

FOIA MARKER

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Collection/Record Group: Clinton Presidential Records

Subgroup/Office of Origin: Speechwriting

Series/Staff Member: Jeff Shesol

Subseries:

OA/ID Number: 24501

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Folder Title:

Video - Music / Arts

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Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. Speech	Videotaped 75th Birthday Greetings. (1 page)	04/13/1998	P6/b(6)
002. fax	From Podesta Associates. Subject: Happy Birthday Message. (2 pages)	04/08/1998	P6/b(6)
003. email	John Kelley to Laura Collins. Subject: Gregory Francis Thompson, Jr. - Bio. Personal. [partial] (1 page)	04/09/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
Speechwriting
Jeff Shesol
OA/Box Number: 24501

FOLDER TITLE:

Videos - Music / Arts

2006-0467-F

vz244

RESTRICTION CODES

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

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

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
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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.

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Lowell, Jeff. Jordan, June — here's the writing test
from my "Mr. X" candidate.
Thoughts? MW

To: Michael Waldman

From:

Re: Draft of a speech on the occasion of the dedication of a memorial to Dr. Martin Luther King

We are here today to dedicate a small memorial to a great American, Dr. Martin Luther King Jr. It is not a memorial of monumental size, like those nearby of George Washington, Thomas Jefferson, Abraham Lincoln, and Franklin Delano Roosevelt. Dr. King was a preacher, after all, not a president.

Yet it seems perfectly fitting that his memorial be built here, beside those of Washington, Jefferson, Lincoln, and Roosevelt, because surely Dr. King ranks with them as one of the greatest leaders America has ever produced. He achieved a seemingly impossible goal, a goal that had eluded America since its founding, of granting African-Americans the full and unhampered rights laid out in the Constitution and the Declaration of Independence. And it was his embrace of those hallowed documents, the Constitution and the Declaration of Independence, that made his achievements possible, and that make it fitting that his memorial should be placed here, on this hallowed ground.

In almost every sentence of the speech he gave that day in 1963, on the steps of the Lincoln Memorial, Dr. King proclaimed his belief in the sacred documents of this country, and the promise of redemption they held. He began his speech with the phrase "Five score years ago", a phrase meant to hearken back to words of the great emancipator himself. He spoke of America's failure to realize the vision Lincoln laid out in the Emancipation Proclamation. And he said this:

"When the architects of our Republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men would be guaranteed the inalienable rights of life, liberty, and the pursuit of happiness."

He went on:

"It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check which has come back marked 'insufficient funds.' But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vault of opportunity of this nation. So we have come to cash this check--a check that will give us upon demand the riches of freedom and the security of justice."

With those remarkable words, Dr. King proclaimed his faith in America, his abiding belief that this nation and its institutions could be made to do what was right. To understand how profound this profession of faith was, remember: in 1963, segregation was still the law in much of the South. Civil rights legislation was bottled up in committee, and seemingly going nowhere. Police dogs had attacked King's young protesters in Birmingham, and Dr. King himself had been beaten and jailed. Large sections of the white establishment feared Dr. King and his campaign of

non-violent resistance, even as more-militant and impatient African-Americans were denouncing Dr. King for being too soft. To believe that blacks would quickly gain their full civil rights might have seemed at that moment naive, farfetched, unrealistic.

Yet Dr. King had that rare ability to see clearly, in the midst of uncertainty, that victory was coming. And it is this rare ability that Dr. King shares with America's greatest leaders--the ability to look past the moment of doubt and despair, to visualize a better future, to have faith in the ability of America to make change, and thereby to change the world.

When Thomas Jefferson penned the Declaration of Independence, many thought its high-minded concepts of individual liberty and government by consent and the pursuit of happiness, were unrealistic; and yet that document has not only endured for over two centuries, it has become, here at the close of the 20th century, the operating system of governance throughout much of the globe.

When General George Washington stood in the snow at Valley Forge with his starving, shivering troops and spoke reassuringly of victory, he was not indulging in bravado or feeding false hopes. His rag-tag citizen-soldiers not only won the war, but inspired freedom-loving people around the world to throw off the yoke of tyranny.

When President Abraham Lincoln, in the midst of bloody war of secession, talked about national unity and healing and abolishing slavery, his words were not fanciful and unrealistic. In the end, the union was preserved, the healing did eventually begin, and the institution of slavery disappeared not just in America in all but the most remote corners of the globe.

