1994 he hosted *Highway 61*, a weekly blues music program that airs on Mississippi Public Radio.

Among the cultural programs Dr. Ferris has established at the Center for the Study of Southern Culture are the Oxford Conference for the Book, the annual Faulkner and Yoknapatawpha Conference, and conferences on Elvis Presley, civil rights and the law, and civil rights and the media. The center also sponsors seminars for teachers, educational tours of the South, traveling exhibitions and musical performances. Drawing on the world's largest blues archives at the University of Mississippi, the center reaches wide audiences with its magazine *Living Blues*. Research conducted at the center has resulted in a wide range of audio recordings, films and videos, and scholarly papers and books.

Recipient of many honors, including the presidentially bestowed Charles Frankel Prize in the Humanities, the American Library Association's Dartmouth Medal and the Mississippi Institute of Arts and Letters Award, Dr. Ferris was made both a Chevalier and an Officer in the Order of Arts and Letters by the French government.

Before coming to the Center for the Study of Southern Culture in 1979, Dr. Ferris taught at Yale University (1972-79) and at Jackson State University in Mississippi (1970-72). He has M.A. and Ph.D. degrees in folklore from the University of Pennsylvania, an M.A. in English literature from Northwestern University and a B.A. from Davidson College. Born in Vicksburg, Miss., in 1942, Dr. Ferris is married to Marcie Cohen Ferris.

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BILL IVEY

Bill Ivey was born in Detroit in 1944, and was reared in the Northern Peninsula of Michigan. He was educated at the University of Michigan and at Indiana University, and holds degrees in history, folklore and ethnomusicology.

Since 1971, Ivey has been Director of the Country Music Foundation in Nashville, Tennessee. Called a "Mecca with a mission" by the *Wall Street Journal*, the Foundation is an AAM-accredited not-for-profit education and research organization which operates the Country Music Hall of Fame and Museum. The CMF also offers extensive library, publication, and teaching programs, and manages two historic properties in Nashville (RCA Studio B and Hatch Show Print). Early in 1998, the Foundation will begin construction of a \$35 million museum and library complex in downtown Nashville.

Ivey is a teacher and writer. He was Senior Research Fellow at the Institute for Studies in American Music of Brooklyn College, and has taught at Vanderbilt University's Blair School of Music. Ivey was principal writer for "The 31st Annual Grammy Awards" telecast, and was writer and producer of "In the Hank Williams Tradition" (PBS, 1990), and "Country Music Hall of Fame:25" (CBS, 1992). He is the author of numerous essays on country, folk, and popular music.

Bill Ivey has served in leadership roles with numerous arts and entertainment organizations. He is a national trustee of the National Academy of Recording Arts & Sciences (NARAS), and is the only individual elected to two separate terms as National Chairman of that organization. Ivey is a consultant to arts organizations, and has served as panelist, panel chair, and consultant to the Music, Folk Arts, Challenge, and Advancement programs of the National Endowment for the Arts. In August, 1994, President Bill Clinton appointed Bill Ivey to the President's Committee on the Arts & the Humanities.

Over a twenty-five year career, Ivey has remained a passionate advocate of the arts, most especially, of those art forms drawn from America's diverse regional and ethnic cultures. He has stated his position succinctly: "America's creativity is democracy's calling card; it is of the utmost importance that every citizen engage and support our nation's living cultural heritage."

Bill Ivey serves on numerous civic and cultural boards and committees in Nashville. He is a guitarist, a second-year piano student, and holds commercial pilot and flight instructor licenses.

THE WHITE HOUSE

WASHINGTON

April 21, 1998

MEMORANDUM FOR FIRST LADY HILLARY RODHAM CLINTON

FROM: ELLEN McCULLOCH-LOVELL, Deputy Assistant to the President and Advisor to the First Lady on the Millennium

SUBJECT: Press Roundtable with cultural journalists
April 22, 1998

Talking Points

- Welcome and thank you for coming -- some of you from distances -- so that we might have this conversation about the White House Millennium programs, and tonight's White House Millennium Evening, featuring the three distinguished poets laureate who have joined us today.
- Each of them -- Rita Dove, Bob Hass, and the present Poet Laureate Consultant at the Library of Congress, Robert Pinsky -- has written wonderful poems. Each has also undertaken a project to assure that our great literary tradition stays alive.
- Rita Dove was the youngest poet and first African-American to hold the post. She taught and read widely, brining to new audiences a love of poetry. Bob Hass promoted literacy and founded the "River of Words" poetry contest for young people.
- Robert Pinsky's special project as Poet Laureate is called the Favorite Poem Project. He is inviting Americans to tell him about their favorite poems, and then recording individuals from all walks of life on audio and video reading their poems -- compiling an archive of American voices at the end of the twentieth century.
- Today I am pleased to announce a remarkable Millennium Grant of \$500,000, awarded by the National Endowment for the Arts to the New England Foundation for the Arts, to support the Favorite Poem Project. The NEA grant will allow the New England Foundation for the Arts and the Library of Congress to ask potential readers from every state in the nation to send in their favorite poems, to produce the recorded archive, and to develop educational tools from these materials which will go to schools and libraries in all fifty states.
- This is one of the largest grants awarded this year by the National Endowment for the Arts, and represents the commitment of the agency and the federal government to taking

a great American art form directly to the people. I am glad the Favorite Poem Project is one of ways the Library of Congress will celebrate its bicentennial, and that it is a Millennium project of the NEA and the New England Foundation for the Arts. You may want to ask Robert Pinsky more about it today, and Sam Miller, the Executive Director of the New England Foundation, can also answer questions.

- Before telling you more about our White House Millennium programs, I want to reiterate the President's and my strong support for the National Endowment for the Arts, the National Endowment for the Humanities and for all our cultural agencies and institutions. As you know, last year the NEA faced its strongest challenge ever from Congress. It survived at about \$99 million. Our administration issued no fewer than five statements to Congress, letting Members know that the elimination of the NEA would cause a veto of the Interior Appropriations bill. I really believe that because of my husband's fortitude, the support of a majority of Americans, and a bipartisan effort in Congress, the Endowment is here today to do its good work.
- Of course, \$99 million to encourage our nation's rich and diverse cultural life is not enough. We have consistently recommended more - requesting \$136,000 again this year in the President's budget for both Endowments. Although the National Endowment for the Humanities did not face total elimination, it too has suffered cuts, and emerged with a budget of only \$110,000. Even in their reduced states, each Endowment is still the largest single source of support for its the arts and for the humanities in the country.

[The President and I, and this administration, support our cultural life in many other ways. We have increased funding for the Smithsonian Institution, the Kennedy Center and the National Archives. Each year we honor outstanding artists and scholars here at the White House with the National Medals for the Arts and for the Humanities. The White House Sculpture Garden features contemporary art from each region of the U.S. I am proud that the first exhibition of sculpture by Native Americans was installed here last Fall.]

[I have a special interest in the power of the arts to reach youth at-risk, and launched Coming Up Taller, a landmark report by the President's Committee on the Arts and the Humanities, here at the White House. Since then, I have visited a number of these exemplary programs, which engage children with few other opportunities in their creativity and reveal their God-given talents.]

- I believe we have made some excellent appointments to our cultural agencies - most recently Bill Ferris to Chair the National Endowment for the Humanities. We are entering a new era for the Endowments, in which their accomplishments will be recognized and supported. Our nominee for NEA Chair, Bill Ivey, has been well-received in Congress and I expect that he will soon be passed out of committee, voted through by the Senate, and will do a great job. You will meet both of them tonight at the Millennium Evening.

- This is the third in an on-going series of events at the White House to mark the millennium by recognizing the creativity, innovation and discoveries of America by highlighting our art, scholarship and sciences.
- We are approaching a milestone in human history -- the arrival of a new century and the next millennium. It is a time to look forward -- to harness our imagination and collective will to create a positive future. It is also a time to reflect -- to learn from our past and carry forward our values, history and culture.
- The overall theme of the White House millennium programs is "Honor the past, imagine the future." The President invited Americans to "give gifts to the future," to leave behind something meaningful to enrich future generations. We created the White House Millennium Council last summer, to set some themes, offer ideas, engage the federal agencies and invite all Americans to participate.
- The year 2000 also coincides with some important American anniversaries: the 200th anniversary of the White House; the 200th anniversary of the first meeting of Congress in the new Capitol, and the bicentennial of the Library of Congress. We believe that this is a time to learn; it is also an opportunity for civic engagement and to celebrate the enduring strength of our democracy.
- To help us honor the past and imagine the future, we are beginning a series of Millennium Evenings at the White House, inviting historians, other scholars, scientists, and creative individuals from many fields to share their insights. These presentations are being broadcast via satellite all over the nation where people can listen and have their own discussions.
- We began our Millennium Evenings on February 11 with a great American historian, Professor Emeritus at Harvard University, Bernard Bailyn. The series continued on March 6, with renowned physicist, Stephen Hawking, Professor at Cambridge University, discussing "Imagination and Change: Science in the Next Millennium."
- Tonight's Millennium Evening is a Celebration of Poetry in American Life, with our three poets laureate. They will read the great voices that have emerged from our culture. We have also invited several citizens -- including Jessica Rawls, a seventh grader -- to read a favorite poem.
- Last month's lecture by Bernard Bailyn was the first cybercast ever from the East Room of the White House. Both lectures and tonight's reading will be broadcast via satellite and was downlinked to watch sites. Thousands of people saw the Stephen Hawking lecture at 190 sites, and on CSPAN. During the lecture we received two e-mails per second -- from all over the world.
- Tonight's Millennium Evening will go to over 200 downlink sites and will also be cybercast over the Internet.

- The White House itself is the oldest, continuous venue of significance for the arts in the United States. On March 9 we presented the first in a series of Cultural Showcases at the White House, to highlight unique American forms of art, to recognize both our masters and our new talent. In this "In Performance at the White House" event to be shown on WETA, the PBS station, we showcased four popular American dance forms that sprang from our diversity and influenced the development of American dance. On June 3rd, we will feature American gospel music -- again to be broadcast on WETA.
- We are working with graphic designers to develop a logo to give the millennium a national visual identification. (We hope to have a design by late May.)
- We are working with the federal agencies, which are coming up with imaginative ideas within their own missions. For example, with the National Endowment for the Humanities, we will launch a national program to record the stories of Americans of all kinds at the end of the 20th century. A national oral history project, engaging young people to interview their elders, would build on the NEH family history program to be announced this spring, called "My History is America's History."
- When we announced the White House effort, we also invited elected officials to create programs and celebrations at the state and local levels. Many cities and towns are already forming Year 2000 Committees: they are organizing in New York, Boston, Chicago, Denver, Seattle, Little Rock, Cincinnati and other places. We will recognize the most imaginative local projects with the designation of "Millennium Community."
- The millennium is international. The President announced that the United States will participate in Expo 2000, the World's Fair in Hannover, Germany. We are talking to other countries -- Canada, the U.K., France, Italy, the Czech Republic, even Iceland -- about their programs. We are interested in hosting an international millennium meeting here at the White House.
- We also plan a few national initiatives that we think will engage many Americans in saving our historical and cultural heritage. Our past is literally disintegrating in our libraries, museums, archives, and at our historic sites and monuments. To imagine our future, we must take what we value with us into the new millennium.
- The President is proposing a modest fund -- \$50 million in each of the next three fiscal years -- to stimulate a national preservation effort to "Save America's Treasures."
- The fund would be administered through the Department of Interior. Half would be allocated for the most urgent preservation projects of regional and national significance, identified by the federal agencies and institutions. Half would go to the states, through the Divisions of Historic Preservation. (Each State Historic Preservation Officer is appointed by the Governor, and the Divisions would consult with state museum, library, arts and humanities experts to identify the state's most urgent preservation priorities.)

- Some of the treasures we know need saving include:
 - The highest priority millennium project at the Smithsonian Institution, restoring the Star Spangled Banner, the flag that flew over Fort McHenry and inspired Francis Scott Key's poem;
 - The Declaration of Independence, the Constitution and the Bill of Rights, which must be re-encased within the next three years or be seriously at risk.
 - Thomas Edison's laboratory and house in New Jersey are in "dire" condition, according to the National Park Service; the papers of the father of modern science are in need of cataloguing and proper storage.
 - Even America's prehistoric sites are at risk; treasured places such as Mesa Verde in Colorado and Chaco Canyon in New Mexico need preservation to stabilize ancient structures.
- There will also be a parallel private effort, to raise money from corporations, foundations and individuals. The National Trust for Historic Preservation will create a high-level advisory committee that will direct funds to the urgent preservation needs identified at the national level and by the states. Recently, the Pew Charitable Trusts pledged \$5 million towards the restoration of the Star Spangled Banner and \$800,000 to help re-encase the Charters of Freedom at the National Archives.
- We believe that this initiative will have broad appeal. It should be a bipartisan effort, to come together on something that will be good for the country -- and will truly give a gift to the future.



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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

April 22, 1998

REMARKS AT MILLENNIUM LECTURE SERIES

The East Room

7:30 P.M. EDT

MS. LOVELL: Welcome to the third Millennium Evening at the White House. We are glad to know that outside this room, so full of anticipation, are thousands of Americans who are watching, listening and having your own discussion.

We begin this evening with a short film in which our Librarian of Congress tells us about the Poet Laureate Consultant Program, and the three most recent Poets Laureate speak about their work as writers, but also as voices of poetry.

