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Folder Title:

Lionel Hampton 90th Birthday

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Row:

91

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6

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Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. email	To Kim. From Debby. Subject: Lionel Hampton. Home Phone Number. [partial] (1 page)	07/21/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
Speechwriting
Jeff Shesol
OA/Box Number: 19943

FOLDER TITLE:

Lionel Hampton 90th Birthday

2006-0467-F

vz209

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
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- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
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- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

• 90th BIRTHDAY PARTY

Birthday

personal group
differs

invite guests to sing Happy Birthday

- FC opens
- I set
- Congers remarks
- Angel
- Hampton speaks
- P remarks, cake is rolled into East Room

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

July 23, 1998

REMARKS BY THE PRESIDENT
AT BIRTHDAY CELEBRATION FOR LIONEL HAMPTON

The East Room

8:00 P.M. EDT

THE PRESIDENT: Thank you. I would say you gave a better speech for me than I played a song for you. (Laughter.)

Let me say to Lionel Hampton and this wonderful orchestra, to all of you who are here who made this evening possible -- LeVerne, thank you. Max Roach, thank you for coming -- all of us who have been your fans for so long are honored to be in your presence. Thank you, Reverend Jackson. Thank you all the members of Congress who are here. A very, very special word of thanks to two perfectly wonderful men and fellow travelers along the road of jazz music and progressive politics -- (laughter) -- John Conyers and Charlie Rangel. Thank you for making this evening possible. (Applause.)

You know, Hillary and I have loved many things about the opportunity to serve here, but maybe none more than the opportunity to share with America the great gifts of our artists. And this is a special night. Lionel Hampton is 90 years old this year. You should know that he has played for every President since Harry Truman. (Applause.) I was minus one when Harry Truman became President -- (laughter) -- so he's been at this a day or two.

It's been a long time since he joined Louis Armstrong and gave him a hit song and revolutionized jazz music forever. I was telling Hillary when Hamp was up there playing and singing, I said, you know, my ears are going, I can't even hear the pitch anymore -- and there he is, hitting the pitch. (Laughter.) All of you who've ever played or tried to sing, the idea that he hit the pitch is something. And they played magnificently tonight. They lifted our spirits, they lifted our hearts. (Applause.)

I am personally indebted to Hillary and Charlie Rangel and John Conyers for cooking this night up, and I think all of us are. And I just want to say that even though your real birthday was

a few months earlier, what the heck, you only turn 90 once --
(laughter) -- and we think it ought to be a year-long celebration.
(Applause.)

So I would like to ask the White House magnificent chef
who does these things for us to bring Mr. Hampton a little gift in
here. And I'd like to ask all of you to stand and join me in singing
Happy Birthday to him.

(Crowd sings "Happy Birthday.") (Applause.)

END

8:04 P.M. EDT

Final 07/22/98 2:00pm
Jeff Shesol

PRESIDENT WILLIAM J. CLINTON
REMARKS ON THE 90TH BIRTHDAY OF LIONEL HAMPTON
THE WHITE HOUSE
July 23, 1998

Acknowledgments: First Lady; Reps. John Conyers and Charles Rangel

I want to welcome Lionel Hampton back to the White House, and thank his orchestra for that remarkable set. Lionel Hampton first played here when Harry Truman was President. He has played for every President since. And Lionel, it's an honor to have you back here on your 90th birthday.

Now, we know your birthday was actually on April 20, but you've had so many accomplishments, and won so many deserving honors, we're going to keep celebrating all year long. And we know that music lovers around the world will be celebrating your contributions to jazz for a long, long time. When you first picked up those mallets and added vibes to the sound of Louis Armstrong, you not only gave him a hit song, you changed jazz music forever. You are a pioneer, an American original, and a bridge between black and white -- on the keyboard and in American life. But most of all, you're still "King of the Vibes," making that vibraphone sing and swing.

Now, we're all going to do a little singing ourselves...

[YOU lead the audience in singing "Happy Birthday" as the birthday cake is wheeled in.]