When President Franklin Delano Roosevelt chatted at the firesides of a nation ill-fed, ill-housed, and out of work, and said "the only thing we have to fear is fear itself," he was not uttering mere feel-good rhetoric. He was articulating a vision of a better and more prosperous America that he knew would come to pass, and that did--not immediately, and not without a bloody, costly fight against tyranny in Europe and the Pacific. But it came to pass.

When Dr. Martin Luther King, Jr. stood on the steps of the Lincoln Memorial, he said:

"I...have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed: that all men are created equal."

Doctor King had a dream, not a fantasy. He has a vision, not an illusion. When he demanded racial justice, he was not asking America for more than it could deliver, but for the best that it could deliver. Equality of opportunity for blacks was a lot to ask for in 1963, but it was not too much to ask for.

And while we still have a ways to go to achieve that dream, who can deny that much of what Dr. King dreamed would come true, has come true? And who can deny that the power of that dream has changed the world, and made America stronger in the world? Today, black and

white American GIs together patrol the streets of Bosnia, streets which only two years ago ran with the blood of ethnic strife. Thanks to the cleansing powers of Martin Luther King and his civil rights movement, America has made a strength of a diversity that is tearing other nations apart.

Today, we have our own dreams. We dream that the America will remain strong in the world. We dream that the nation can be kept safe from the world's rogue regimes, that with diplomacy backed by military might, foreign tyrannies can turned into democracies. We dream that our current economic prosperity will continue, and that it will increasingly be shared by the least fortunate among us. We dream that we can make the average inner-city school as safe and inviting and intellectually enriching as the average suburban school. We dream that we will bequeath to our children and grandchildren not crushing debts but a solid fiscal base from which they can build even greater prosperity. We dream that the we marshal the forces unleashed by new technologies and the global economy in ways that will be far more to our benefit than to our detriment.

These are dreams, not fantasies; visions, not illusions. If, like Washington, like Jefferson, like Lincoln, like Roosevelt; if like Martin Luther King, we put our faith in America, and the American people, we can make these dreams a reality.

Thank you, and God bless you. (Wild applause.)

END-

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Draft 04/10/98 5:00pm

PRESIDENT WILLIAM J. CLINTON
VIDEOTAPED REMARKS TO VH1 "SAVE THE
MUSIC" EVENT

April 13, 1998

I want to thank Hillary and John Sykes for their comments, and I want to tell you how pleased I am to help launch VH1's national "Save the Music" program, which is already improving the quality of music education across our country. You know, music education is something very dear to my heart. When I was in high school I had a music teacher named Virgil Spurlin, and he taught me a lot more than scales and keys and how to hold a steady note on the saxophone. Mr. Spurlin taught me about patience and practice, and hard work and dedication.

The music I made on that first tenor saxophone of mine wasn't always beautiful to the ear--my mother would testify to that.

But as I learned and improved, I came to understand how important a musical instrument can be as an outlet for creativity, and for ideas and emotions that only music can express. That's why the "Save the Music" program is so important. One small investment of a donated musical instrument can help a young artist fulfill his or her God-given abilities. And I think that's a pretty good investment.

In that spirit, I am so very pleased to present this saxophone of mine to an accomplished young artist, Gregory Thompson. Gregory's been playing the saxophone since the fourth grade, and last year he won an invitation to play in the Duke Ellington Youth Music Festival--a high honor.

Gregory even plays the drums--which we learned when his church ensemble played at a White House holiday party last year. Gregory, I'm proud--and I know your parents are proud--that you've developed your gift for music. And with the help of "Save the Music," other students will, too.

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Jeff Shesol
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THE WHITE HOUSE

WASHINGTON

White House Millennium Council

Phone: (202) 395-7200

Fax: (202) 395-7234

To:

Jeff Shesol

Phone:

62796

Fax:

63709

From:

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

Other

Luigi

Date:

4/8

Number of pages (including cover):

6

Message:

Thanks

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.

Memorandum

DATE: February 24, 1998

TO:

FROM: Ellen McCulloch-Lovell

RE: Event Proposal: Childhood Development and Arts and Music in the Schools

The President and the First Lady have already staked out very favorable territory for themselves on the importance of early childhood development. This memo proposes an event that would reinforce that theme as part of the White House Millennium Program.

Music and art stimulate children creatively, emotionally, and intellectually, beginning in their early developmental years. As the First Lady put it last year at the White House Conference on Early Childhood Development and Learning, "the song a father sings to his child in the morning, or a story that a mother reads to her child before bed help lay the foundation for a child's life, and in turn, for our nation's future."