At the same time, we are here to honor all of you, poets of the world, listeners, readers, you whose curiosity and love of language is alive. Where the voice that is in us makes a true response; where the voice that is great within us rises up.

(A film is shown.)

MRS. CLINTON: Who can remember back to the first poets, the greatest ones, greater even than Orpheus? No one has remembered that far back, or now considers among the artifacts and bones and cantilevered inference the past is made of, those first and greatest poets, so lofty and disdainful of renown, they left us not a name to know them by.

They were the ones that, in whatever tongue worded the

world, that were the first to say, star, water, stone; that said the visible and made it bring invisibles to view in wind and time and change. And in the mind itself, that mind of the hitherto idiot world, and spoke the speechless world, and sang the towers of the city into the astonished sky.

They were the first great listeners, attuned to interval relationship and scale; the first to say, above, beneath, beyond. Congerers with love, death, sleep, with bread and wine; who, having uttered, vanished from the world leaving no memory but the marvelous, magical elements -- the breathing shapes and stops of breaths we build our babbles of.

To you, who speak the speechless world, and to the great listeners who hear it, we are honored to welcome you to the White House.

Just like Howard Nemerov in "The Makers," we are here on this Millennium Evening to celebrate the timeless power of poetry and poets as our American memory, our purveyors of insight and culture, our eyes and ears who silence the white noise around us and express the very heart of what connects us, plagues us, and makes us fully human.

I want to thank everyone who has made this celebration possible -- especially Ellen Lovell, the Director of the White House Millennium Council; our Poets Laureate, Robert Pinsky, Rita Dove, Bob Hass, Anthony Hecht, and William Meredith. What better way to commemorate National Poetry Month than by gathering our nation's poetry and poets in our nation's home.

When Stephen Hawking gave the second Millennium Lecture here, I'd said that there had never been more physicists in the White House. I don't believe there have ever been more poets in the White House than this evening. (Laughter.) I hope you will also get a chance to visit the foyer and see some of the extraordinary works that capture America's role in poetry and poetry's role in America. For that exhibit and so much more, we owe a huge debt of gratitude to Dr. James Billington, the center for the book, the curators, and the entire Library of Congress.

Let me also thank Bill Ferris and the National Endowment for the Humanities, state humanities councils, the Howard Gilman Foundation, Phi Theta Kappa, the Department of Veterans Affairs, and Sun Microsystems for bringing this event to people throughout our nation and the world, first via satellite to more than 200 sites in 44 states, and also via the Internet on the White House web site and the Sun Microsystems site.

This is the third of many Millennium Evenings we will be holding with scholars, artists, scientists, and other creative individuals to help our nation explore who we are, who we want to be

as we enter the next century. The goal of all of our White House Millennium activities is to honor the past and imagine the future, and that is what we are doing tonight, with both poetry and prose, with cutting-edge technology and the torn pages of old books.

Like many of you, I suppose my first real introduction to poetry took place in a classroom. I remember standing before what looked to be a sea of other children and reciting poems I'd memorized by saying them out loud at the kitchen table on the way to school before going to sleep, over and over again. That is how I and so many learned to feel the music and rhythm and inspiration of poetry, to understand its window onto our experiences as Americans, individuals and communities. Whether we sang the Star-Spangled Banner or recited in Emma Lazarus' words inscribed in the Statue of Liberty, or asked Langston Hughes' haunting question, what happens to a dream deferred, we were being influenced by poetry.

We know that happens every day, not just while we're still in school -- when we fall in love or see loved ones die, when our hopes are realized or dashed; we tuck our children into bed, perhaps to a favorite rhyme or walk through a garden. In every moment of our lives the poems we read or write or remember speak to us, often transforming us, comforting us. And we pass that love for them down from generation to generation.

It's important that we touch not just the lives of the few through poetry, but the everyday life of all of us. That's what the Poet Laureate Joseph Brodsky was talking about when he said that, an anthology of American poetry should be found in the drawer in every room in every motel in the land. Seven years later, we see that dream being fulfilled in truck stops, supermarkets and train stations, where thousands of copies of 101 Great Poems are being handed out by his American Poetry and Literacy Project every April.

This afternoon, we saw poetry in action at Johnson Junior High School in Southeast Washington. We saw students who were practicing for a poetry slam taking place tonight. Now, for those of you who have never seen a slam, it's a high-speed, high-spirited competition where students face off against each other, reading their own poems and receiving scores like at the Olympics from a group of judges.

Using their voices as an instrument and their souls as a library, these students read poems about the beauty of their names, the plight of a homeless man, the contributions of Duke Ellington, their pride, and their pains. And they talked about how poetry had helped put their anger on paper, instead of acting it out; how it had opened up thoughts they never knew existed and given them confidence. One young man stood up and said as part of his poem, I'm so musical that when I write a song you sing it for the rest of your life. (Laughter.)

No one has worked harder to ensure that children and young people and all of us throughout America sing poetry for the

rest of our lives than our two former and current Poets Laureate. Whether by promoting literacy and celebrating our environment, or by bringing poetry to everyone and putting everyday life into poetry, they have been on the front lines.

We are also very grateful that Robert Pinsky has created a program for recording poems, the poems that help define us as individuals and as a nation. And just this morning I was pleased to announce that the National Endowment for the Arts is awarding \$500,000 to support the Favorite Poem Project.

So tonight it is my great honor to introduce three of Howard Nemerov's "makers" who will speak the speechless world and bring it to all of us -- in other words, their own version of the poetry slam -- our Poets Laureate, Bob Hass, Rita Dove and Robert Pinsky, who will start things off with a few comments.

Please welcome them. (Applause.)

MR. PINSKY: We're here to honor our ancestors -- not our literal ancestors, but our ancestors in poetry -- and to imagine ways that we can give the gift that they gave to us to the young.

I'll start with just a few lines from Harriet Converse's 19th century translation of an Iroquois Thanksgiving Song:

We give thanks that the voice of the
Great Spirit can still be heard through
the words of ganay-oh-day-ho. We thank
the Great Spirit that we have the
privilege of this pleasant occasion.
We give thanks for the persons who can
sing the Great Spirit's music and hope
that they will be privileged to
continue in his faith. We thank the
Great Spirit for all the persons who
perform the ceremonies on this
occasion.

We're going to try to give a fast, representative reading from the great heritage of American poetry. And the place to begin seems to be with the poet who embodies the sweep and embrace and cultural appetite of American art and American life at its best. I'll read a few lines from the opening from "Crossing Brooklyn Ferry," by Walt Whitman, and then my friends will continue in that vein.

Crowds of men and women attired in the
usual costumes, how curious you are to
me. On the ferry boats, the hundreds
and hundreds that cross, returning
home, are more curious to me than you
suppose. And you that shall cross from
shore to shore years hence are more to

me, and more in my meditation than you might suppose.

The others that are to follow me, the ties between me and them, the certainty of others, the life, love, sight, hearing of others.

Others will enter the gates of the ferry and cross from shore to shore. Others will watch the run of the flood tide. Others will see the shipping of Manhattan, north and west, and the heights of Brooklyn to the south and east. Others will see the islands large and small;

Fifty years hence, others will see them as they cross, the sun half an hour high. A hundred years hence, or ever so many hundred years hence, others will see them, will enjoy the sunset, the pouring in of the flood tide, the falling back to the sea of the ebb tide.

It avails not, time nor place; distance avails not. I am with you, men and women of a generation, or ever so many generations hence.

Just as you feel when you look on the river and sky, so I felt. Just as any of you who is one of a living crowd, I was one of a crowd. Just as you are refreshed by the gladness of the river and the bright flow, I was refreshed. Just as you stand and lean on the rail, yet hurry with the swift current, I stood, yet was hurried. Just as you look on the numberless masts of ships and the thick-stemmed pipes of steamboats, I looked.

MS. DOVE: From Walt Whitman's "Song of Myself."

A child said, What is the grass?
fetching it to me with full hands;
How could I answer the child? I do not
know what it is any more than he.
I guess it must be the flag of my
disposition, out of hopeful green stuff
woven.

Or I guess it is the handkerchief of
the Lord,

A scented gift and remembrancer
designedly dropped,
Bearing the owner's name some way in

the corners, that we may see and remark
and say, Whose?
Or I guess the grass is itself a child,
the produced babe of the vegetation.
Or I guess it is a uniform
hieroglyphic,
And it means, Sprouting alike in broad
zones and narrow zones,
Growing among black folks as among
white, Kanuck, Tuckahoe, Congressman,
Cuff, I give them the same. I receive
them the same. And now it seems to me
the beautiful uncut hair of graves.

And Langston Hughes' "The Negro Speaks of Rivers."

I've known rivers. I've known rivers
ancient as the world and older than the
flow of human blood in human veins.
My soul has grown deep like the rivers.
I bathed in the Euphrates when dawns
were young. I built my hut near the
Congo and it lulled me to sleep.
I looked upon the Nile and raised the
pyramids above it. I heard the singing
of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen
its muddy bosom turn all golden in the
sunset.
I've known rivers, ancient, dusky
rivers. My soul hath grown deep like
the river.

MR. HASS: We move from Walt Whitman's Atlantic to
Langston Hughes' Mississippi River to the Pacific Ocean of Robinson
Jeffers. I'm going to read a poem written after the death of his
wife, in the late 1950s, and it's called "Vulture."

I had walked since dawn and laid down
to rest on a bare hillside above the
ocean. I saw through half-shut eyelids
a vulture wheeling up in heaven. And
presently it passed again, but nearer
and lower, its orbit narrowing.

I understood then that I was under
inspection. I laid death-still and
heard the flight feathers whistle above
me and make their circle and come
nearer. I could see the naked red head
between the great wings bear downward,
staring.

I said, `My dear bird, we are wasting

time here. These old bones still work.
They are not for you.' But how
beautiful he looked gliding down on
those great sails. How beautiful he
looked veering away in the sea light
over the precipice. I tell you
solemnly that I was sorry to have
disappointed him. To be eaten by that
beak and become part of him, to share
those wings and those eyes, what a
sublime end of one's body, one an
enskyment, what a life after death."

MR. PINSKY: I hope you all noticed how artfully we went
from the east coast to the midwest to the Pacific. (Laughter.) I
hope it's not a complete bromide to say that if Whitman embodies an
audacious sweep and cultural appetite and cultural omnivorousness,
Emily Dickinson embodies other characteristics of American art, an
audacious individuality and boldness and concentration. And we
thought it would be appropriate to do some of those.

Further in summer than the birds,
pathetic from the grass
A minor nation celebrates its unobtrusive mass.
No ordinance be seen
So gradual the grace a pensive custom
it becomes, enlarging loneliness.
Antiquiest felt at noon
When August burning low
Arise this spectral canticle,
Repose to typify.
Remit as yet no grace,
No furrow on the glow
Yet a Druidic difference

Enhances nature now.

MR. HASS: Much madness is the vine's sense to the
discerning eye. Much sense the starkest madness. 'Tis the majority
prevails; 'tis the majority in this as all prevails. Assent and you
are sane; demure, you're straight way dangerous and handled with a
chain.

MS. DOVE: I heard a fly buzz when I died;
The stillness in the room was like the
stillness in the air between the heavens
of storm.
The eyes around had wrung them dry, and
breaths were gathering firm for that
last onset, when the king be witnessed
in the room.
I willed my keepsakes, signed away what
portion of me be assignable. And then

it was there interposed a fly,
With blue, uncertain, stumbling buzz,
between the light and me.
And then the windows failed, and then I
could not see to see.

MR. PINSKY: After great pain, a formal feeling comes.
The nerves sit ceremonious, like tombs. The stiff heart questions,
was it He that bore, and yesterday, or centuries before? The feet,
mechanical, go round of ground or air or ought. A wooden way,
regardless grown. A quartz contentment, like a stone. This is the
hour of lead,

Remembered, if outlived, as freezing
persons recollect the snow.
First chill, then stupor, then the
letting go.

We could be all Dickinson, couldn't we? (Laughter.)
I said that these are poems of the past, but we are imagining them
for future generations. So we thought we'd read a group of poems to
do with children and families and the passing on of culture. I think
this is the only commissioned poem that will be read tonight. This
is a poem by William Carlos Williams that his grandson asked him to
write. (Laughter.)

The Turtle (For My Grandson.)

Not because of his eyes, the eyes of a
bird but because he is beaked,
bird-like, to do an injury, has the
turtle attracted you. He is your only
pet. When we are together you talk of
nothing else, ascribing all sorts of
murderous motives to his least action.
You ask me to write a poem, should I
have poems to write about a turtle.
The turtle lives in the mud, but is not
mud-like.
You can tell it by his eyes, which are
clear. When he shall escape his
present confinement he will stride
about the world destroying all with his
sharp beak. Whatever opposes him in
the streets of the city shall go down.
Cars will be overturned. And upon his
back shall ride to his conquests my
lord, you. You shall be master.
In the beginning there was a great
tortoise who supported the world. Upon
him all ultimately rests. Without him,
nothing will stand. He is all wise and
can outrun the hare. In the night, his
eyes carry him to unknown places. He
is your friend.

MR. HASS: Anne Bradstreet was, I guess, the first American poet. She was the first English colonist to publish a book of poems. She came to New England on the ship *Arabella*, the first ship that brought the Puritans to New England, in 1630. And her book was published in 1650, but the poem I'm going to read was not in that book. She thought it was too personal to be printed, and it wasn't, in fact, printed until 1865. It was a poem that she wrote to her husband in the ninth month of a pregnancy.