Laura K. Capps
07/20/98 10:26:23 AM

Record Type: Record

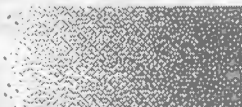
To: See the distribution list at the bottom of this message

cc:

Subject: jazz fans?

there's a reception Thursday night that we may need some points for. I'm happy to work on them, but sad to say that my knowledge of jazz is weak. If any of you would like to help out, please holler. Thanks

----- Forwarded by Laura K. Capps/WHO/EOP on 07/20/98 10:25 AM -----



Kim B. Widdess

07/20/98 10:18:52 AM

x 66330



Record Type: Record

To: Laura K. Capps/WHO/EOP

cc: Karin Kullman/WHO/EOP

Subject: Re: Thursday jazz reception S.O.S

P. intro birthday cake
Happy Birthday

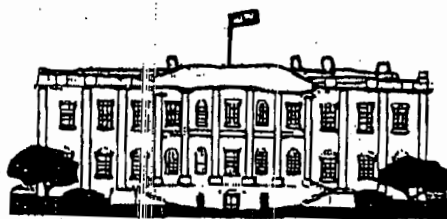
Phil Legum - mgr.
914-234-6230

The event on thursday is a performance and reception in honor of Lionel Hampton's 90th birthday. His birthday was actually on April 20th, but he is being celebrated this entire year for his accomplishments in the jazz world. Hampton's sixteen piece orchestra will be coming down and performing for a variety of guests ranging from friends of Mr. Hampton, members of congress (CBC and Leadership) and important figures in the jazz community. The event came about because Cong. Conyers and Cong. Rangel approached Mrs. Clinton and asked her to do this - therefore, they are integrally involved.

We think PBS and BET may be interested in covering the event, therefore it will most likely be an expanded Pool Press event.

We don't have a speaking program yet - hopefully we will have a proposal today. Please call or e-mail with questions. Thanks.

Message Sent To:



THE WHITE HOUSE

OFFICE OF CAPRICIA PENA VIC MARSHALL

SOCIAL SECRETARY

The White House

TELEPHONE NUMBER: (202) 456-7136

FAX NUMBER: (202) 456-6771

NUMBER OF PAGES, INCLUDING THIS PAGE 7

DATE

7/21

TO:

Jeff

FAX NUMBER:

65709

FROM:

Kim Widders

MESSAGE:

Philip Leshin . COMMUNICATIONS

Biography

20 VINTON AVE . Bedford, NY 10506 . PH 914-234-6230 . FAX 914-234-0779 . EMAIL birdbud@bestweb.NET

LIONEL HAMPTON

Lionel Hampton, the reigning King of the Vibraphone for over 60 years, began his musical career as a drummer. Born in Louisville, Kentucky on April 20, 1908, young Lionel and his family moved to Kenosha, Wisconsin where he began studying music with the very strict Dominican Sisters at Holy Rosary Academy. His idols: Louis Armstrong and a drummer named Jimmy Bertrand, who tossed his sticks in the air as lights blinked away from inside his bass drum (a style Hamp still uses in some of his shows today).

In 1930, he finally met Louis Armstrong. Playing in a backup band for Satchmo at an L.A. nightclub, Hamp so impressed Louis that he invited him to a recording session. Armstrong spotted a set of vibes in the studio and asked Hamp if he knew how to play them. Never one to refuse a challenge, Lionel, who knew keyboards well, picked up the mallets. The first tune they cut was "Memories of You," just written by the late Eubie Blake, and it became a hit for Louis. John Hammond, the great jazz impresario, heard the record and began touting Benny Goodman about Lionel's vibes work. In August 1936, Hammond flew out to the Paradise Club in L.A. and brought Benny in to hear young Lionel.

At that time, Benny had a trio within the big band featuring Teddy Wilson on piano and Gene Krupa on drums. "Next thing you know," recalls Hamp, "I was out there on stage jamming with these great musicians. That's one session I'll never forget," he mused.

The Benny Goodman Trio became the Benny

Goodman Quartet, and made history not only with the brilliant music they produced, but because they were the first racially integrated group of jazz musicians in the nation. The foursome recorded "Memories of You," "Moonglow," and "Dinah" and Hamp spent the next four years with Goodman as the quartet became the hottest jazz group in the world.



In the early 40s, Hamp left Benny to form his own big band after the release of a couple of wildly successful RCA singles under his own name: "Sunny Side of the Street" (on which he sang as well as played vibes) and "Central Avenue Breakdown" (on which he played piano with two fingers, using them like vibes mallets).