Research shows that music education has a positive impact on academic performance, social skills, and self-esteem, as well as how children relate to one another. Yet arts and music education are chronically underfunded in the nation's public schools. In Boston's elementary schools, for example, music teachers are responsible for an average of 800 students.

In announcing the White House Millennium Program, the President spoke of "making education our children's first priority," and ensuring "that our unique and vibrant cultural life flourishes in the new century and that our rich history is treasured and preserved." A Millennium Program event promoting arts and music education in the schools would call attention once again to the President and the First Lady's interest in early childhood development.

An appropriate goal for the Millennium Program would be to make arts and music education and equipment available to all students who want them. An event with the NEA and the National Arts Partnership would call attention to this goal, focusing specifically on a voluntary, private-sector initiative launched by VH1 ("Save the Music") to encourage the donation of musical instruments to the nation's public schools. This effort, already successful in New York City, combines themes of corporate responsibility and grass-roots community action.

Such an event would put the President and First Lady in a photogenic setting in which they both excel – surrounded by students, musicians, and artists. Both Sting and Wynton Marsalis have expressed interest in participating in an event like this. The highlight would be the President donating a saxophone to the program – which he has already approved and which the White House counsel's office has cleared. There are several options for venues:

- The East Room, for a high-profile event featuring performances by both young musicians who have received instruments through "Save the Music" in New York City and celebrity musicians who support the program.
- The Oval Office, for a smaller, but similar, event.
- Washington's Duke Ellington School of the Arts.

SCHEDULING PROPOSAL**TODAY'S DATE 3/30/98**

☐ ACCEPT☐ REGRET☐ PENDING

TO:

Stephanie Streett
Assistant to the President and
Director of Presidential Scheduling

Diane Dewhurst
Interim First Lady's Scheduling Director

FROM:

Melanne Verveer
Assistant to the President and
Chief of Staff to the First Lady

Ann Lewis
Assistant to the President and
Director of White House Communications

Ellen McCulloch-Lovell
Deputy Assistant to the President and
Advisor to the First Lady on the Millennium

REQUEST:

Ten minute taping for VH-1 event

PURPOSE:

The President will donate a saxophone to the VH-1 cable network's "Save the Music" program; the presentation will be taped to be shown as a PSA on VH-1 and at the April 14th "Save the Music" Honors Ceremony in New York. The event will highlight the importance of arts and music education in our nation's schools and demonstrate the President and the First Lady's commitment to the arts, education and early childhood development, as well as help publicize the VH-1 millennium goal of reinstating music education in our schools.

BACKGROUND:

VH-1 and Time Warner Cable joined forces in 1997 and launched "Save the Music," a program designed to restore and support music education in the New York City Public School system. In its first year, "Save the Music" collected more than \$1 million worth of instruments in its effort to reinvigorate music education in New York City. Given the success, VH-1 President John Sykes decided to expand the program into 50 communities by the year 2000. Mr Sykes, who serves on the Leadership Task Force of the President's Summit for America's Future, announced the expansion in conjunction with the Summit in Philadelphia.

DATE AND TIME:

Anytime between ~~April 3~~ April 13; 10 minutes

April 12 12:30

BRIEFING TIME:

None

DURATION:

10 minutes

LOCATION:

OEOB or Roosevelt Room

PARTICIPANTS:

The President

The First Lady

John Sykes, President of VH-1

~~Marcia Neel, Music Program Coordinator, VH-1~~

Angel Vazquez, 7th Grade Las Vegas Music Student, *and teacher*
representing the "Save the Music" program.

~~D.C. Music Class (optional)~~

OUTLINE OF EVENTS:

The First Lady makes brief remarks and introduces John Sykes.

John Sykes delivers brief remarks, ~~and introduces Angel Vazquez.~~

The President presents saxophone to the "Save the Music Program," received by a student.

~~(Brief musical entertainment provided by D.C. music class is optional.)~~

REMARKS REQUIRED:

Yes

MEDIA COVERAGE:

Closed Press; VH-1 camera crew

FIRST LADY'S ATTENDANCE:

Yes

RECOMMENDED BY:

Ellen McCulloch-Lovell
Deputy Assistant to the President and
Advisor to the First Lady on the Millennium

Ann Lewis
Assistant to the President and
Director of White House Communications

Melanne Verveer
Assistant to the President and
Chief of Staff to the First Lady

STAFF CONTACT:

Virginia Cearley, 395-7228

ORIGIN OF THE PROPOSAL:

VH-1 request

SOURCE OF PAYMENT:

Not applicable

Music Education = Brain Power



VH1 SAVE THE MUSIC

The VH1 Save The Music Foundation is a non-profit organization dedicated to improving the quality of education in America's public schools by restoring and supporting music programs in cities across the country.