Giving birth in that wilderness in those years was a risky business, and she feared she wouldn't survive it, and she wrote this poem to speak to him. It begins, as Puritan poems often did, in adages and platitudes, but listen to what happens. The Victorian editor gave it the title "Before the Birth of One of Her Children."

All things within the fading world hath
end. Adversity doth still our joys
attend. No ties so strong, no friend
so dear and sweet,
But with death's parting blow is sure
to meet.
The sentence passed is most
irrevocable, a common thing, yet, oh,
inevitable.
How soon, my dear, death may my steps attend.
How soon't may be thy lot to lose thy friend.
We're both ignorant, yet love bids me these farewell
lines to recommend to thee,
That when that knot's untied that made us one,
I may seem thine, who in effect am none.
And if I see not half my days that's due,
What nature would, God grant to yours and you.
The many faults that well you know I have
Let be interred in my oblivious grave.
If any worth or virtue were in me,
Let that live freshly in thy memory.
And when thou feelst no grief as I no harms,
Yet love they dead who lay long in thine arms.
And when thy loss shall be repaid with gains,
Look to my little babes, my dear remains.
And if thou loves thyself or lovest me,
These, oh, protect from stepdame's injury.
And if chance to thine eyes shall bring this verse,
With some sad sighs, honor my absent hearse.
And kiss this paper, for thy love's dear sake,
Who, with salt tears, this last farewell did take.

MR. PINSKY: I'll read a poem by one of our predecessors as consultant in poetry to the Library of Congress, Robert Hayden. The poem is a memory of his childhood.

Those Winter Sundays

Sundays, too, my father got up early
and put his clothes on in the blue-black cold,
then with cracked hands that ached from labor
in the weekday weather made banked fires blaze.
No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm he'd call
and slowly I would rise and dress, fearing
the chronic angers of that house,

speaking indifferently to him who had driven out the
cold and polished my good shoes as well.

What did I know, what did I know of
love's austere and lonely offices?

MS. DOVE: Many of us know Sylvia Plath as a writer of
wonderful and troubled poems. And what some people do not realize is
that she wrote some of the most beautiful love poems to her children,
poems about being a mother, all of that joy, and that anguish.

"Child"

Your clear eye is the one absolutely
beautiful thing.
I want to fill it with color and ducks,
The zoo of the new
Whose names you meditate,
April snowdrop, Indian pipe,
little stalk without wrinkle,
Pool in which images
Should be grand and classical
Not this troublous wringing of hands,
this dark ceiling without a star.

MR. PINSKY: One of the things that Americans should
perhaps be most patriotic about is our impurity. Cultural blendings,
collidings, crazy mixes and improvisations are behind our distinctive
works -- such as jazz and the American feature film and, indeed,
American poetry as well as American music, of country music, things.
And we thought we'd try to read a few poems that suggest some of that
genius for unexpected and impure cultural mixes and ways that we're
related to the cultures of other continents in ways that are
unexpected.

MS. DOVE: I'll start with a poem by Countee Cullen, who
was a great proponent of the Harlem Renaissance, that magnificent
explosion of music, of poetry, art and just plain good fun in the
'20s. In this poem, though, Countee Cullen, who's an African American
poet, writes to another poet, to John Keats, the English poet.

To John Keats, poet, at springtime. I

cannot hold my peace, John Keats.
There never was a spring like this. It
is an echo that repeats my last year's
song and next year's bliss. I know, in
spite of all men say of beauty, you
have felt her most. Yea, even in your
grave, her way is laid. Poor, troubled,
lyric ghost, spring never was so fair
and dear as beauty makes her seem this
year.

I cannot hold my peace, John Keats. I
am as helpless in the toil of spring as
any lamb that bleats, the field of
solid earth recoil beneath his puny
legs. Spring beats her toxin call to
those who love her and, lo, the dogwood
petals cover her breast with drifts of
snow and sleek white gulls fly
screaming to her and hover about her
shoulders and kiss her cheek, while
white and purple lilacs muster a
strength that bears them to a cluster
of color and odor. For her sake, all
things that slept are now awake.

And you and I, shall we lie still, John
Keats, while beauty summons us?
Somehow I feel your sensitive will is
pulsing up some tremulous sap road of a
maple tree, whose leaves grow music as
they grow, since your wild voice is in
them -- a harp that grieves for life,
that opens death's dark door. Though
dust, your fingers still can push the
vision splendid to a birth. Though now
they work as grass in the hush of the
night on the broad, sweet page of the
earth.

John Keats is dead, they say. But I,
who hear your full, insistent cry in
bud and blossom, leaf and tree, know
John Keats still writes poetry.

And while my head is earthward bowed to read new life
sprung from your shroud, folks seeing me must think it's strange that
merely spring should so derange my mind. They do not know that you,
John Keats, keep rebel with me, too.

MR. PINSKY: A whole tremendous weight of European
thought and religion and philosophical questioning is dealt with in a

very irreverent and saucy way in this poem by Wallace Stevens.

"The Pleasures of Merely Circulating."

The garden flew round with the angel.
The angel flew round with the clouds.
And the clouds flew round and the
clouds flew round and the clouds flew
round with the clouds.

Is there any secret in skulls, the
cattle skulls in the woods? Do the
drummers and black hoods rumble
anything out of their drums?

Mrs. Anderson's Swedish baby might well
have been German or Spanish
But the things go round and again go
round Has rather a classical sound.

MR. HASS: Since Rita read County Cullin's tribute to John Keats, I thought that I'd read the tribute of an Irish American poet to a great black American artist. It's Frank O'Hara's elegy for Billie Holiday, called, "The Day Lady Died." And you should probably know that Billie Holiday used to sing at the Five Spot and that her accompanist was named Mal Waldron. This is the saucy, circumstantial American poetry of the New York art scene in the 1950s.

"The Day Lady Died"

It is 12:20 in New York, a Friday,
three days after Bastille Day. Yes,
it's 1959 and I go get a shoe shine
because I will get off the 419 in
Easthampton at 7:15 and then go
straight to dinner and I don't know the
people who will feed me.

I walk up the muggy street beginning to
sun and have a hamburger and a malted
and buy an ugly New World Writing to
see what the poets in Ghana are doing
these days.

I go to the bank and Mrs. Stillwagon
(first name Linda, I once heard)
doesn't even look at my balance for
once in her life. And in the Golden
Griffin Bookstore I get a little
Verlaine for Patsy with drawings by
Bonnard although I do think of Hesiod
translator Richmond Lattimore or
Brendan Behan's new play or Le Balcon
or Les Negres of Genet,
But I don't, I stick with Verlaine after practically

going to sleep with quandariness.

And for Mike I just stroll into the
Park Lane Liquor Store and ask for a
bottle of Strega and then I go back
where I came from, to 6th Avenue and
the tobacconist in the Ziegfeld
Theatre, and casually ask for a carton
of Gauloises and a carton of Picayunes
and a New York Post with her face on
it.

And I am sweating a lot now and
thinking of leaning on the john door in
the 5 Spot while she whispered a song
along the keyboard to Mal
Waldron and everyone and I stopped
breathing.

MR. PINSKY: We'll read a series of poems that have to
do with imagination, I think in an American context. The poem I'm
going to read to you has a lot in common in American country music.
It's basically kind of a "somebody done somebody wrong" narrative in
which the extraordinary nature of the woman who chooses very badly in
love becomes part of the pride of a town. And the relationship
between the gossip, or the preoccupation of the town and her heroism
makes something of the story that's a little more significant to the
imagination than the story would be in itself, for her, or than the
town would be.

And the rhymes -- it's Edwin Arlington's "Eros Turannos"
-- Love the Tyrant. The rhymes in the poem are like a somewhat,
somewhat longing notion of a ballad, but it's like a hyper-ballad.
It's a ballad straining to be a ballad in a community that is partly
too lonely to be the adequate community.

"Eros Turannos"

She fears him, and will always ask
What fated her to choose him;
She meets in his engaging mask
All reasons to refuse him;
But what she meets and what she fears
Are less than are the downward years
Drawn slowly to the foamless weirs
Of age, were she to lose him.

Between a blurred sagacity
That once had power to sound him,
And love that will not let him be
The Judas that she found him,
Her pride assuages her almost,
As if it were alone the cost.
He sees that he will not be lost

And waits and looks around him.
A sense of ocean and old trees

Envelops and allures him;
Tradition touching all he sees
Beguiles and reassures him;
And all her doubts of what he says
Are dimmed with what she knows of days

--
Ill even in prejudice delays
And fades, and she secures him.

The falling leaf inaugurates
The reign of her confusion;
The pounding wave reverberates
The dirge of her illusion;
And home, where passion lived and died,
Becomes a place where she can hide
While all the town harbor side
Vibrate with her seclusion.

We tell you, tapping on our brows,
The story as it should be,
As if the story of a house
Were told, or ever could be;
We'll have no kindly veil between
Her visions and those we have seen,
As if we guessed what hers have been,
Or what they are or would be.

Meanwhile we do no harm; for they
That with a God have striven,
Not hearing much of what we say,
Take what the god has given;
Though like waves breaking it may be,
Or like a changed familiar tree,
Or like a stairway to the sea
Where down the blind are driven.

MS. DOVE: Elizabeth Bishop wrote one of the most amazing sestinas I think of the English language. The sestina is a lot like a household as seen by a child. Words keep popping up, objects, and you try to make sense of them. And just as a sestina uses those six words over and over again, a child will find a way to piece together the puzzle of its existence and its place in the world.

This is Elizabeth Bishop's "Sestina."

September rain falls on the house.
In the failing light, the old
grandmother sits in the kitchen with
the child

beside the Little Marvel Stove,
reading the jokes from the almanac,
laughing and talking to hide her tears.

She thinks that her equinoctial tears
and the rain that beats on the roof of
the house

were both foretold by the almanac,
but only known to a grandmother.

The iron kettle sings on the stove.

She cuts some bread and says to the
child, It's time for tea now; but the
child is watching the teakettle's small
hard tears dance like mad on the hot
black stove,
the way the rain must dance on the
house.

Tidying up, the old grandmother hangs
up the clever almanac on its string.
Birdlike, the almanac hovers half open
above the child, hovers above the old
grandmother and her teacup full of dark
brown tears.

She shivers and says she thinks the
house feels chilly, and puts more wood
in the stove.

It was to be, says the Marvel Stove.
I know what I know, says the almanac.
With crayons, the child draws a rigid
house and a winding pathway. Then the
child puts in a man with buttons like
tears and shows it proudly to the
grandmother.

But secretly, while the grandmother
busies herself about the stove, the
little moons fall down like tears from
between the pages of the almanac into
the flower bed the child has carefully
placed in the front of the house.

Time to plant tears, says the almanac.

The grandmother sings to the marvelous
stove and the child draws another
inscrutable house.

MR. HASS: Wallace Stevens probably thought longer and more directly about imagination, about the American imagination, about the relationship of the imagination to reality than any other American poet. And this is his last -- possibly his second to last, poem on the subject. It's either the last poem he wrote, or very near it -- this man who spent 30 years walking from his house to his job as an executive vice president of the Hartford Insurance Company,

musings on his own mind. And this last poem he called, "Of Mere Being."

I should say that it's a man who lived through hard winters Floridian imagination of mere being. (Laughter.)

The pond at the end of the mine, beyond
the last thought rises in the bronze
decor. A gold feathered bird sings in
the pond without human feeling, without
human meaning, a foreign song. It is
then you know it is not the reasons
that make us happy or unhappy.

The tree stands at the edge of space.
The wind moves slowly through the
branches. The birds' fire-fangled
feathers dangle down."

MR. PINSKY: What we've been doing is seeking
inspiration and sustenance and comfort from our past, from the
ancestors. The last poem that we're going to read for this part of
the evening is a poem about that journey, how mysterious and
difficult and stressful and challenging and, the end, restorative,
that search into the past is. And we'll share the reading of the
poem amongst the three of us.

So the final poem, this part of the evening, is Robert
Frost's poem, "Directive."

Back out of all this now too much for
us. Back in a time made simple by the
loss
Of detail, burned, dissolved and broken
off Like graveyard marble sculpture in
the weather.
There is a house that is no more a
house, Upon a farm that is no more a
farm,
And in a town that is no more a town.
The road there, if you'll let a guide
direct you
Who only has at heart your getting
lost, May seem as if it should have
been a quarry,
Great monolithic knees the former town
Long since gave up pretense of keeping
covered.

And there's a story in a book about it;
Besides the wear of iron wagon wheels
The ledges show lines ruled southeast,
northwest,
The chisel work of an enormous glacier

That braced his feet against the Arctic Pole.

You must not mind a certain coolness from him

Still said to haunt this side of Panther Mountain.

Nor need you mind the serial ordeal of being watched from forty cellar holes
As if by eye pairs out of forty firkins.

MS. DOVE: As for the woods excitement over you that sends light russell rushes to their leaves, charge that to upstart inexperience. Where were they all not twenty years ago. They think too much of having shaded out a few old pecker-fretted apple trees.

Make yourself up a cheering song of how someone's road home from work this once was, who may be just ahead of you on foot or creaking with a buggy-load of grain. The height of the adventure is the height of country where two village cultures faded into each other. Both of them are lost.

And if you're lost enough to find yourself by now, pull in your ladder road behind you and put a sign up: Closed to all but me. Then make yourself at home. The only field now left no bigger than a harness gall.

First there is the children's house of make-believe, some shattered dishes underneath a pine, the playthings in the playhouse of the children. Weep for what little things could make them glad.