His first big band included such sidemen as Dexter Gordon and Illinois Jacquet, and he busted the charts with his recording of "Flyin'

"Home" in 1942 and "Hamp's Boogie Woogie" in 1943. The list of sidemen who got their start with Lionel Hampton is too long to list, but here are some: Quincy Jones, Wes Montgomery, Clark Terry, Cat Anderson, Ernie Royal, Joe Newman, Fats Navarro, Charlie Mingus, Al Grey, Art Farmer and of course, the singers Dinah Washington (who was discovered -- and named -- by Hamp while she was working in the powder room of the Regal Theater in Chicago), Joe Williams, Betty (BeBop) Carter and the great Aretha Franklin, among many others.

□ Mr. Hampton's original ballad, "Midnight Sun," written with Johnny Mercer and Sonny Burke, has become an American jazz & popular classic. His two major symphonic works, "The King David Suite" and "Blues Suite" have been performed by many leading symphonic orchestras throughout the world.

□ Lionel Hampton became interested in politics during the Eisenhower era, and has since supported and become close personal friends with every Republican President. He was instrumental in helping John Lindsay (then a Republican) become Mayor of New York, and worked actively in the various gubernatorial campaigns of Nelson Rockefeller.

□ He has been a guest at the White House and performed there many times.

□ Former President Reagan conducted a jazz salute to Lionel Hampton on the White House lawn, and among the jazz luminaries who paid tribute to Lionel were Tony Bennett, Pearl Bailey, Dave Brubeck, Charlie Pride, Gerry Mulligan and too many others to list here.

□ Mr. Hampton was appointed to the Board of the Kennedy Center in Washington, D.C. by George Bush early in 1991. On December 6, 1992 he was feted at the Center, sharing the prestigious Kennedy Center honors award with Paul Newman, Joanne Woodward, Mstislav Rostropovich, Ginger Rogers and Paul Taylor.

□ Long a supporter of public housing, he developed the Lionel Hampton Houses in the early 70s, and upon completion built the Gladys Hampton Houses, named for his late wife. To this

day those housing projects are considered among the best run and best examples of public housing in the nation.

□ He has more than 15 honorary doctorates and received the Gold Medal of Paris, its highest cultural award from its mayor, Jacques Shirac.

□ Mr. Hampton considers the highlight of his career having the music school at the University of Idaho named for him.

□ His Grammy nominated recording, **LIONEL HAMPTON & HIS GOLDEN MEN OF JAZZ -- Live at The Blue Note Vols 1 & 2 --** (Telarc CDs), features Mr. Hampton, along with many of his colleagues from the past: Hank Jones, Milt Hinton, Grady Tate, Harry "Sweets" Edison, Clark Terry, Al Grey, James Moody and Buddy Tate. In its first two weeks, 25,000 copies were sold.

□ Mr. Hampton serves as Honorary Chairman of the Jazz Foundation of America's Musicians Emergency Fund, a newly formed volunteer organization dedicated to aiding jazz musicians who've fallen on hard times.

□ Mr. Hampton's original 1942 recording of "Flyin' Home" was inaugurated into the Grammy Hall of Fame in 1996.

□ Lionel Hampton, one of the few surviving internationally renowned jazz stars of the swing era, is still touring the world with his 17 pc big band, an orchestra filled with brilliant young professionals, and it is considered by critics to be the best big band of its type in the world. He is currently accepting international bookings through 1999.

□ On November 17, 1996, Lionel Hampton was honored at New York's Lincoln Center, with Wynton Marsalis, Natalie Cole, Ruth Brown and Savion Glover playing, singing and dancing to his music.

□ On January 7, 1997, Lionel Hampton was awarded the Presidential Medal of Arts by President Clinton in a ceremony at The White House.

Withdrawal/Redaction Marker

Clinton Library

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Clinton Presidential Records
Speechwriting
Jeff Shesol
OA/Box Number: 19943

FOLDER TITLE:

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2006-0467-F
vz209

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TO: Kim
FROM: Debby
DATE: July 21
RE: Lionel Hampton

Here are some tidbits about Mr. Hampton which are not included in his bio:

1. France has honored Mr. Hampton by naming a champagne after him - *Champagne Cuvee Lionel Hampton*. This was the only time in the history of France that a champagne has been named for an entertainer, a non-Frenchman or African American. If we want to try to obtain the champagne - perhaps for a toast during the evening - the contact is Mario Rinaldo. He is the American Representative for Paul Goerg of Vertus, France. (212/628-6328 ext. 244 - office or P6/(b)(6) [001] home)
2. Mr. Hampton played Nashville, Tennessee this month - a tribute for Chet Atkins. It was the largest crowd ever for a non-country western event - well over 9000 people attended.
3. Mr. Hampton performed in July, 1948 for the first Nice Jazz Festival in France. He headlined at that festival and headlined again this month at the 50th Reunion of the Nice Jazz Festival.
4. There is a double page spread in *Vanity Fair* this month on Mr. Hampton.
5. The August issue of *George Magazine* names Mr. Hampton as one of the 15 most influential people in their respective fields.