BENEFITS OF MUSIC EDUCATION

Scientific studies have proven that music education builds brain power in children by enhancing vital intellectual skills. As a result, music education increases a child's ability to learn basic math and reading. Through the VH1 Save The Music program, cable music channel VH1 in partnership with its affiliates, is working to restore these courses to the curriculum of our nation's public schools by providing them with musical instruments.

Music education improves:

Early cognitive development
Basic math and reading ability
Spatial reasoning skills
SAT scores
School attendance
Ability to work in teams
Self-esteem
Self-discipline
Creativity
Knowledge of other cultures and history

*can
improve everything
from their self-esteem to
their SAT scores...*

THE PROGRAM

The VH1 Save The Music program includes three core elements: an awareness campaign, a musical instrument drive and fundraising.

- To raise public awareness about the benefits of music education, a national public service campaign and related network programming air on VH1 reaching 60 million cable homes.
- Local awareness campaigns, fundraising and musical instrument drives, are conducted in cities across the country in partnership with VH1's cable affiliates. The public is called to "clean out their closets" and donate their used instruments to be repaired and distributed to public schools.

*VH1 is asking
pub to "clean..."*

- Corporate and private contributions to the VH1 Save The Music Foundation are used to purchase new musical instruments for public elementary schools. In participating cities, each school district is invited to apply for a program.

1998 LOCAL CAMPAIGN PARTICIPATING CITIES: NEW YORK, DENVER, LOS ANGELES, BOSTON, ATLANTA, SEATTLE, CHICAGO, NEW ORLEANS, LAS VEGAS, SAN FRANCISCO, SAVANNAH, AUGUSTA, DETROIT, BUFFALO, BINGHAMTON, OLYMPIA

RECENT ACCOMPLISHMENTS

In its first year, VH1 Save The Music partnered with Time Warner Cable of New York City and raised one million dollars worth of instruments for New York City's public schools. As a result of the New York City pilot program and three televised VH1 Save the Music events, the following programs, effecting 27,000 children, have been established:

In New York City:

- Eight new music programs in the Chancellor's District schools (four concert bands and four string orchestras).
- Sixteen band and string programs were awarded to schools who met the application criteria.
- Fifty-seven guitar programs were established as a result of one musical instrument manufacturer's donation.
- A musical instrument bank with fifteen-hundred refurbished instruments has been created and will support existing middle and high school music programs.

In California, Nevada and Colorado:

- Seven new band programs were delivered to the Los Angeles Unified School District.
- \$50,000 worth of instruments in Nevada's Clark County School District.
- \$25,000 worth of instruments in Colorado's Rearing Fork School District.
- \$25,000 worth of instruments in Colorado's Pitkin County School District.

**For more information about VH1 Save the Music, please call:
1-888-VH1-4-MUSIC**

Draft 04/10/98

PRESIDENT WILLIAM J. CLINTON
VIDEOTAPED REMARKS TO VH1 "SAVE THE MUSIC" EVENT
April 13, 1998

I want to thank Hillary and John Sykes for their comments, and I want to tell you how pleased I am to help launch VH1's national "Save the Music" program, which is already doing so much to improve the quality of music education across our country. You know, music education is something very dear to my heart. When I was in high school I had a music teacher named Virgil Spurlin, and he taught me a lot more than scales and keys and how to hold a steady note on the saxophone. Mr. Spurlin taught me about patience and practice, and hard work and dedication.

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In that spirit, I am so very pleased to present this saxophone of mine to an accomplished young artist, Gregory Thompson. Gregory's been playing the saxophone since the fourth grade, and last year he won an invitation to play in the Duke Ellington Youth Music Festival--a high honor. Gregory even plays the drums--which we learned when his church ensemble played at a White House holiday party last year. Gregory, I'm proud--and I know your parents are proud--that you've developed your gift for music. And with the help of "Save the Music," other students will, too.