MR. HASS: Then for the house that is no more a house but only a bililacked cellar hole now slowly closing like a dent in dough. This was no playhouse but a house in earnest. Your destination and your destinies, a brook that was the water of the house, cool as a spring as yet so near its source, too lofty and original to rage.

We know the valley streams that when aroused will leave their tatters hung

on barb and thorn. I have kept hidden
in the instep arch of an old cedar at
the waterside a broken drinking goblet
like the grail, under a spell so the
wrong one's can't find it, so can't get
saved, as St. Mark says they mustn't.
I stole the goblet from the children's
playhouse.

Here are your waters and your watering
place. Drink and be whole again,
beyond confusion. (Applause.)

THE PRESIDENT: I don't mean to be heretical, but I was
transported by Robert and Robert and Rita. And I was thinking, this
really is an historic moment: first, there were the three tenors
--(laughter) -- then there were three sopranos, but nobody ever had
three such poets before. and we thank them. (Applause.)

A few years ago there was an interesting article in the
Atlantic Monthly, which asked whether poetry could matter in the 21st
century. I reread it a few moments before coming down tonight. You
know, in this crazy world we're living in, everything's running
around so fast. If it could matter, how could we revive the human
value of poetry -- its importance to our culture, to our sense of who
we are and who we are becoming as individuals and as a people?

Well, tonight there is a poet who was not an American,
but was very much of the Americas, and I think we would be remiss not
to acknowledge. Here's what Octavio Paz said about his craft:
"Between what I see and what I say, between what I say and what I
keep silent, between what I keep silent and what I dream, between
what I dream and what I forget, poetry."

That is what we celebrate here tonight. Does it have
any value? Of course, it does. It made us happy. It made us
nostalgic. It made us sad. It made us wiser tonight.

When I was a boy in high school I was once required to
memorize 100 lines from MacBeth -- hardly designed to entice me to a
public career. (Laughter.) But then again, I learned about the
dangers of blind ambitions -- (laughter) -- the fleeting nature of
fame -- (laughter) -- the ultimate emptiness of power disconnected
from higher purpose. Mr. Shakespeare made me a better President.
(Applause.)

Something quite a lot to be said for all this, and I
welcome you here tonight. Tonight, we have honored the poetry of our
nation's past. Now, I'd like for you to see some of the poets of our
future, people whom Hillary and our Poets Laureate visited with today
at Johnson Junior High School.

(A video is shown.)

THE PRESIDENT: Now I'd like to turn the discussion over to the Director of our White House Millennium Project, Ellen Lovell.

MS. LOVELL: Thank you, Mr. President. We invited some other Americans who love poetry to come here and read us their favorite poems. And the first is Barry Norkin from the Veterans Nursing Home program in Silver Spring, Maryland.

MR. NORKIN: Hello, I am Barry Norkin, and I would like to share with you Robert Frost's beautiful poem, "Stopping by Woods on a Snowy Evening."

Whose woods these are I think I know.
His house is in the village, though;
He will not see me stopping here
to watch his woods fill up with
snow.
My little horse must think it queer
to stop without a farmhouse near
Between the woods and frozen lake
this darkest evening of the year.
He gives his harness bells a shake
to ask if there is some mistake.
The only other sound's the sweep
of easy wind on downy flake.
Ah, the woods are lovely, dark, and deep,
but I have promises to keep,
And miles to go before I sleep,
and miles to go before I sleep. (Applause.)

MS. LOVELL: Thank you, Mr. Norkin. I know that poem means a lot to you.

We have Internet questions now from all over the world, Mrs. Clinton, from Germany and Australia, Saudi Arabia, England, and India, but let's take the first one from the United States.

MRS. CLINTON: This question is from Rebecca Sue Olson from Chapin, South Carolina. And it's for any of the poets. "As we become more and more of a sound-bite society and rely upon technology for communication, will poetry even be relevant in the new millennium?"

Robert, Bob, Rita?

MR. HASS: Someone asked me that the other day. In fact, poets often get asked that in interviews, and I always think it's such a curious question. Technologies are media. They have content. I was with the grand old Nobel Laureate, Czeslaw Milosz, a couple of weeks ago on a spring afternoon in Portland. And we walked into a restaurant, and a very fresh-faced young waitress came toward us with a tray full of fruit. And he turned to me and said, you know, life is so pleasant it's a pity one has to die. (Laughter.)

One needs a language in which to say those things whatever the technologies are. I don't understand how human beings will have any less need to think strange thoughts and feel their way into the strangest and funniest and happiest and weirdest feelings because they're using some other media. (Applause.)

MS. LOVELL: Reverend Michael Haynes from the Twelfth Baptist Church in Boston, I know that poetry is intertwined with your life and work.

REVEREND HAYNES: My parents immigrated to the United States from the island country of Barbados around 1920. I was born around 1927 in the heart of Boston, on the edge of the Great Depression, which had its terrible impact upon our family. I went to the Boston Public Schools, and in the 9th grade in junior high school a very, very caring, insightful teacher kept quoting phrases that said something like this, "Be not like dumb, driven cattle; be a hero in the strife." That was the first seed in my life of one whom I came to know as the New England poet by the name of Henry Wadsworth Longfellow.

When I got to Boston English High School, our English teacher made us learn the poem and recite the poem, gave us a little of the background. I didn't realize that I was receiving a seed in my life that was going to help me psychologically, sociologically and even, eventually, theologically.

When I got to theological school all of the pieces of Longfellow began to make an awful lot of sense. His Psalm of Life became mine:

Tell me not in mournful numbers, life
is but an empty dream, for the soul is
dead that slumbers and things are not
what they seem. Life is real. Life is
earnest. And the grave is not its
goal. Dust thou art, to dust returnest
was not spoken of the soul. Not
enjoyment and not sorrow is our
destined end away, but to act, that
each tomorrow finds us farther than
today.

Art is long and time is fleeting and
our hearts, though stout and brave,
still like muffled drums are beating
funeral marches to the grave. In the
world's broad field of battle, in the
bivouac of life, be not like the dumb,
driven cattle, be a hero in the strife.
Trust no future, how ever pleasant.
Let the dead past bury its dead. Act.

Act in living present. Heart within
and God or head.

Lives of great men all remind us we can
make our lives sublime and departing
leave behind us footprints on the sands
of time. Footprints that perhaps
another sailing on life's solemn main,
a forlorn and a shipwrecked brother
seeing shall take heart again.

Let us then be up and doing, with a
heart for any fate still achieving,
still pursuing, learn to labor and
learn to wait." (Applause.)

MRS. CLINTON: This next question from the Internet is
from Everett C. Albers from Bismark, North Dakota: "Suppose that in
the next millennium poetry becomes the medium of shared vision and
American community; there's a reading beginning at midnight, 2099.
What lines from American poetry of the 20th century might be recited
1,000 years or so hence? (Laughter.)

MR. HASS: Probably someone would get up and sing Bob
Dylan's "The Times They Are A-Changing." (Laughter.)

MS. DOVE: And that would be very appropriate.

MR. PINSKY: We started to try to answer that question
in what we did for half an hour. We were partly thinking of the
occasion. But I would say that Williams, Stevens, Bishop, Frost,
O'Hara, Hughes, Hayden, the poets that we read represent not only our
sense of what would be good to read on this occasion, but also things
that live in our hearts and we think are likely to be living 100
years from now -- things by those authors. So it's not a very
original answer, but it is from the heart.

MS. DOVE: And we can see that, I mean, if you think of
-- we read Dickinson, and we wanted to stay there -- she will also be
read in the year 2999. (Laughter.)

MS. LOVELL: When I spoke with Rich Wormeli, a middle
school teacher from Herndon, Virginia, and the 1996 Disney English
Teacher of the Year, his deep feeling for words really came through.
He's here with his students. Rick?

MR. WORMELI: Thank you. Thank you very much. We took
your charge at heart. We have 11- and 12-year-olds, not just
13-year-olds, Ms. Dove -- some of Virginia's finest with us here
tonight. But I have to tell you that in our classroom, we try to
make poetry so compelling that the students can only escape by
feeling the poet's passion, understanding the context. And with each

poem we somehow plant a seed, I hope, of developed thought, developed maturation, and understanding. But it is through poetry that we're finally able to express those things that are unspeakable, unbridled joy, and tragic sorrow.

It is the latter of the two that I share with you tonight in effort to make poetry alive and lasting for my students. I read you "The Ballad of Birmingham," by Dudley Randall, which expresses what was going on in this poet's mind at the bombing of the churches in 1993 Birmingham, Alabama.

Mother dear, may I go downtown instead
of out to play, and march the streets of
Birmingham in a freedom march today?

No, baby, no, you may not go. For the
dogs are fierce and wild, and clubs and
hoses, guns and jail are not good for a
little child.

But mother, I won't be alone. Other
children will go with me, and march the
streets of Birmingham to make our
country free.

No, baby, no, you may not go. For I
fear those guns will fire. But you may
go to church instead and sing in the
children's choir.

She has combed and brushed her
night-dark hair and bathed rose-petal
sweet, and drawn white gloves on her
small brown hands and white shoes on
her feet.

The mother smiled to know her child was
in this sacred place. That smile was
the last smile to come upon her face.
For when she heard the explosion, her
eyes grew wet and wild. She raced
through the streets of Birmingham
calling for her child.

She clawed through bits of glass and
brick and lifted out a shoe. Oh,
here's the shoe my baby wore, but,
baby, where are you? (Applause.)

MRS. CLINTON: This is an appropriate question to follow your poem. It's from Alice George in Evanston, Illinois. "Please identify one activity to be enacted in our country's public schools which you believe best inspires children to welcome the power of poetry, reading, and writing into their lives.

MR. PINSKY: A very simple answer: To read aloud. The teacher should read aloud to the kids. The kids should read aloud. And people should follow their tastes. The most stringent assignment a teacher can give to students is find something that you think is worth memorizing. Find something you think is worth reading aloud to other people.

To return to the previous question, it's the young poets and the passionate young people who decide what lives. It's not curricula or critics or anthologies. It's what gets under people's skin and what gives them the pleasure of reading aloud.

Knowledge is good. Analysis is good. Discussion is good. Learning is good. But all these things in art must begin with a physical encounter. And the physical encounter with the poem is saying it aloud and feeling that emotion people feel when they say a poem aloud. And my advice for anyone who wants to learn more about poetry is the same as my advice to myself -- read it aloud and see what happens between the mind and the body as you read it aloud.

MS. LOVELL: I think we have time for one last Internet question, Mrs. Clinton.

MRS. CLINTON: This is from Louis Farrell of Las Altas Hills, California. "Technology is leading us into the new millennium with such things as new DNA research, faster computers, Internet, et cetera. What value will poetry add to our quality of living that compares to these new marvels?"

MS. DOVE: The key word there of course is "quality." And I would say that all of those new computer things have to have something to talk about and to write about, and poetry allows us to imagine the future. I don't believe that poets have any kind of monopoly on imagination, but what poetry can do is awaken the imagination, and through that imagination you can have the DNA research, the computers and all of these marvels. So it's all connected, it's all wrapped up together.

MR. HASS: I'll say that I love my computer. (Laughter.) I have a great time with it. I love my CD player. I like my television set very much. (Laughter.) And all of those things, the human appetite for art in the human being is bottomless, there's no end to it. And the very speed and the technological magnificence and vividness and the highly duplicable quality of those media I think already, as I perceive it in the country, create in reaction -- I'm not rejecting those things, but in reaction -- love for and need for the kind of excitement and comfort that comes from an art where the medium is one person's body. Not necessarily the artist's body, not Rita reading Rita's poems or me reading mine, but the body of the audience.

When I say a poem by Robert Hayden or Dickinson or Whitman with my voice, that voice -- my breath, is the artist's

medium. And that's in a highly individual, personal scale that I think we crave, along with our craving for spectacular gadgets and massive film on a video disk of the Earth from space. It's wonderful, but it doesn't fill up my appetite for pizza. (Laughter.)

MS. LOVELL: Our next to last reading. Jessica Rawls is a 7th grader from Charles Hart Middle School in D.C., she was with us today. She's a star in her poetry slam team. Jessica has so many poems that I know it was hard for her to choose just one to read, but she did.

MS. RAWLS: "Life Is Fine," by Langston Hughes.

I went down to the river. I sat down
on the bank. I tried to think, but
couldn't, so I jumped in and sank. I
came up once and hollered. I came up
twice and cried. If that water hadn't
been so cold I might have sunk and
died. But it was cold, cold that
water. It was cold.

I took the elevator 16 floors above the
ground. I thought about my baby and
thought I would jump. I stood there
and hollered. I stood there and cried.
If it hadn't been so high I might have
jumped and died. But it was high, high
up there. It was high.

So since I'm still here living, I guess
will live on. I could die for love,
but for living I was born.

Though you may hear me holler and you
may hear me cry, I'll be dogged, sweet
baby, if you're going to see me die.
Life is fine, fine as wine. Life is
fine.

Thank you. (Applause.)

MS. LOVELL: Mr. President, I know you have some words to give us.

THE PRESIDENT: Let me say, first of all, I thought the people who were in the audience who read their poems were absolutely fabulous and I'd like to thank you all. You were great. Thank you. (Applause.)

Well, I'm supposed to end. I suppose the first thing I should say is that poets help me get over MacBeth. (Laughter.) When

I was about 21 and despairing I came across those wonderful lines from Carl Sandburg, "A tough will counts; so does desire. So does a rich, soft, wanting. Without rich wanting, nothing arrives."