TO: Kim

FROM: Debby

I just got a message on my audix from Phil Leshon to give to you.

He says to tell you that 2 of the guests coming to the Thursday event will be bringing awards to be presented to Lionel Hampton by the President or First Lady.

The awards are from the International Jazz Hall of Fame - one is a lithograph and one is a record.

Philip Leshin . COMMUNICATIONS . **NEWS RELEASE**
20 VINTON AVE . Bedford, NY 10506 . ph 914-234-6230 . fax 914-234-0779

TO: WIRE SERVICES & ARTS EDITORS, JAZZ EDITORS

LIONEL HAMPTON TO TOUR SWITZERLAND, AUSTRIA, GERMANY, JANUARY 6 TO JANUARY 15, 1998; WILL RECEIVE CROSS OF HONOR ARTS MEDAL AT AUSTRIAN CHANCELLERY JANUARY 12; CHAMPAGNE CUVEE LIONEL HAMPTON WILL BE LAUNCHED BY PAUL GOERG WINERY DURING TOUR, AND SUBSEQUENTLY IN U.S.

(New York, NY, December 27, 1997) – Legendary jazz star Lionel Hampton & his Orchestra will begin a series of engagements in Switzerland, Austria and Germany, January 6 to January 15, 1998.

- The tour will be highlighted by a visit to the Prime Minister's Office of the Austrian Chancellery in Vienna at 1 PM on January 12, where Mr. Hampton will be presented with the Austrian Cross of Honor for Science & Art, 1st Class. The presentation will be made by State Secretary for Cultural Affairs, Dr. Peter Wittman.
- The tour actually begins on January 6 at Mary An's Jazz Room in the Hotel Innere Enge, Bern, Switzerland, where Mr. Hampton will perform with his orchestra for 5 days (until January 10).
- During the Swiss engagement, Paul Goerg Vintners (of Vertus, France), will introduce in Europe for the first time, *Cuvee Lionel Hampton*, a special edition superior quality champagne named for the jazz artist, as a tribute to Hampton's status over more than 50 years as a jazz star and International Ambassador of Good Will. The winery has created a specially blended product produced from the finest Chardonnay grapes from the champagne region of France. This marks the first time that a champagne has been named for anyone other than the vintner or family members, and certainly the first time such an honor has been given to an American jazz musician. *Cuvee Lionel Hampton* will be introduced in the United States in a highlighted ceremony at the famed Blue Note Jazz Club in New York on April 20, when Mr. Hampton, accompanied by his big band, will celebrate his birthday.

[OVER]

From: Phil Leshin To: Kim Widdess

Date: 7/21/1998 Time: 4:11:54 PM

Page 2 - Hampton tour

The tour schedule is as follows:

Jan 6 to 10:	Hotel Innere Enge, Mary An's Jazz Room, Bern, Switzerland.
Jan 12:	Vienna Konzerthaus, Vienna, Austria
Jan 14:	Gstadhalle, Wels, Austria
Jan 15:	Gstadhalle, Leonberg, Germany.
Jan 16:	Return to U.S.

Mr. Hampton and his orchestra will perform in the U.S. in Baltimore, Feb 13-15, and on Feb 24, he leaves for the Lionel Hampton School of Music, University of Idaho, Moscow, Idaho, for the annual Lionel Hampton Jazz Festival, to be followed by a series of dates in Yakima and Seattle, Washington (Jazz Alley), culminating on March 8.

[For further information or to schedule interviews, obtain fotos, etc, please contact Phil Leshin in the United States at 914-234-6230; or Fax: 914-234-0779. Or, by email, Mr. Leshin may be contacted using the address, birdbud@bestweb.net.]

FLIGHT INFORMATION: Lionel Hampton will leave from Kennedy Airport on Delta Airlines, to Zurich, Switzerland, Sunday, Jan 4, 6:30 pm.