Laura K. Capps

04/07/98 02:52:47 PM

Record Type: Record

To: Jeffrey A. Shesol/WHO/EOP

cc:

Subject: a little bit more on the VH1 video

POTUS remarks should be about 2 min. HRC will speak, then John Sykes (Pres. of VH1); then POTUS presents a saxophone to the "Save the Music" program (possibly a little girl will be there.)

Sykes serves on the Leadership Task Force of the President's Summit for America's Future, in conjunction with the Summit ^{volunteer} in Philadelphia. There should be at least one pander line to Sykes.

The Save the Music program collects money and instruments to reinvigorate music education across the country.

public schools?

I will coordinate with Mike O'Mary of the First Lady's office to figure out what she will say. I imagine the President should talk about his experiences as a kid growing up with music in school. I'm sure he's talked about this in interviews.

Playing sax.

LEXIS NEXIS 1992

Ellen Lowell -
Millennium Project

Ellen
Lowell

57228

Ginger Cearley
(Keerley)

4 people incl. student - 5 mins overall

STM: instruments donated to schools in need of developing music ed.

→ 50 comm. by 2000 ^{music} (HRC: arts in gen.)

POTUS: importance of ~~arts~~ ^{music} ed. ~~is~~ ^{success of} STM - need more efforts
personal donation of sax to kid

VH-1 Honors on 4/14

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Collins, Laura

From: Kelley, John J. (VH1)
To: Collins, Laura
Subject: FW: Gregory Francis Thompson, Jr. - Bio
Date: Thursday, April 09, 1998 11:07AM
Priority: High

This is our saxophone player for the District Cablevision/VH1 Save The Music White House event.

Gregory Francis Thompson, Jr.

SSN: [REDACTED]
DOB: P6/(b)(6)

Father: Gregory Francis Thompson, Sr.

SSN: [REDACTED]
DOB: P6/(b)(6)

Mother: Pauline Valerie Thompson

SSN: [REDACTED]
DOB: P6/(b)(6)

[003]

Bio on Gregory Jr.

School: [REDACTED]

Grade: [REDACTED]

Height: [REDACTED]

P6/(b)(6)

Weight: [REDACTED]

Siblings: [REDACTED]

Music Career: Started in the Recorder Club in the 3rd grade. Started playing saxophone in the 4th grade. Gregory plays in the DC Youth Orchestra and by invite only, played in the Duke Ellington Youth Music Festival last year. In addition to the saxophone, Gregory plays the drums in his church ensemble group. The ensemble played at the White House National Office of Drug Control Policy holiday party this past year.

Gregory is on the Honor Roll, enjoys playing football and basketball with his friends in his spare time. His favorite football team is the Jacksonville Jaguars, his first cousin plays on the team.

Gregory and his family are very excited, so I hope this happens if nothing else, for them. They appear to have a really great family, in fact I don't think we could have asked for any better. Should you need any additional information on Gregory or his family please don't hesitate to call me x7394.

Thanks!

Page 1

Clinton on saxophone:

"opportunity to create something beautiful, something that I could channel my ~~feel~~ sensitivity, my feelings into."

- Ann Leary
 - Melan Veveer
 - Nancy Haurer
-

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.

Importance
to nation
(as well as
kids)

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.)

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

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

June 23, 1997

REMARKS BY THE PRESIDENT
AT SAXOPHONE CLUB RECEPTION

Billboard Live
Los Angeles, California

10:18 P.M. PDT

THE PRESIDENT: I thought he was going to say, when the son of a migrant farm worker can introduce the redneck grandson of poor dirt farmers. (Laughter.) That's what I thought he was going to say.

MR. RODRIGUEZ: The Secret Service cut that joke out. (Laughter.)

THE PRESIDENT: They take all our fun away.

Thank you, Kevin. Thank you, Paul. Thank you, Campbell Brothers. Thank you, Bennett Kelly, for all your work on the Saxophone Club. (Applause.) I thank Lieutenant Governor Gray Davis and Congressman Brad Sherman, who were here earlier. And I thank all of you for being here.

I just -- I love the Saxophone Club. I love it. I love the idea that we've given so many people who never were in the political process before a chance to be a part of it and to help to forge your own future. I like the fact that most of the people who are in the Saxophone Club are a lot younger than I am. (Laughter.) That's not true -- I don't like that. (Laughter.) But I do like the fact that people who have most of their days in front of them and who have a great stake in what we're doing believe enough in this to be a part of this.