We want these children to have ambition. We just want it to be well-connected.

A lot of Presidents have wanted to be poets.
(Laughter.) George Washington actually tried his hand at poetry, writing that "true happiness depends upon a quiet soul" -- as I told our Poets Laureate on the way out. And John Quincy Adams actually wanted to be a poet, he wanted to do that, but he just couldn't quite get there. (Laughter.) So he settled for a lesser path.
(Laughter.)

But still he composed verses all his life. Even when he was an old man in Congress, waiting to vote, he would write out little verses. He once wrote in the Congress, "We must seize the moments as they pass, and snatch the retrieveless sunbeam as it flies."

Lucky for you, I haven't written any poetry in over 20 years. (Laughter.) And the poems I wrote to Hillary so long ago I would still be a little embarrassed to read today. (Laughter.)

But I would like to close with a particularly American poem about love of country, sacrifice, the conflict between mortality and the timeless value of a deed well done. It is Ralph Waldo Emerson's "Concorde Hymn," written to honor the completion of the Battle Monument, commemorating the battles of Lexington and Concorde in the Revolutionary War.

By the rude bridge that arched the flood
Their flag to April's breeze unfurled
Here once the embattled farmers stood
And fired the shot heard 'round the world .

The foe long since in silence slept;
alike the conqueror in silence sleeps.
In time the ruined bridge has swept
down the dark stream which seaward
creeps.

On this green bank, by this soft
stream, we set today a votive stone,
that memory may their deed redeem when,
like our sires, our sons are gone.

Spirit that made those heroes dare to
die and leave their children free bid
time and nature gently spare. The
shaft we raise to them and thee.

Thank you very much. (Applause.)

THE WHITE HOUSE

WASHINGTON

March 6, 1998

Welcome to the Millennium Evening at the White House. This visit with Stephen Hawking continues a series of gatherings with scholars, scientists, and creative individuals from many fields whose ideas will help us honor our past and imagine our future as we approach this milestone in human history.

Tonight we are privileged to have renowned physicist Stephen Hawking speak to us about, "Imagination and Change: Science in the Next Millennium." His experience investigating the laws of science and their effect on human life will help us to understand how future scientific and technological advancements will shape and be shaped by human knowledge.

The National Endowment for the Humanities with support from Sun Microsystems joins with the White House in co-sponsoring this evening's discussion. I extend to them a very special thanks for their generosity. Americans throughout the country are joining us via cybercast and satellite and we will hear from some of them after Professor Hawking's remarks. I am especially pleased to welcome the students from area colleges and universities who are with us this evening. I applaud their interest in learning about the future - a future that it will be their responsibility to lead.

It is a pleasure to have you join us here in the "people's house" as we anticipate the 200th anniversary of the White House in the year 2000. It is my hope that this evening's program fills each of us with a sense of awe and discovery and inspires us to look anew at the world around us.

Hillary Rodham Clinton

HONOR THE PAST — IMAGINE THE FUTURE

MILLENNIUM EVENING GUEST LECTURER STEPHEN HAWKING

Stephen Hawking is the Lucasian Professor of Mathematics at Cambridge University. He has been a member of the Department of Applied Mathematics and Theoretical Physics since 1973. The Lucasian chair was founded in 1663 and was also held by Sir Isaac Newton. In his remarks, Professor Hawking will address, "Imagination and Change: Science in the Next Millennium" noting how science and technology will shape and be shaped by human knowledge.

Professor Hawking is a best-selling author of A Brief History of Time which has been translated into 33 languages has sold 9 million copies worldwide. Other publications include Black Holes and Baby Universes and Other Essays, The Large Scale Structure of Spacetime with G.F. R. Ellis; General Relativity: An Einstein Centenary Survey with W. Israel; 300 Years of Gravity with W. Israel; and The Nature of Space and Time with Roger Penrose. He also played the lead role in the six part BBC series, "Stephen Hawking's Universe" which has been broadcast in the United Kingdom and United States.

Stephen Hawking was born on January 8, 1942 in Oxford, England. He did his undergraduate work at University College, Oxford but on graduation moved to Cambridge University to do research in cosmology (the particular area of Theoretical Physics which describes the evolution of the universe). He has been a fellow of Gonville and Caius College, Cambridge since 1965 and was a member of the Institute of Astronomy from 1968 to 1973.

Professor Hawking became a Commander of the British Empire in 1982 and was made a Companion of Honour by the Queen in 1989. He has twelve honorary degrees and is the recipient of many awards, medals and prizes. He is a Fellow of The Royal Society and a Member of the U.S. National Academy of Sciences.

Professor Hawking has conducted research into the fundamental laws which describe our universe. His first major contribution was to develop the idea that a consequence of Einstein's Theory of Relativity was that space and time began with a "Big Bang" and would end in black holes which emit radiation and would eventually evaporate and disappear. He recalls, "I started to think about black holes as I was getting into bed. My disability makes this rather a slow process, so I had plenty of time." He is also known for his 1983 "no boundary proposal" made with Jim Hartle of Santa Barbara.

Mr. Hawking has Amyotrophic Lateral Sclerosis (ALS -- "Lou Gehrig's Disease"), a progressive motor neuron condition, which he first developed in his early twenties. He has succeeded in living far longer than his doctors predicted upon his diagnosis. He jokes that one of the major adjustments he has had to make was to accept that his speech simulator was programmed with an American accent! Mr. Hawking is married to Elaine Hawking and is the father of three children. He is also committed to helping people with disabilities, and to raising awareness of wheelchair access in society as a whole.

In response to those who see the value of scientific research only in terms of immediate industrial applications, Mr. Hawking responds, "There is another dimension to human existence apart from material comfort."

HONOR THE PAST — IMAGINE THE FUTURE

MILLENNIUM EVENINGS AT THE WHITE HOUSE PUBLIC OUTREACH

The President and Mrs. Clinton invited the public to join in the series of Millennium Evenings at the White House continuing tonight. The lecture by Professor Stephen Hawking continues the groundbreaking commitment to cybercast these events from the East Room of the White House. Thousands of internet users will be able to log on to the White House or Sun Microsystems web sites to receive streaming video and audio at www.whitehouse.gov and www.sun.com.

Streaming is a way of serving video and audio information on the Web so that browsers see it almost instantly. Internet streaming technology involves taking a video or audio data stream, compressing it and shooting the compressed stream across the network to client software that decompresses the stream and displays the results either on screen or through the computer's sound card and speaker system, or both. Other methods of seeing videos on the web involve the downloading of an entire video file, before it can be viewed, often requiring 10 minutes or more just to see a short 15 second clip. With streaming video, the information downloads in a "stream," allowing the viewer to see it almost instantly, so there is no delay in seeing the video.

Other broadcast techniques, which will include closed captioning, are also being employed to make this evening's lecture and discussion available to the public. The program is being uplinked to satellites and correspondingly downlinked at over 181 institutions of higher education and state humanities councils in 43 states for watch gatherings and discussions. The newly opened California Science Center will present the program to school children. The White House Office of Science and Technology Policy is hosting a reception and screening for area college and university students who participated in selection processes run by their professors. They will be joined by the Westinghouse Science Talent Search Finalists, highschoolers from around the country, who were invited by Secretary Pena of the U.S. Department of Energy. The National Institute of Health and Department of Energy are downlinking the program for staff and the U.S. Department of Agriculture is downlinking the program for anyone interested in viewing the program. Other agencies or organizations are also invited to host watch parties around Millennium Evenings in the future. C-SPAN will record and broadcast the program and pool press will cover the event as well.

Agencies' and organizations' e-mail listserves and web sites have carried announcements of this evening's broadcast. Some of them are: U.S. Department of Education; National Science Foundation; American Academy of Achievement; American Association for the Advancement of Science; Council of Scientific Society Presidents; American Astronomical Society; American Association of Physics Teachers; National Science Teachers Association; and the Planetary Society.

MILLENNIUM EVENINGS AT THE WHITE HOUSE

Co-sponsored by:

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

The National Endowment for the Humanities is an independent federal agency created by Congress in 1965. Through funding support in the areas of preservation, education, research and public programs, NEH promotes knowledge of human history, thought and culture.

With support from:

SUN MICROSYSTEMS

Sun Microsystems is one of America's fastest-growing companies. It was founded in 1982 by four computer pioneers who shared a vision of open system, network computing. This network approach has also been influential in developing the Internet. Their company is now a global Fortune 500 leader with operations in 150 countries.

THE HOWARD GILMAN FOUNDATION

Established in 1981 by the late Howard Gilman, Chairman of the Board of Gilman Paper Company, The Howard Gilman Foundation seeks to nurture and to conserve a vibrant cultural and natural environment. Its grant-making program focuses on conservation, especially wildlife conservation; medicine and health; and the preservation and advancement of artistic and cultural endeavors.

HONOR THE PAST — IMAGINE THE FUTURE

REMARKS BY FIRST LADY HILLARY RODHAM CLINTON AT THE WHITE HOUSE MILLENNIUM ANNOUNCEMENT

The National Archives
August 15, 1997

Thank you very much, Governor John Carlin. And I want to thank, on behalf of all of us, the World Children's Choir and their artistic director, Sondra Harnes. I learned that their credo is to sing together to create friendship, peace, and health for themselves and the planet, and I want to thank them for contributing to this event this morning.

I'm also very pleased to welcome distinguished ambassadors and members of the Cabinet and heads of many independent agencies here, because we are gathered to announce an important effort that will involve not just those of us who are here in this wonderful hall, but Americans and literally people all over the world.

A few years ago most of us gave little thought to the approaching millennium. We didn't spend time conjuring what it would be like to drop the 19 from the calendar and our computer and replace it with a 20. Rarely did we see references even to 2000 in advertising or on web pages or in political speeches.

Recently, however, there's a growing excitement about the idea that we will be living in a rare, historical moment -- the conclusion of a century and the birth of a millennium. No matter where we are in the country, the celebrations of the millennium will reflect the creativity, diversity and raw energy of Americans. And I have no doubt that such celebrations will include everything from the most solemn event to the most exotic. Thousands of Americans have already booked reservations on cruise ships and at hotels for New Year's Eve in 1999. Companies are devising projects to be completed in the year 2000. Computerized clocks are busily counting down the remaining seconds of the 20th century. From Boston to Cincinnati to Anchorage to Beverly Hills to Times Square in New York, communities are planning their own festivities to usher in this new era.

When the millennium finally arrives, none of us will find ourselves suddenly transformed. We won't be trading our earthly jeans and t-shirts for space attire, and we hope that the only bolts of light in the sky will be the fireworks that we've been planning. Still, the coming of this new century and millennium presents us with a wonderful opportunity to reflect on the past, on where we've been, on who we are, and what we hope to become.

When the President and I first began to talk about how as a country we could mark this turn of the calendar, you might guess that we came back to one idea -- what it meant to build a bridge to the 21st century. When the President talked about that bridge, he didn't mean, of course, a real bridge, but he did mean one that would metaphorically be constructed by the gifts all Americans would give to the future -- gifts that will help rekindle our spirit of democracy, renew our commitment to citizenship, and unleash the full creative and intellectual potential of the American people as we chart our common future.

I'm especially pleased to be here for this announcement in this great repository of American democracy, because starting now we will be talking about ways to honor the past and imagine the future. The National Archives is a fitting place to announce a special White House effort to recognize the important milestone ahead of us. Beginning this year and lasting until 2001, the White House will lead a national millennium program for the American people to appreciate our common heritage and rejoice in our creativity.

As a living museum of our nation's history, the White House provides a unique venue for showcasing our nation's art, culture, scholarship, scientific explorations, and technological discoveries. Over the next three years, the White House will sponsor a range of cultural and scientific activities that reflect the optimism and faith in our capacity to build a better future. Among them are a White House lecture series, co-sponsored by the National Endowment for the Humanities, that will feature prominent men and women, not just from America but from around the world, who can provoke our thinking about the past and the future; and an American cultural showcase that will spotlight our finest artists and their talents. As of today, you can even log on to a new millennium program website on the White House home page to learn more about the activities that are being planned.

Other special commemorative events will coincide with the 200th anniversary in the year 2000 of the first occupant at the White House, John Adams; the 200th anniversary of the first meeting of Congress; and the 200th anniversary of the creation of the Library of Congress.

Around the nation's capital, some of our leading cultural institutions are working on their own millennium projects. The Library of Congress is putting part of its collection online for students, teachers, and citizens everywhere. The Smithsonian will expand its Festival of American Folk Life on the Mall in the summer of 2000, and will feature children from all over the world making and playing with toys unique to their countries and cultures. Some of you have already enjoyed a free performance on the Millennium Stage at the Kennedy Center. These performances are part of a run-up to the Center's yearlong artistic festival in 2000.

Each of these activities offers citizens a chance to learn about our nation's history, to remember it, and even help to shape it. Each is a reminder that our nation's history is part of our own personal history, too.

Building a future worthy of our children depends on what all of us do in our families, workplaces, communities, and nations. We do that every day, I know, but now we will be able to reflect on our past and count the blessings we enjoy as citizens of a free and democratic country. I hope we will all be inspired to give our own gifts to the future, whether by helping to build a new park, cleaning up a river, restoring an old theater, raising money for a library, saving family papers and photographs, encouraging children to interview their grandparents, volunteering in our communities -- all of these are measures of ourselves as citizens in a democracy.