Arrives Zurich airport, Monday, Jan 5, 7:50 am.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

January 9, 1997

REMARKS BY THE PRESIDENT
AT PRESENTATION OF THE NATIONAL MEDAL OF ARTS
AND THE CHARLES FRANKEL
PRIZE

The Mellon Auditorium
Department of Commerce
Washington, D.C..

1:00 P.M. EST

THE PRESIDENT: Thank you very much. When Hillary said that, I was so hoping that there wouldn't be even one loud stage whisper saying, I wish he had made that choice. (Laughter.)

I am so delighted to be here to honor the 1996 recipients of the National Medal of the Arts and the Charles Frankel Prize. They are men and women whose accomplishments speak to the breadth and depth of our creative and intellectual genius.

I want to begin by thanking Jane Alexander, Sheldon Hackney, Diane Frankel and John Brademas for their energetic and wise leadership in promoting the arts and humanities across our country. I thank them for what they have done. (Applause.) This cold day is a rather apt metaphor for a lot of what they have labored through the last couple of years, and we are all in their debt for standing firm.

I thank the United States Marine Band for being here. I'm always so proud of them and the work they do for our country. (Applause.) I thank the magnificent Harlem Boys Choir for their wonderful music and for being here. (Applause.) All of you who are supporters of the arts who are here, I thank you for being here, supporters of the humanities. I see Secretary and Mrs. Riley and Congressman Dicks and Congressman Rangel. There may be other members here; I apologize for not introducing you, but for those of you in other positions of public responsibility, in particular, I thank you for standing up for the arts and humanities.

Each year this ceremony gives us an opportunity to celebrate the extraordinary contributions of individual American artists, writers and thinkers; to reflect on the role of the arts and humanities in our own lives and in the life of our great democracy. We are a nation whose strength and greatness are derived from the rich heritage and diversity of our people, from the richness of our artistic and intellectual traditions.

For more than 200 years our freedom has depended not only upon our system of government and the resolve of our people, but upon the ferment of ideas that shape our public discourse and on the flow of creative expression that unites us as a people.

Today we are on the eve of a new century. The arts and humanities are more essential than ever to the endurance of our

democratic values of tolerance, pluralism, and freedom, and to our understanding of where we are and where we need to go. At a momentous time in our history like this when so much is happening to change the way we work and live, the way we relate to one another and the way we relate to the rest of the world, we cannot fully understand the past, nor envision the future we need to pursue without the arts and humanities.

It is, after all, through the arts and humanities that we unleash our individual and collective imaginations, and imagination is, in the end, the animating force of a democracy committed to constant renewal; the force that allows us to conceive of a brighter future and a better world; that allows us to overcome new challenges and grave difficulties. By imagining a better America and acting to achieve it we make our greatest progress.

That is why we must sustain our nation's commitment for the arts and humanities to build that bridge to the 21st century I am so committed to. We must have our theaters, our orchestras, our dance troupes, our exhibits, our lectures, our scholarship. We must have them all to strengthen and preserve our culture and instill in our children the democratic ideals we claim to cherish. And we must have them so that our young people can imagine what their lives might be like if they were better. For all the speeches I might give, the children struggling to overcome difficult circumstances, simply seeing the powerful example of the Harlem Boys Choir is probably more persuasive than any words I could ever utter. (Applause.)

Today, the average American spends about 80 cents to support federal funding of the arts and humanities -- about as much as it costs to buy a can of soda pop in a vending machine. In some places it costs more than that. (Laughter.) This tiny investment means that from Providence to Portland, from Minneapolis to Miami, from Dallas to Des Moines, Americans of all walks of life can share in the great artistic and intellectual life of our nation.

In America, we should all be able to enjoy art, ideas and culture, no matter what our station in life. And our children should be able to be exposed to them, no matter what their station in life. For children, federal support of the arts and humanities is particularly critical. Think of how often we hear stories about children who, unable to find safe outlets for their ideas, their emotions, their enormous physical energy, travel instead down the wrong road to destruction and despair. But across our nation, federal support to the arts and humanities has enabled tens of thousands of those children to see their first play, their first ballet, their first Monet. What a transforming experience it can be when a young person discovers his or her own gifts for music, for dance, for painting, for drama, for poetry, photography or writing.