You know, I was just thinking today coming out here to California how wildly different things are here than they were just five years ago. (Applause.) And I was thinking how profoundly grateful I feel to all of you for the fact that California voted for me twice -- (applause) -- to all of you for the support you've given the policies that we have enacted; to all of you for helping to make it possible for Al Gore and Hillary and me and all of us in our administration to do things that have helped to get the unemployment rate below 5 percent for the first time in 24 years, to get the inflation rate to its lowest point in 30 years, to make America the number one

exporter in the world again -- and for a Democrat something that's very important -- have the biggest decline in inequality among working people in over 30 years. I'm proud of that. And thank you for that. (Applause.)

I'm proud of the fact that we had the biggest drop in crime in 36 years, the biggest drop in the welfare rolls in history. I'm proud of the fact that we've cleaned up more toxic waste dumps in four years than they did in the previous 12, and we're going to clean up 500 more next time. (Applause.) I'm proud of that.

I'm proud of the fact that I was able, thanks to you, to get a balanced budget agreement which will have the biggest increase in health care coverage for America's children since Medicaid was enacted in 1965 -- (applause) -- and the biggest increase in investment for excellence in education in 35 years. (Applause.) And for the first time, if we pass this budget consistent with the agreement, we'll be able to say to every child in this country --

AUDIENCE MEMBER: -- what about the NEA?

THE PRESIDENT: I'll get to that. (Laughter.) We'll be able to say to every child in this country, when they're 10 years old, you will be able to go to college. You will be able to go to college. (Applause.) That's a big deal.

~~I'm proud of the fact that you've made it possible for us to pursue a policy that says that we can grow the economy and preserve the environment, that we can go forward together, that we don't have to do things like target the NEA or the National Endowment for the Humanities. I never could figure out why we'd want to get rid of sending \$150 million a year, which is a small amount of a \$1.5 trillion budget, to bring the arts and the humanities to people all across the country in little by-roads who wouldn't have it otherwise, or to give young artists the chance to fulfill their God-given abilities. I think it's a pretty good investment. (Applause.)~~

But more than anything else, I'm proud of you. Just look around this crowd tonight. Nine days ago I had the opportunity to come to the University of California at San Diego and give a speech that was very important to me. I had been wanting to talk about it for a long time, asking the American people to join me in a national honest conversation about race; to have in every community and every neighborhood, on every block, an honest conversation about what it is that still divides us and what unites us that's more important; to identify those laws that we ought to be enforcing that we're not, whatever changes we need to make, what new policies we need, but most important, what attitudes we have to have.

I am convinced that even more than the continuing examples of illegal discrimination, this country is being held back by things that aren't illegal, but are equally damaging that relate to stereotyping one another by race or other category. I am really concerned about it. And in California, you have both the opportunity and the obligation to lead the way in this, which is why I went to San Diego to give this speech. I mean, just look around the crowd tonight.

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Today America has one state, Hawaii, which has no majority race. In three to five years, California will join Hawaii. In 30 to 40 years, America will join Hawaii and California. And for the first time ever, we will have a chance to see whether all these things we've been saying about America for a hundred years are true, that this is not about -- this country is not about one race, it's not about one place, it's about a set of ideas and a set of ideals that anybody can share and be a part of and make a future on.

Well, we're about to find out. And it's high time we started thinking about it. What is the unfinished business between black Americans and white Americans? What is the unfinished business that Hispanic Americans have growing out of their unique heritage -- and they will soon be the second largest minority group when we're all minority groups in America -- what about that? What does it mean to have Los Angeles County with over 150 different racial and ethnic groups? What does it mean not to be the providence of the coast anymore -- Wayne County, Detroit, Michigan, has more than 140 different racial and ethnic groups in it. What does all this mean for us?

Can we become the first truly multiracial, great democracy in human history? Can we shed all the historic baggage that's been with us ever since pre-history when our ancient, ancient, ancient ancestors gathered together in bands and traveled across the Earth as hunters and gatherers, and learned to distrust people who looked different from them because they really had reason to be afraid of them? Why are we still living like that?

Can we get rid of those deep sort of psychological impulses that are inside? How many times did you ever have a day where you couldn't have gotten through the day if you didn't really dislike somebody? (Laughter.) You say, no matter how bad it is, at least I'm not as bad as that sucker. (Laughter.) Right? How many days have you -- everybody here has had a day like that, right? Everybody here has had a day like that. I don't think much of myself today, but I sure am better than so and so. (Laughter.) It's almost like we need this sort of thing.