As the President said in his State of the Union address earlier this year, our economy is measured in numbers and statistics, and that's very important, but the enduring work of our nation lies in our shared values and our soaring spirit. By giving our own gifts to the future, we can make sure that when the new millennium finally comes, we won't just be celebrating a new year; we will be celebrating the enduring strength of our democracy, the renewal of our sense of citizenship, and the full flowering of the American mind and spirit.

I hope all Americans will join us at the White House, either literally or figuratively, in the years ahead in helping to celebrate this milestone. And I'm particularly pleased that the chief bridge-builder for our nation is here today to talk more specifically about what we will be planning and doing in the years to come.

So it gives me great personal pleasure to introduce the President of the United States.

REMARKS BY PRESIDENT CLINTON
AT THE WHITE HOUSE MILLENNIUM ANNOUNCEMENT

The National Archives
August 15, 1997

Thank you very much. Governor Carlin, thank you for hosting us here in this wonderful place, in the shadow of our most important historical documents. I thank the British and Australian Ambassadors for joining us, along with representatives of the embassies of Brazil, France, Iceland, and Germany. I'm glad we have so many people from our Cabinet here today, Secretaries Shalala, Riley, Slater; General McCaffrey; Dr. Varmus from the NIH; Joe Duffey, Director of the USIA; Senator Harris Wofford, the head of our national service efforts; Dr. John Brademas; Robert Stanton and others who are here.

We have a number of citizens who've come from -- some from quite a distance -- the Mayor of Beverly Hills, California, Meralee Goldman is here. Mr. Pete Homer, the Vice President of the National Indian Business Association; Mr. Leland Swenson, the President of the National Farmers Union is here. And I want to make particular note of the Director of our initiative on race, Judy Winston, because that's going to be a very important part of what will happen as we prepare for the millennium.

As the First Lady said, this gives us a remarkable opportunity to honor the past and to imagine the future, and to connect the two in our own minds and for our fellow Americans. The 20th century has been called the American century. Through wars and depression and industrial revolution and now an information revolution, our American spirit of discovery, innovation, and faith in the future have carried us forward and inspired billions of people around the world.

Now we have come to a milestone, nearing the end of an exhilarating decade that has seen the fall of Communism and the rise of democracy around the world; the mapping of the mysteries of the human body and the exploration of the terrain of Mars; the creation of new American ideas and art. Now we have begun the most important exploration of all, I believe: rediscovering and reaffirming our common identity as a people in a very new and different time, and coming together as one America.

Still early in our journey, we find ourselves at the turn of our first millennium as a nation. For centuries, people have wondered what this millennium would bring. Would it signal an Apocalypse or herald a new world, mark a time of decline or a time of renewal. Whatever the prophecies and forecasts -- and there will be more and more and more coming out over the next couple of years -- whatever the hopes and fears, the millennium is no longer a distant possibility. It has arrived. We are present at the future, a moment we must now define for ourselves and for our children.

As the year 2000 draws near, we must ask ourselves, what will it take to meet that challenge, to define that future, to prepare ourselves for a new century and a new millennium. What of our values and heritage will we carry with us. And what gifts shall we give to the future.

All over the world, nations and communities are preparing to observe the millennium with a wide variety of efforts. The United Kingdom will build bridges, museums, new parks, and a new university. Germany will hold Expo 2000, the first World's Fair to mark a millennium. Today I am pleased to accept Chancellor Kohl's invitation for the United States to participate in Expo 2000, joining 143 other organizations and nations.

Australia will host the 2000 Summer Olympics. Iceland will celebrate the 1000th anniversary of Leif Erikson's voyage to the New World.

The White House Millennium program will guide and direct America's celebration of the millennium by showcasing the achievements that define us as a nation -- our culture, our scholarship, our scientific exploration. I appreciate the interest that the First Lady has shown in this endeavor, and I'm pleased she will play a leading role in our ongoing efforts. I also appreciate the work that she and her staff have done already to bring us to this point today. And I want to thank Ellen McCulloch-Lovell, formerly Director of the President's Committee on Arts and Humanities, for agreeing to direct the White House Millennium Program Office. Thank you, Ellen.

Today I want to talk about what we are already doing to prepare ourselves for the 21st century and to make this new millennium our own. First and most important, we are making education our children's first priority. They will, after all, live out most of their lives in this new millennium and the new century. This month I signed historic legislation that balanced the budget but also includes the largest investment in education in a generation from early childhood to college and beyond. In the coming months, I will continue to fight to finally establish high and measurable national standards of academic excellence.

By the year 2000, we have set a goal of connecting every single classroom and library in the entire United States to the Internet. I thank the Congress for funding that endeavor, and the private sector for helping us, so far, to stay slightly ahead of schedule. We must redouble our efforts to make sure that every one of our fellow citizens has the tools to succeed in the new century.

Second, we have to continue the path that has restored optimism and expansiveness to our economy, but now to ensure that all Americans have a chance to benefit from it.

Third, we have to ensure that our unique and vibrant cultural life flourishes in the new century and that our rich history is treasured and preserved. I am pleased that the National Endowment for the Humanities will sponsor a nationally televised series of Millennium Minutes that spotlight a thousand years of important people, events, and achievements. The National Endowment for the Arts Leadership Project for the Millennium will tell America's stories through the arts and initiate projects, such as new boys choirs modeled after the acclaimed Boys Choir of Harlem. The NEA will also send teams of photographers across the country to capture their vision of America at the turn of a new century. And the President's Committee on Arts and the Humanities will launch its Worthy Ancestors program, bringing together commercial, creative, and nonprofit sectors to save significant cultural materials from folk, popular, and classical traditions.

Fourth, we must take steps to make sure that the documents of our democracy are safe for the ages, for the millions of Americans and new immigrants and foreign visitors who view them every year. Believe it or not, the documents -- the Constitution, the Bill of Rights and the Declaration of Independence -- are seriously threatened by the wear of time and the elements, unless we act in the next three years to save them. That is why I am very pleased that the National Archives, under Governor Carlin's leadership, has a three-year plan to ensure that they will also survive into the next millennium.

The highest project for the millennium at the Smithsonian is to save our Star Spangled Banner by 2001 -- the very flag that flew over Fort McHenry and inspired Francis Scott Key to write the poem that became our National Anthem.

Fifth, we must continue to push the limits of science and technology, and to continue to explore the universe. The July 4th landing of the Sojourner Mars Probe transfixed the world. It is inspiring a new generation, and I hope very much that it has convinced a majority of Americans to continue to support our exploration of space. NASA will launch new robotic missions to Mars in 1998, 2001, and 2003.

The National Science Foundation will be 50 years old in the year 2000. To celebrate its anniversary and encourage young people to pursue careers in science, the Foundation will launch its National Science Foundation 2000 program, a national campaign on the importance of science, engineering and mathematics.

Now, as the millennium turns, as we have all seen from countless reports, so do the dates on our computers. Experts are concerned that many of our information systems will not differentiate between dates in the 20th and the 21st century. I want to assure the American people that the federal government, in cooperation with state and local government and the private sector, is taking steps to prevent any interruption in government services that rely on the proper functioning of federal computer systems. We can't have the American people looking to a new century and a new millennium with their computers -- the very symbol of modernity and the modern age -- holding them back, and we're determined to see that it doesn't happen.

Sixth, we must make sure that the land God has given us is preserved for generations to come. At the beginning of the 20th century, Theodore Roosevelt said, "We are not building this country of ours for a day, it is to last through the ages." As we enter the new century, we have a moral obligation to continue that charge. We've already acted to protect some of our most treasured places -- from Lake Tahoe to the Grand Staircase-Escalante National Monument to the Florida Everglades. And we are working to address the very real problem of climate change for the next century.

Next we must do everything we can to revive the spirit of citizen service in the new century. Every American ought to have the chance to serve. And I am very pleased that AmeriCorps, our national service program, has set a goal of doubling the number of full-time AmeriCorps volunteers by 2000. I'm also pleased that the Peace Corps will build on its legacy of service by setting a goal of tripling the size of its global learning partnership, World Wise Schools, by the new millennium. This program connects Peace Corps volunteers with teachers and students right here in America to promote international and intercultural understanding.

And, finally, we must continue to come together as one America. As Walt Whitman once said, "We are a nation of nations." It is our diversity, alive in our democracy, that is the source of our creativity, our inventiveness, our ability to communicate all around the world. That is why last June I called upon all of our fellow Americans to begin a great national conversation on race and reconciliation to help to carry us into a new millennium.

Now, these are just a few of the ways we are planning to celebrate the new millennium and make it our own. Ultimately, every American must decide what gifts he or she will give to the future, but each has a responsibility for our common destiny. So let me urge every citizen, every family, every community to think of ways to celebrate and commemorate the millennium -- from rebuilding and rejuvenating your local schools to restoring historic monuments to recording oral histories of family members.

Already, cities all across America are planning celebrations of their own. Over the next three years, the First Lady and I will work with governors, mayors, community leaders, to make the millennium a truly national celebration of gifts to the future. I invite you to share your ideas with us by visiting our new White House Millennium Program website at www.whitehouse.gov. I decided that I have a future giving out 800 numbers and websites. We only can hope to equal the number of hits that Governor Carlin has already said the Archives have.

This is a serious thing. We want the best ideas we can to commemorate, to energize and to drive the largest possible number of Americans to work together to make contributions to the future. And technology can help us do it. We want people of all ages and all walks of life to give us their ideas through the website. Over the next three years the site will give us a chance also to tell the American people about what we're planning.

We will award the best local projects with the honorary title, Millennium Communities. And we'll post those stories on our websites for other communities to read about and learn from. Other nations are keenly interested in what we're doing to mark the millennium and today, therefore, the Voice of America is broadcasting this event around the world. The Voice of America is also launching its own project, a series of special broadcasts about how we are celebrating the millennium.

We mark our own lives by milestones and anniversaries. We mark the timeline of our nation with commemorations -- the bicentennial of our independence, the 50th anniversary of D-Day, the 50th anniversary of the end of World War II in the Pacific, next month the 40th anniversary of the Supreme Court's historic order to integrate Little Rock Central High School.

Each of our major turning points was an affirmation of our values, and as we recall them, we renew those values and gain new energy from them. With the millennium, we must now decide how to think about our commitment to the future. Thomas Paine said a long time ago, "We have it in our power to begin the world over again." We have always believed that in this country, and we must now take it upon ourselves to take stock as we approach this new millennium to commit ourselves to begin the world over again for our children, our children's children, for people who will live in a new century.

It is to the people of that new century that we must all offer our very best gifts. It is for them that we will celebrate the millennium.

Thank you very much.



10:59:09 AM

Record Type: Record

To: Christine N. Macy/WHO/EOP

cc:

Subject:

Nearly 200 years ago, a tattered flag, its broad stripes and bright stars still gleaming through the smoke of a fierce battle, moved Francis Scott Key to scribble a few words on the back of an envelope -- the words that became our national anthem. Today, that Star Spangled Banner, along with the Declaration of Independence, the Constitution and the Bill of Rights, are on display just a short walk from here. They are America's treasures and we must also save them for the ages.

I ask all Americans to support our project to restore all our treasures so that the generations of the 21st century can see for themselves the images and the words that are the old and continuing glory of America; an America that has continued to rise through every age, against every challenge, of people of great works and greater possibilities, who have always, always found the wisdom and strength to come together as one nation -- to widen the circle of opportunity, to deepen the meaning of our freedom, to form that "more perfect union." Let that be our gift to the 21st century.

THE WHITE HOUSE
WASHINGTON

White House Millennium Council

Phone: (202) 395-7200

Fax: (202) 395-7234

To: Christy Macy Phone: _____

Fax: _____

From: _____ Ellen McCulloch-Lovell,
Deputy Assistant to the President and
Advisor to the First Lady on the Millennium

_____ Other Sarah 5-7267

Date: _____

Number of pages (including cover): 6

Message:

THE WHITE HOUSE MILLENNIUM COUNCIL
708 Jackson Place
Washington, DC 20503

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WHITE HOUSE MILLENNIUM COUNCIL

We stand at the convergence of a new century and the next millennium—a milestone in human history. That is why the President and First Lady created the White House Millennium Council—to set some themes, engage the federal agencies and invite all Americans to participate in meaningful activities through the year 2000.

The overall theme of the White House millennium activities is "Honor the past; imagine the future." The President and First Lady are inviting states, communities, nonprofit organizations, federal agencies, youth groups and all citizens to participate in activities that strengthen our democracy, improve communities and give lasting gifts to the future. *The President has invited governors, mayors and other elected officials to involve citizens in marking the Millennium; many cities and towns are creating "year 2000" committees to plan events.*

One of the best ways to imagine the future is to preserve what we value of our past for the new millennium. The President has proposed a Millennium Fund to "Save America's Treasures"—a public-private partnership to preserve the nation's documents, artifacts, monuments and historic sites most in danger of deterioration. The President has also proposed funds to re-encase the Declaration of Independence, the Constitution and the Bill of Rights before those precious founding documents are at serious risk. The restoration of the Star-Spangled Banner is the highest priority millennium project at the Smithsonian Institution.

The Millennium Evenings at the White House are a series of lectures and cultural showcases that highlight creativity and inventiveness through our ideas, art and scientific discoveries. The lectures present prominent scholars, creators and visionaries and are accessible to the public via broadcast and cybercast. As the oldest, continuous venue of significance for the arts in America, the White House will continue to showcase the nation's recognized masters and our new talent.