One man who knows firsthand about the power of art to change young people's lives is the artist who designed the medal that some of our honorees will receive today. Bob Graham is one of our nation's finest sculptors. After the Los Angeles riots, he decided to hire inner-city gang members as assistants and apprentices in his studio in Southern California. These young men have recharted their futures and found that instead of feeling alienated by society, they are now valued for the contributions they are making to society.

The earlier we start developing these creative impulses for artistic and intellectual potential, the better off our children and we will be. As Hillary wrote in her book, we know a great deal more today about the importance of providing such stimulation for children in the very first years of life. We know how important it is for children to hear words, listen to stories, develop their imaginations. That's one reason I'm challenging all of our people to work with us toward a goal of

making sure every boy and girl in our country can read a book independently by the third grade.

Perhaps no one has done as much to show the power of the written word on children, not to mention on their parents, as Maurice Sendak, one of our honorees today. I'm delighted that he will join Hillary tomorrow at the Georgetown University Medical Center to read to children who are getting their checkups there. And I thank them both for help to kick off a national effort to educate Americans about reading even to our very youngest children.

For the better part of this century the world has looked to the United States not simply for military and economic and political leadership, but for cultural leadership as well. So as we embark upon this new century, let us make sure that our nation remains the cultural oasis it is today. I am optimistic about our prospects because of the commitment and the dedication of those of you who are gathered here, and because our nation is honored and blessed by the artists and thinkers we recognize today.

In an age when words and images and ideas are too often diluted, devalued, and distorted, when what we see and hear is routinely reduced to catch phrases and instant images, the men and women on this stage represent instead the profound, lasting and transcendent qualities of American cultural life.

Now it gives me great pleasure to present the 1996 National Medal of Arts Awards and the Charles Frankel Prize. First, the men and women being awarded the National Medal of Arts.

Last month we paid tribute to our first honoree at the Kennedy Center, and I'm proud to honor him again. For some 40 years, playwright Edward Albee has been a dominant and inspirational figure in American theatre. His plays offer raw and provocative portrayals of the human experience. He has challenged actors, audiences, and fellow writers to explore the complexities of our emotions, attitudes, and relationships.

A native of Washington, D.C., he won the Pulitzer Prize three times, for "A Delicate Balance," "Seascape," and most recently for "Three Tall Women." I ask you to join me in congratulating Edward Albee. (Applause.)

Audiences from Russia to the Philippines to our own shores have experienced firsthand conductor Sarah Caldwell's passion for music and her commitment to bring some of our world's most difficult, yet beautiful, operas to the stage.

Sarah Caldwell has dedicated her life to promoting and introducing opera to new audiences here and around the world. She conducted her first opera at Tanglewood in 1947; founded the Boston Opera 10 years later, and went on to become the first woman ever to conduct the New York Metropolitan Opera. She is truly opera's First Lady. And if you will forgive me a small amount of parochialism, she has come a long way from our native state of Arkansas -- (laughter) -- and I am very proud of her. (Applause.)

A photographer whose work has inspired both peers and casual viewers, and a teacher whose ideas and methods have influenced university curricula, Harry Callahan is a national treasure. More than 50 years ago he discovered the camera's power to capture the sublime and seemingly everyday subjects -- nature, the city and people. His subtle, contemplative pictures convey an intensely personal vision of the world. They have graced photography exhibitions in some of the finest museums around the world. A native of Detroit, his work reminds us that there is

always much more than meets the eye. (Applause.)

I'm delighted to honor a woman who has spent some four decades creating and nurturing one of the leading artistic institutions in our Nation's Capital. The Arena Stage is a living legacy of the vision, the talent and the creative energies of Zelda Fichandler. The Arena is one of our country's leading regional theaters, and under her leadership has brought plays such as "Inherit the Wind," "After the Fall," and "The Crucible" to audiences in Russia, Hong Kong and Israel. In 1976, she and the Arena became the first company based outside New York to win a Tony.

Thank you very much for all you have done. (Applause.)

Musician, composer and bandleader, Eduardo "Lalo" Guerrero has spent a creative life celebrating and exploring his Mexican American heritage in music from mariachis to orchestra pieces. An Arizona native, he began his career while still in his teens, composing what later became the unofficial anthem of Mexico. In the 60 years since, he has been prolific and inspired, composing songs that have topped the charts on both sides of the border. In 1980, the Smithsonian Institution named him "a national folk treasure." And we are honored to honor him today. (Applause.) He still has his salsa, you see. (Laughter.)