And we're laughing about it. But we have been given a great gift -- and those of you -- particularly those of you who are younger have been given a great gift. You're going to grow up and live and raise your children and see your grandchildren grow up in an America where people have more chances to live out their dreams than ever before -- if we can prove that we really can live together as one America, where we not only accept, we actually celebrate what's different about us and we're secure in celebrating it because we know that what we share in common is even more important.

Now, that's really what this is all about. When we started the Saxophone Club in 1992, I had a set of simple little ideas that I wanted to bring to America. I said to myself, what do I want this country to be like when my daughter is my age in the 21st century? I want everybody to have an opportunity who is responsible enough to work for it. I want my country to be the world's strongest force for peace and freedom. And I want this country to be coming together

instead of being driven apart. I am sick and tired of short-term, destructive, negative political strategies that divide people when we need to be united. That's what I wanted then, and that's what I want now. (Applause.)

Now, so, I say to you, I thank you for being here tonight. I want you to stay active in public affairs. I want you to, every time you hear somebody who is cynical and say it doesn't matter, say, compare how we are today with how we were then. This is what I supported; it was right; it made a difference; people's lives have changed. And then say, but there's a lot more to do and that's why I'm in it for the long haul.

Thank you, and God bless you. (Applause.)

END

10:32 P.M. PDT

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

June 17, 1997

REMARKS BY THE PRESIDENT
DURING WETA "IN PERFORMANCE"

The South Lawn

7:57 P.M. EDT

THE PRESIDENT: Tonight, we're going to have a celebration of one of the most gifted singers and performers of the last four decades, Gladys Knight. (Applause.)

It's a special honor to have her perform here at the White House because her music and her artistry are uniquely American. Some call it Soul, some call it Rhythm and Blues, some may even call it Rock and Roll. But the music Gladys helped to popularize really has much deeper and more spiritual roots in the rich gospel and soaring harmonies of the African-American church.

~~Today's popular music has many different points of origin -- from the dark and cynical swagger of the blues, to the lilt of country music, to the stark simplicity of our folk music. As all of you know, I love them all. But the gospel strain gives the best American music its transcendent quality. That's where the soul comes from. And that's where Gladys Knight's true gift resides. That is~~

the spark she brings to all her diverse repertoire of songs.

She had her first public performance in the church as a member of the Mount Mariah Baptist Church Choir when she was all of four years old. She won Ted Mack's (phonetic) famous Amateur Hour -- I'm old enough to remember that -- (laughter) -- at the age of seven. She continued to sing gospel, and she even performed with the legendary Gladys Knight and the Pips with her brothers and cousins, and still continued to sing gospel on the side.

It was the fusion of pop and gospel styles that made Gladys Knight and the Pips so special -- that and her stunning voice. As far as I'm concerned, she could still sing the phone book and I would like it. (Laughter.)

As one of the earliest Motown successes, Gladys Knight and the Pips helped to lay the foundation for the close harmony groups that dominated the airways in my youth, and I'm glad to say, are topping the charts again today. She deserves a lot of the credit for bringing those sounds to a much wider audience through a long string of hit records. And she's gotten a fair amount of that credit from gold and platinum records, to Grammy Awards, to her induction last year along with the Pips into the Rock and Roll Hall of Fame.

We're delighted to have Gladys back at the White House. She's a true American original. And I'm pleased to be able to share her wonderful talent with you tonight.

Ladies and gentlemen, please welcome Gladys Knight.
(Applause.)

(Gladys Knight performs.)

THE PRESIDENT: Now, wait a minute here, this is not on the script. First, I think Bubba should run for office. (Applause.) You know, the shy, retiring type gets a lot of votes these days. (Laughter.)

I want to tell you something, Gladys, when you sang that last round of Georgia songs, some of us knew the answers were Vicki Lawrence, Brook Benton, Ray Charles and Gladys Knight. And when you started singing "Georgia on My Mind" and then you went into "Midnight Train," I leaned over and asked Hillary exactly what today was -- the 17th. And I'll tell you a story -- exactly one week and 30 years ago, across the street over there at Constitution Hall, I went to hear Ray Charles sing. And you could see it made a fairly deep impression on me. (Laughter.) I carried the ticket stub for 25 years. And I will carry the memory of this for the rest of my life. You were wonderful tonight. (Applause.)

MS. KNIGHT: Thank you so much.