The year 2000 also coincides with some important American anniversaries: the 200th anniversary of the White House; the 200th anniversary of the first meeting of Congress in the new Capitol, and the bicentennial of the Library of Congress.

the establishment of the Washington, D.C.,

Although the White House Millennium Council celebrates American achievements, it will also mark the international significance of the millennium. ~~As a "nation of nations," the United States has received great gifts from the world and given back to the world in kind. In hopes of~~

To furthering international communications and understanding, the President has announced that the United States will participate in Expo 2000, the World's Fair in Hannover, Germany. The White House Millennium Council communicates with other countries about their programs, identifying common ideas and projects. *and encourage the opportunity to explore the* The promise of a new millennium offers nations the opportunity to reflect on the state of democracy around the world and the Council will encourage that *at the end exploration of the 20th century.*

THE WHITE HOUSE

WASHINGTON

Excerpt from 1997 State of the Union

"I'd like to make just one last point about our national community. Our economy is measured in numbers and statistics, and it's very important. But the enduring worth of our nation lies in our shared values and our soaring spirit. So instead of cutting back on our modest efforts to support the arts and humanities, I believe we should stand by them and challenge our artists, musicians, and writers -- (applause) -- challenge our museums, libraries and theaters -- (applause) -- we should -- we should challenge all Americans in the arts and humanities to join with our fellow citizens to make the year 2000 a national celebration of the American spirit in every community -- a celebration of our common culture in the century that has passed, and in the new one to come in a new millennium, so that we can remain the world's beacon not only of liberty, but of creativity, long after the fireworks have faded."

President William Jefferson Clinton
1997 State of the Union

[S
Cannon
Office]
2nd floor
East wing
Staircase
left

Virginia Gandy

SAVE AMERICA'S TREASURES

~~THE~~ MILLENNIUM PROGRAM

We stand at the convergence of a new century and the next millennium -- a milestone in human history. In 1997 the President and the First Lady created the White House Millennium Council, to set some themes, engage the federal agencies and invite all Americans to participate in meaningful activities through the year 2000.

The overall theme for national projects and commemorations is: "Honor the past; imagine the future." The President is inviting all Americans to "give gifts to the future," to participate in projects that will enhance future generations. The result is the Millennium Program: Save America's Treasures.

As the President said in his State of the Union Address: "I am proposing a public-private partnership to advance our arts and humanities and to celebrate the millennium by saving America's treasures, great and small."

On the public side, the President has proposed to Congress a bi-partisan program: a Millennium Fund -- \$50 million in each of the next two fiscal years -- to stimulate a national effort to "Save America's Treasures." The fund would be administered through the U. S. Department of the Interior. Half would be allocated for the most urgent preservation projects of regional and national significance, identified by federal agencies and institutions. Half would go to the states, through the State Historic Preservation Officers, for the most important preservation projects identified by them after broad consultation.

An even greater opportunity exists on the private side. Historic preservation in America has always been a public-private partnership. The National Trust for Historic Preservation is offering leadership by inviting individuals, foundations and corporations to participate in this great initiative to Save America's Treasures. One of the best ways we can imagine the future is to honor our past. As America changes, we must carry forward the heritage that embodies our nation's memory to inspire future generations.

To this end, the National Trust has invited selected corporate, foundation, and individual leaders to form the Millennium Committee to Save America's Treasures, co-chaired by First Lady Hillary Rodham Clinton and National Trust President Richard Moe. This Committee will lead the private efforts to preserve our national treasures.

As we know, the millennium will occur no matter what anyone does. Save America's Treasures will succeed because of what each of us does.

intro to book being passed out now

101 EXAMPLES OF AMERICA'S TREASURES AT RISK

Presented herein are 101 examples of historic places, artifacts, and documents representing our nation's heritage. Each of these tangible parts of our heritage is at risk of destruction or deterioration. The list could be much longer. Hundreds of other compelling examples exist in the towns, cities and countryside of our nation. (Even as we complete this draft, we learn of additional projects such as the Navajo Nation Tribal Council Chambers.)

These examples are not prioritized. They are offered as specific instances of the much greater story of America. They include sites, artifacts, and documents owned by federal agencies, state and local governments, and nonprofit organizations.

The National Trust for Historic Preservation compiled the list by contacting scores of community preservationists across the United States. Heritage Preservation, Inc. provided major contributions, especially in examples of artifacts and documents at risk. Staffs of State Historic Preservation Offices, National Parks, statewide nonprofit preservation organizations, community preservation organizations, the General Services Administration, National Archives and Records Administration, National Endowment for the Arts, National Endowment for the Humanities, Keepers of the Treasures, and Council on Library and Information Resources all contributed examples. In addition, staff of the National Park Service reviewed and endorse this draft.

The National Archives and Records Administration reports that one example is now funded, thanks in part to the Save America's Treasures Program. The Charters of Freedom Re-Encasement Project is the improved encasements of the Declaration of Independence, the Constitution, and the Bill of Rights to preserve them into the new millennium. The President's FY 99 budget includes \$4 million for re-encasing these precious documents and recently, the Pew Charitable Trusts completed the needed \$4 million funding with a recent grant of \$800,000 announced as part of the Save America's Treasures Program. The Pew Charitable Trusts also announced a grant of \$5 million toward the \$15 million cost of restoration of the Star Spangled Banner, to be undertaken this year by the National Museum of American History.

April 27, 1998



National Trust for Historic Preservation

1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
(202) 588-6000 / FAX (202) 588-6038 / TTY (202) 588-6200

The National Trust for Historic Preservation

Protecting the Irreplaceable

Chartered by an act of Congress in 1949, the National Trust for Historic Preservation is a nonprofit organization dedicated to preserving historic buildings, promoting community revitalization and encouraging economic redevelopment in the hearts of our neighborhoods. As the leader of the preservation movement, the National Trust provides guidance, education and advocacy to save America's diverse historic places. It has six regional offices, owns 19 historic sites and works with thousands of local community groups in all 50 states to achieve preservation goals.

With more than 270,000 members, the National Trust works to help protect the irreplaceable by:

- Helping local groups save buildings and neighborhoods by providing technical and financial assistance;
- Demonstrating how preservation can revitalize communities through programs such as the National Main Street Center and Community Partners;
- Teaching people about preservation through workshops and other educational programs, including the nation's largest preservation conference, a lively Internet web site and the award-winning *Preservation* magazine;
- Working on Capitol Hill, state legislatures and city halls to encourage the adoption of laws and policies that support preservation; and
- Going to court to ensure that preservation laws are obeyed.

The National Trust is supported primarily by membership dues, merchandise sales and special contributions, in addition to funding from corporate and foundation grants, endowment income, and fee-for-service contacts. For more information, please visit the National Trust's web site at www.nationaltrust.org.

CHRISTY MACY
1806 SOUTH ROAD
BALTIMORE, MD 21209

(410) 664-4864

TELEFAX COVER SHEET

TO:

MELANNE VERUEER

FAX NUMBER

NUMBER OF PAGES (including cover sheet)

FROM: Christy Macy

FAX NO. 410-664-1406

PHONE NO. 410-664-4864

DESCRIPTION

DRAFT HRC REMARKS

MILLENNIUM

DATE

5/3/98

HILLARY RODHAM CLINTON
MILLENNIUM COUNCIL EVENT
THE WHITE HOUSE
MAY 4, 1998

It is a great pleasure to welcome all of you to the White House. Today, we come together near the end of the 20th century -- and the dawn of a new millennium. The millennium will arrive, whether we do anything about it or not. But all over the United States and around the world, people are expressing their excitement at being alive at this momentous time, and are seeking meaningful ways to celebrate it, and to leave a lasting legacy.

We've come together today to talk about a national initiative - - an act of history -- to save America's past. I hope all of you will join me in this urgent project to preserve the artifacts, documents, monuments and historic sites that embody not only our nation's memories-- but our dreams of the future.

Last fall, the President and I created the White House Millennium Council to develop ways to engage all Americans in marking this milestone in human history; to work with elected officials on state and local celebrations; to involve the federal agencies in national millennium projects, and to cooperate with our country's non profit organizations and their corporate and foundation partners. The overall theme of the White House millennium program is to "Honor the past; imagine the future" -- and the President and I are inviting all Americans to participate, and to think about what gifts they would like to give to enhance future generations.

Here at the White House, we've already begun a series of Millennium evenings in which scholars scientists, and creative individuals will help us honor the past, and imagine our future. We've listened to a renowned historian talk about the ideals that forged our nation -- and a world famous physicist who helped us envision the scientific breakthroughs of the next millennium. And a few weeks ago, we had perhaps the greatest gathering of poets ever held at the White House -- reading their favorite poems, and celebrating America's enduring creative spirit.

One of the most powerful ways to help us imagine America's future is to preserve what we truly value of our past. Our monuments, arts, documents and historic sites will tell the stories of this nation to future generations. Yet these very symbols of our heritage -- from the Star Spangled Banner to the monuments at Gettysburg to the buildings on the south side of Ellis Island -- are literally deteriorating before our eyes, or will be at risk if we don't act now. That's why I am so pleased that all of you are here today, to help "Save America's Treasures."

As many of you know, the President has proposed a public/private partnership to save our historic treasures -- and has called on Congress to appropriate \$50 million in each of The next two years -- to stimulate a national effort for that purpose. But we know this is just the beginning.

Throughout our history, Americans have always provided both the public and private resources needed to pass on something of value to future generations. Today we need your leadership and involvement to help to preserve America's treasures, and to ensure this too will be a public/private commitment.

We want to be able to reach out and involve literally millions of Americans, from school children to community leaders to corporate executives, who can contribute to these preservation efforts in all kinds of different ways. And I'm so pleased that the National Trust for Historic Preservation has agreed to head up the private part of this partnership.

Today, the National Trust is announcing the beginning of a high level advisory committee to Save America's Treasures, and I'm thrilled that so many distinguished individuals and corporate leaders have already agreed to participate on that committee. We are pleased that so many of you could be with us here at the White House today -- and that you will be joined by others who couldn't be here -- including Jeffrey Katzenberg (co-partner at Dreamworks); Dick Jenrette (former CEO of Equitable Bank); and Agnes Gund, president of the Museum of Modern Art, who has already pledged her generous support. I want in particular to thank Veronica Hurst for her gift to help launch this committee.

FOR

I want to thank all of you taking on what I believe will be an
^
extraordinarily exciting and challenging mission to help raise public
awareness and support for preserving our treasures for the next
millennium. And I looking forward to the opportunity to work with you
over the next few years, as honorary chair of this committee, as together
we explore ways to preserve our past -- so that it can inform and serve
the future.

I am also pleased the National Trust will work closely with two
other non profit partners, the Heritage Preservation Inc., and the National
Park Foundation. And I'm grateful that today we're being joined by other
federal partners, including the National Park Service, the National
Endowment for the Arts, the National Endowment for the Humanities, the
National Archives, the Institute for Museum and Library Services, and the
Smithsonian Institution. Their leaders are here today, and I hope everyone
will make a special effort to learn about their projects. Together, all of
you will help widen the circle of individuals, foundations, agencies and
corporations who will care for our nation's heritage.

Our mission here today must not be left to either the public or private sector alone. It must be a truly inclusive partnership. We also must ensure that this national effort -- which reflects our deepest ideals as a people -- remains bipartisan. No matter what our differences, we will all stand together with pride as we view a repaired Star Spangled Banner; or walk through one of America's most treasured prehistoric sites in New Mexico; or help preserve the Louis Armstrong archives of rare recordings at Queens College in New York; or visit the newly restored tent which George Washington used as his headquarters in the Revolutionary War; or know that we've helped save our precious founding documents at the National Archives.

Before I introduce our first speaker, I want to say a few words about my own plans to highlight America's national treasures in the next few months. In July, I will begin to travel around the country to visit our historic and cultural sites, as well as the art, documents, and monuments that are so much a part of the American experience. It will be a special pleasure for me to get back on the bus -- and help spread the word about preserving America's legacy.

As I've said so many times, the enduring worth of our nation lies in our shared values and soaring spirit, and I look forward to joining with all of you in celebrating those values -- in so many different ways -- as we mark this milestone in human history.

And now, I would like to introduce Richard Moe, president of the National Trust for Historic Preservation, who will talk about the urgent task of saving America's historic and cultural treasures.

[Moe gives remarks.]

Thank you, Dick. And now, it's a pleasure to introduce Michael Kammen (CAMM-EN) -- a Pulitzer- Prize winning historian from Cornell University, who will speak about the importance of preserving America's memories.

[Kammen gives remarks.]

Thank you, Professor Kammen. You heard Dick Moe mention the volunteer efforts to save the Congressional Cemetery. Master Sergeant Thomas Williams is here to tell us what he's done on that project.

[Williams gives remarks.]

Thank you, Sergeant. Two months ago, Rebecca Rimel, president of the Pew Charitable Trusts, came to the White House to announce two extraordinary grants to save America's treasures. Since that time, the Pew Charitable Trusts have done even more -- and Rebecca is here to tell us about her plans.

[Rimel gives remarks.]

Thank you, Rebecca. The invitation from the National Trust for Historic Preservation to serve on this committee has already stimulated some very creative ideas. David Altschul, vice chairman of Warner Brothers Records, is here to tell you about a creative idea that his company has had to help Save Our Treasures.

[Altschul gives remarks.]