★ Medal
of Arts
Remarks

First, let me say that we are glad to see Lionel Hampton here safe and sound. (Applause.) A legendary bandleader, singer and the first musician to make a vibraphone sing and swing, he has been delighting jazz audiences for over half a century. Anyone who has ever heard his music knows that he is much more than a performer, he is a pioneer.

When Louis Armstrong invited him to play the vibraphones at a recording session in 1936, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936 he joined the Benny Goodman Trio, but soon he formed his own band and over the years has nurtured the talents of many jazz leaders, including Quincy Jones and Dinah Washington. He is a lion of American music and he still makes the vibraphone sing. (Applause.)

Dancer, choreographer and teacher Bella Lewitzky first began creating dances in her hometown of Redlands, California, when she was just seven years old. With Lester Horton, she founded the Dance Theater of Los Angeles in 1946. Twenty years later she formed the Lewitzky Dance Company, a troupe that has performed to critical acclaim around the world. Now in her 80th year, when it would be just as easy to rest upon her well-deserved laurels, she is eagerly looking to start new projects, and I hope all of you have inspired her here today. (Applause.)

Vera List has touched generations of students, teachers, artists, performers, audiences and artistic institutions across America. For more than half a century, she has lent her vision, energy and resources to philanthropic efforts to promote the arts at universities, museums and through artistic endowments. The charitable foundation that she and her husband Albert created in 1945 helped to underwrite the construction of the Metropolitan Opera House at Lincoln Center more than three decades ago. She has sponsored an opera performance for under-privileged children, PBS broadcasts highlighting the American artists, and many other varied and worthy arts projects. She has done what private citizens must do if we are going to bring the arts to all the American people. And we thank her for it. (Applause.)

We would be hard-pressed to find any American who doesn't recognize Robert Redford as one of our nation's most acclaimed actors, directors and producers. He won an Academy Award for Best Director for "Ordinary People." He's won numerous other awards and made wonderful

movies.

The most important thing to me about Robert Redford is that he could have been well satisfied to be a movie superstar, but instead, chose an entirely different life, because, for years and years and years, he has supported and encouraged many young and emerging screenwriters and directors to the Sundance Institute in Utah. He's helped to promote nontraditional cinema. He's opened the doors for many new artists and their films.

I can say also, in an area not covered by today's awards, he has been a passionate advocate of preserving our natural heritage and protecting our environment. And the Vice President and I were honored to have him with us at the Grand Canyon a few months ago when we set aside 1.7 million acres to Grand Staircase-Escalante National Monument in Southern Utah, a cause that he pressed for for years and years and years.

It is very important when a person with immense talent, resources and fame tries to give the gift of creativity back to people who would otherwise never have a chance to fulfill their own God-given abilities. We honor him for that today and thank him. (Applause.)

Throughout a lifetime as an author and illustrator, Maurice Sendak has singlehandedly revolutionized children's literature. In works such as "Where The Wild Things Are," he has created heroes and adventures that have captured the imagination of generations of young readers. His books have helped children to explore and resolve their feelings of anger, boredom, fear, frustration and jealousy.

Hillary and I read, "Where The Wild Things Are" alone to our daughter scores and scores of time. And I can tell you, he helped me to explore my feelings of anger, boredom, fear, frustration and jealousy. (Laughter.) His books have become staples of children's libraries and family bookshelves. They will always be a beloved part of our national culture, and they have done a great deal to help our children find their own imaginations. (Applause.)

We were having a picture -- Mr. Sendak said that, this is my first grown-up award. (Laughter and applause.)

I feel that I should sing about our next honoree -- but I won't, relax. (Laughter.) Stephen Sondheim is one of our nation's finest composers and lyricists. Not only are his words and melodies timeless, appealing to all generations, they mirror the history and experiences we share as Americans. His work is indelibly etched on our national cultural landscape. Who among us can't rattle off some words from "West Side Story," "A Funny Thing Happened On The Way To The Forum," "Gypsy," "A Little Night Music" or "Sweeney Todd"?

Decade after decade, Steven Sondheim continues to delight audiences here and around the world with his treasured lyrics. He has won five Tony Awards, was awarded the Pulitzer Prize in 1993, received the Kennedy Center Honor for Lifetime Achievement in 1993. But he has given us more than we could ever give to him. Steven Sondheim. (Applause.)