Thank you, David. And I want to thank everyone here for coming today. We will have many other meetings and exciting announcements as we move forward on this Save our Treasures initiative. The committee, as you know, is still in formation. This is an extraordinary opportunity to become engaged in preserving what we -- as individuals, as communities, and as a nation -- want to bring with us into the next millennium. Thank you so much for being part of this historic mission.

I now invite you to join me for a receiving line in the Blue Room, and for lunch in the State Dining Room.

Thank you.

CHRISTY MACY
1806 SOUTH ROAD
BALTIMORE, MD 21209

(410) 664-4864

TELEFAX COVER SHEET

TO:

THE FIRST LADY

FAX NUMBER

NUMBER OF PAGES (including cover sheet)

FROM: Christy Macy

FAX NO. 410-664-1406

PHONE NO. 410-664-4864

DESCRIPTION

DRAFT REMARKS FOR

MONDAY MILLENNIUM EVENT

DATE

5/3/98

HILLARY RODHAM CLINTON
MILLENNIUM COUNCIL EVENT
THE WHITE HOUSE
MAY 4, 1998

It is a great pleasure to welcome all of you to the White House.

Today, we come together ^{near} at the end of the 20th century -- and the dawn of a new millennium. The millennium will arrive, whether we do anything about it or not. But all over the United States and around the world, people are expressing their excitement at being alive at this momentous time, and are seeking meaningful ways to celebrate it, and to leave a lasting legacy.

We've come together today to talk about a national initiative ~~that~~ ^{an act to save} ~~will make~~ history -- ~~by~~ saving America's past. I hope all of you will join ^{urgent project} me in this ~~exciting opportunity~~ to preserve the artifacts, documents, monuments and historic sites that embody not only our nation's memories-- but our dreams of the future.

Last fall, the President and I created the White House Millennium Council to develop ways to engage all Americans in marking this milestone in human history; to work with elected officials on state and local celebrations; to involve the federal agencies in national millennium projects, and to cooperate with our country's non profit organizations and their corporate and foundation partners. The overall theme of the White House millennium program is "Honor the past; ^{to} imagine the future" -- and the President and I are inviting all Americans to participate, and to think about what gifts they would like to give to enhance future generations.

Here at the White House, we've already begun a series of Millennium evenings in which scholars scientists, and creative individuals will help us honor the past, and imagine our future. We've listened to a renowned historian talk about the ideals that forged our nation -- and a world famous physicist who helped us envision the scientific breakthroughs of the next millennium. And a few weeks ago, we had perhaps the greatest gathering of poets ever held at the White House -- reading their favorite poems, and celebrating America's enduring creative spirit.

One of the most powerful ways to help us imagine America's future is to preserve what we truly value of our past. Our monuments, arts, documents and historic sites will tell the stories of this nation to future generations. Yet these very symbols of our heritage -- from the Star Spangled Banner to the ^{the lower shelf 9} monuments at Gettysburg to the buildings on Ellis Island ~~to the flag~~ -- are literally deteriorating before our eyes, or will be at risk if we don't act now. That's why I am so pleased that all of you are here today, to help "Save America's Treasures."

As many of you know, the President has proposed a public/private partnership to save our historic treasures -- and has called on Congress to appropriate \$50 million in each of The next two years -- to stimulate a national effort for that purpose. But we know this is just the beginning.

Throughout our history, Americans have always provided both the public and private resources needed to pass on something of value to future generations. Today we need your leadership and involvement to help to preserve America's treasures, and to ensure this too will be a public/private commitment.

We want to be able to reach out and involve literally millions of Americans, from school children to community leaders to corporate executives, who can contribute to these preservation efforts in all kinds of different ways. And I'm so pleased that the National Trust for Historic Preservation has agreed to head up ^{the} this private part of the ~~public/private~~ ^{this} partnership.

Today, the National Trust is announcing the ^{beginning} ~~formation~~ of a high level advisory committee to Save America's Treasures, and I'm thrilled that so many distinguished individuals and corporate leaders have already agreed to participate on that committee. We are pleased that so many of you could be with us here at the White House today -- and that you will be joined by others who couldn't be here -- including Jeffrey Katzenberg (co-partner at Dreamworks); Dick Jenrette (former ~~CEO~~ of Equitable Bank); and Heidi Miller (~~CEO~~ of Traveler's Insurance).

~~Debra Hentz~~
Agnes Gund, president,
Museum of Modern Art, who
has already pledged
her generous support.
I want to thank
Veronica Hurst and
~~Agnes Gund~~ for her
gift to help launch the committee.

I want to thank all of you taking on what I believe will be an
extraordinarily exciting and challenging mission to help raise ~~funds~~^{and support} and
public awareness for preserving our treasures for the next millennium.
And I am thrilled to have the opportunity to work with you over the next
few years, as honorary chair of this committee, as together we explore
ways to preserve our past -- so that it can inform and serve the future.

I am also pleased the National Trust will work closely with two
other non profit partners, the Heritage Preservation Inc., and the National
Park Foundation. And I'm grateful that today we're being joined by other
federal partners, including the National Park Service, the National
Endowment for the Arts, the National Endowment for the Humanities and
the Smithsonian Institution. All of these ~~efforts~~^{agencies +} will help widen the ^{together}
circle of individuals, foundations ^{and agency} and corporations who know and care ^{also}
^{for our nation's heritage} ~~about our nation's treasures~~, and are actively involved in preserving them. ^{you}
^{for a}

National
Archives
Institute for
Museums +
Library Services
Their leaders are here
today, and I hope
you will make a
special effort
to be about
this project.

Our mission here today ^{must not be} ~~is too~~ important to be left to either the public or private sector ^{alone -}. It must be a truly inclusive partnership. We also must ensure that this national effort -- which reflects our deepest ideals as a people -- remains bipartisan. No matter what our differences, we will all stand together with pride as we view a repaired Star Spangled Banner; or walk through one of America's most treasured prehistoric sites in New Mexico; or visit the newly restored tent which George Washington used as his headquarters in the Revolutionary War;

or know that
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preserved

Before I introduce our first speaker, I want to say a few words about my own plans to highlight America's national treasures in the next few months. In July, I will begin to travel around the country to visit our historic and cultural sites, as well as the art, documents, and monuments that are so much a part of the American experience. It will be a special pleasure for me to get back on the bus -- ~~and back on the campaign trail~~ - ^{on an enduring legacy} - on behalf of America's treasures.

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archives.

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national
museum of
American
History.

Paper of
Mansell
Black circles

Stacy Park
Central High
School

James V. Bell
Education
Promote School
in Topeka
Kansas

As I've said so many times, the enduring worth of our nation lies in our shared values and soaring spirit, and I look forward to joining with all of you in celebrating those values -- in so many different ways -- as we mark this milestone in human history.

And now, I would like to introduce Richard Moe, president of the National Trust for Historic Preservation, who will talk about the urgent task of saving America's historic and cultural treasures.

[Moe gives remarks.]

Thank you, ^{Rich}Richard. And now, it's a pleasure to introduce Michael Kammen (Camm-EN) -- a Pulitzer- Prize winning historian from Cornell University, who will speak about the importance of preserving America's memories.

[Kammen gives remarks.]

Professor you have had me & much volunteer effort
Thank you, Dr. Kammen. Last year, when the National Trust for Historic Preservation first listed the eleven most endangered historical sites, it brought to light the terrible neglect of the *the Save* Congressional Cemetery -- the ~~resting place of many of our American leaders. This~~ *attention mobilized* Master Sergeant Thomas Williams to take action. And *he's here today* he's here today to tell us what he's done.

[Williams gives remarks.]

Thank you, Sergeant. Two months ago, Rebecca Rimel, president of the Pew Charitable Trusts, came to the White House to announce two extraordinary grants to save America's treasures. Since that time, the Pew Charitable Trusts have done even more -- and Rebecca is here to tell us about her plans.

[Rimel gives remarks.]

National
Thank you, Rebecca. The invitation from the Trust for Historic Preservation to serve on this committee has already stimulated some very creative ideas. David *Chairman* *Brother* Atschul, vice president of Warner Records, is here *about a creative idea* to tell you how his company will ~~contribute to the~~ *has to* Save Our Treasures ~~project.~~

 [Atschul gives remarks.]

Thank you, David. And I want to thank everyone here for coming today. We will have many other meetings and exciting announcements as we move forward on this Save our Treasures initiative. The committee, as you know, is still in formation. This is an extraordinary opportunity to become engaged in preserving what we -- as individuals, as communities, and as a nation -- want to bring with us into the next millennium. Thank you so much for being part of this historic mission.

I now invite you to join me for a receiving line in the Blue Room, and for lunch in the State Dining Room.

Thank you.

THE WHITE HOUSE

WASHINGTON

White House Millennium Council

Phone: (202) 395-7200

Fax: (202) 395-7234

To: Laura Scheller Phone: _____

Fax: 65709

From: _____ Ellen McCulloch-Lovell,
Deputy Assistant to the President and
Advisor to the First Lady on the Millennium

Other _____
Date: 4/29/98

Number of pages (including cover): 3

Message:

THE WHITE HOUSE MILLENNIUM COUNCIL

708 Jackson Place
Washington, DC 20503

The information contained in this facsimile is CONFIDENTIAL and intended for the recipient ONLY. Please call if there are any problems with this transmission.

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Richard
Moe
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DRAFT

Proposed Schedule
May 4, 1998 Millennium Committee Briefing
at The White House

HRC -

- ① Opening Remarks -
5-10 mins
+ overview of
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11:00 a.m. Guests begin to arrive in the East Room

11:30 a.m. Greetings, Opening Comments, and Introduction of the First Lady
Ellen McCulloch-Lovell, Deputy Assistant to the President and Advisor to the
First Lady on the Millennium

11:35 a.m. Comments by the First Lady, Honorary Chair of the Committee
Hillary Rodham Clinton

(Welcome to the White House, thank the Committee members for their
participation, introduction to the Millennium/Save America's Treasures Program)

11:45 a.m. Comments by the Co-Chair
Richard Moe

(Presentation with visuals of examples from the list of 101 Endangered Sites,
Artifacts, and Collections; Introduction of Historian)

12:00 noon Comments by Historian
Speaker to be determined

(Comments on the importance of the endangered resources to our understanding
of the past and America's move into the new millennium)

12:10 p.m. Introduction by Richard Moe of Three Grassroots Preservation Stories
Master Sergeant Thomas Williams - Congressional Cemetery
Save Our Sculpture Representative and/or Representative from Archival Group

(Three to five minute presentations each by two or three individuals on their
grassroots work to Save America's Treasures)

12:20 p.m. Introduction by Ellen McCulloch-Lovell of Foundation/Corporate
Announcements

Rebecca Rimel - Pew Charitable Trusts
Veronica Hearst - Hearst Foundation
Pat Butler - Newsweek/Chevrolet (tentative)
Mobil/GE (tentative)

(Two minute presentations each by foundation and corporate representatives
making contributions to the Save America's Treasures Program)

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12:30 p.m. Announcement of Millennium Tour, Closing Remarks and Invitation to Lunch
Hillary Rodham Clinton

(Move to lunch in State Dining Room)

12:45 p.m. Lunch

Over dessert, Richard Moe will make a five minute presentation on the work of the Millennium Committee and our next steps. He will then open the discussion up for questions and answers from the Committee members and press present. Mr. Moe and Mrs. Clinton will field those questions. After ten minutes of Q&A, Mr. Moe will thank Mrs. Clinton for hosting this event and serving as Honorary Chair and will adjourn the group.

? Adjournment

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April 10, 1998

Mr. John M. Doe
Address Line 1
Address Line 2
City, State 20001-Zip

Dear John:

Recently, you received an invitation from Richard Moe, President of the National Trust for Historic Preservation, to join the Millennium Committee to Save America's Treasures. I am pleased to serve as the honorary chair of this committee which, as Mr. Moe wrote to you, will undertake the urgent task of saving "the artifacts, documents, monuments and historic sites that embody our nation's memories..."

The President articulated this national need in his State of the Union Address this February, when he asked all Americans to join together "to support our project to restore all our treasures so that the generations of the 21st century can see for themselves the images and the words that are the old and continuing glory of America." The President issued this call because all over America, the monuments, documents, art and historic sites that comprise our common heritage are deteriorating and in danger of being lost.

I was alarmed to learn that here in Washington, D.C., Anderson cottage which served as the summer retreat for Abraham Lincoln and other presidents is in a sad state of disrepair. Even George Washington's tent, used as his headquarters in the Revolutionary War, needs restoration. On the Gettysburg Battlefield, important monuments suffer serious deterioration. Many of our American forebears passed through Ellis Island to begin new lives in America, yet its South Side hospitals and buildings are succumbing to age and weather. These are only a few examples of the pending loss to our American experience.

Throughout our history, Americans have generously provided the public and private resources to give something to future generations; the places and objects we seek to preserve remind us of the contributions of our ordinary citizens as well as our leaders. Today, we need both your leadership and the involvement of many Americans in another act of history: to preserve the places and objects that embody our American heritage so that they may inform and serve the future. The greatest gifts of the new millennium will be those that honor our past.

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Please join me and a gathering of your fellow distinguished Americans at the White House on May 4 at 11:30am for a briefing and luncheon where we will discuss the opportunities and tasks before the Millennium Committee to Save America's Treasures. A representative of the committee will contact you soon to discuss the committee's efforts.

I look forward to working with you now and through the year 2000 to save many of our nation's treasures and to make a lasting gift to the future of our country.

Sincerely yours,

Hillary Rodham Clinton

Jan. 11
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