In less than 30 years, the Boys Choir of Harlem has become one of the world's finest singing ensembles. The Choir gives 100 concerts every year and has performed at the White House, the United Nations and all around the world. These accomplishments would be enough to merit a medal, but the Boys Choir of Harlem has also changed and saved lives.

Over the years it has recognized and nurtured the God-given potential of thousands of young people whose talents might otherwise have

gone unnoticed. The 550 boys and girls who attend the Choir Academy of Harlem learn much more than how to sing on key and in harmony. They learn that through discipline, hard work and cooperation, anything is possible and dreams do come true.

I again say they are a powerful, shining symbol to all the young people of this country about what they can become if the rest of us will just do our part to give them the chance. (Applause.)

I now have the honor of introducing the recipients of the Charles Frankel Prize.

Poet, professor of poems, and activist for poetry, Rita Dove helps us to find the extraordinary in the ordinary moments of our lives. She has used her gift for language, her penetrating insight and her sensitivity to the world around her to mind the richness of the African American experience, as well as the experience of everyday living. Winner of the Pulitzer Prize in 1987 and recently Poet Laureate of the United States, she is considered one of her finest poets, and she truly is a life force of poetry. (Applause.)

Best-selling author, historian and political commentator, Doris Kearns Goodwin has enriched our understanding and appreciation of the people and institutions that have shaped American government, American history and American politics. Her great gift is to tell the story of America through rigorous scholarship, engaging prose and anecdotes and details that bring alive major events and political figures. She has worked in the White House, taught at Harvard, written books about President Johnson, the Kennedys and the Roosevelts.

Her latest work, "No Ordinary Time," won the Pulitzer Prize in 1994. And I can tell you it made the details of the White House come alive. I actually had the book, walking from room to room, imagining what it all looked like all those long years ago. In that book alone, she did a great service to the United States in helping us to understand our history, our leaders and what this country is really all about. (Applause.)

Political philosopher, public servant, builder of civil society, Daniel Kemmis has dedicated his life to reawakening America's sense of community, of citizenship, of working together for the common good. In his books and lecture and during his tenure in politics, he has spread the gospel of community involvement and explored the roots and true meaning of our democracy. He is a welcome and convincing voice against cynicism and social divisiveness.

As we look to the next century, with ours the strongest, most vibrant democracy in the world, but increasingly more diverse, the question of whether we will learn to identify ourselves in terms of our obligations and our opportunities in the larger community, to learn to work together across the lines that divide us with mutual respect for the common good is perhaps the greatest question facing the American people. Daniel Kemmis has helped to make sure we give the right answer. (Applause.)

Arturo Madrid is pioneering the field of Latino studies in the United States. He's been an advocate for expanding educational opportunities for Hispanic students all across America. As professor of modern Spanish and Latin America literature, and founder of the Tomas Rivera Center, the nation's leading think-tank on Latino issues, he has helped Americans discern and appreciate the impact of Hispanic life on American culture and literature.

An entire generation of Latino academics at the nation's top universities owe some part of their success to Arturo Madrid's work. And

now as we see Americans of Hispanic heritage, the fastest-growing group of our fellow citizens, the full impact of his work is bound to be felt in the future. So we thank him for what he has done and for what he has done that will be felt in generations yet to come. (Applause.)

Bill Moyers has received about every award there is in his field, quite simply because he has proved himself a giant in broadcast journalism. For more than 25 years he has used the power of television to tackle some of the most difficult and complex issues facing our nation, to explore the world of ideas and to help millions of viewers better understand each other and the society in which we live.

At a time in which the media often is used to truncate, oversimplify and distort ideas in a way that divide rather than enlighten, the work of Bill Moyers' life is truly and profoundly important and encouraging.

Though he has known to most Americans now as a broadcaster, his career has been as wide-ranging as his documentaries. He has been a newspaper reporter and a publisher, a campaign aide, a deputy director for the Peace Corps, and when he was still just a child, presidential press secretary to President Johnson. Most important to me, he is a living rebuke to everybody's preconceptions about Baptist preachers. (Laughter.) He is truly a 20th century renaissance man. (Applause.)

When I gave him the award, he said, now they'll make us pay for that one. (Laughter.)

Ladies and gentlemen, I ask you to join me in giving one more hand to every one of these outstanding Americans. They are terrific. (Applause.) And now appropriately, our program will close with The Boys Choir of Harlem's rendition of "Amazing Grace."

END

1:34 P.M. EST