THE PRESIDENT: Ladies and gentlemen, Billboard Magazine once said it is unlikely that Gladys Knight could make a bad record. And tonight, she has shown us how right Billboard was. (Applause.) So, thank you, Gladys. Thank you, Bubba. Thank you, musicians. And thank you. We're going to be cheering for you for a long, long, long time. (Applause.)

Thank you for joining us, and good night. God bless you all. (Applause.)

END

9:18 P.M. EDT

Message Sent

To: _____

Julie E. Mason

April Mellody

Darby E. Stott

Julia R. Green

Lorraine L. Wytkind

Laura D. Schwartz

Lori E. Abrams

40TH STORY of Level 2 printed in FULL format.

Copyright 1992 The Time Inc. Magazine Company
Time

June 15, 1992, U.S. Edition

SECTION: U.S. POLITICS; Pg. 33

LENGTH: 832 words

HEADLINE: Clinton Plays It Cool;

The Democratic nominee will need more than a sax and shades, however, to stay relevant in a three-man race

BYLINE: By WALTER SHAPIRO

BODY:

By appearing on The Arsenio Hall Show last week, Bill Clinton may have discovered the formula to revive his stalled campaign: exploit his sax appeal. During the brief rehearsal for the talk show, the visiting saxophone player joked nervously with the band, "If I screw up, play louder." Clinton need not have worried. So what if his wraparound shades were borrowed from an aide, the phosphorescent blue-and-yellow tie came from the show's wardrobe department, and some of the cool was donated by the adoring host? The image that came across on TV was that of a relaxed, self-deprecating candidate ("That's how I learned to inhale -- playing my saxophone") far different from the too-eager-to-please Slick Willie persona of the early primaries.

The challenge facing Clinton is both simple and serious: How does he reintroduce himself to voters enraptured with the mystique of Ross Perot? For years, Clinton had been carefully prepping for a race where he would be the agent of change, the only alternative to the do-nothing status quo of George Bush. Now it is Perot who embodies this anti-Establishment anger, while the Democratic challenger is suddenly relegated to an uncomfortable me-too role as the candidate offering change for the timid voters still loyal to the orthodoxies of two-party politics. As a longtime friend of Clinton puts it, "Bill has to rethink this race because Perot has taken some of the ground that he intended to occupy. But until now Bill has been too tired, and too occupied with the primaries, to rethink anything."

The candidate's physical and mental fatigue is understandable. Last Monday -- the day before Clinton swept California and five other primaries to put him over the top in delegates -- he embarked on a grueling tour of California's media markets. It was the kind of old-fashioned campaign day that probably should be preserved in amber and sent to the Smithsonian because, as Perot has demonstrated, presidential candidates no longer have to put their bodies on the line like this to get TV attention. First stop was the tiny San Joaquin Valley farm town of Kerman, a 40-minute motorcade ride from the Fresno airport. At a lunchtime rally in Oakland, Clinton lapsed into an inadvertent parody of his all-things-to-all-voters style when he declared, "I want you to know that I am a pro-growth, pro-business and pro-labor, pro-education, pro-health care, pro-environment, pro-family, pro-choice Democrat." Finally, the Arkansas Governor ended up back in Los Angeles for a rally at the UCLA campus. Small wonder, after this kind of forced-march campaigning, that a top Clinton aide said, "We've just got to get rid of these three-event, three-airport days."

Time, June 15, 1992

What accentuates the toll on Clinton is that he is not only the candidate but also the top strategist. So far, the Clinton camp has been remarkably free of the public backbiting that afflicts most campaigns, though there are internal turf battles between longtime loyalists and the Democratic hired guns recruited for the race. But, more important, there is scant evidence that the Clinton campaign has developed a game plan bold enough to regain momentum in the most volatile and unorthodox presidential race in recent U.S. history.

It is fine for senior strategist James Carville to say, "We have to keep on doing what we've been doing. We've just got to do it better. We've let everyone but ourselves define us." It is fine for the campaign to buy network time this month to display Clinton in two or three half-hour town meetings, beginning as early as this week. But is this enough?

Epic change is in the air: Perot could transform the two-party system in as dramatic a fashion as the fall of communism altered geopolitics. All too often, however, Clinton still acts like an old-line Democratic candidate, flying off to a Texas party dinner, courting constituency groups like the American Association of Retired Persons, and even scheduling a trip to Las Vegas next week to address an annual convention of AFSCME, the public employees union. Meanwhile, the selection of a vice-presidential candidate is probably a month away. The Arkansas Governor remains coy on the subject beyond admitting the obvious: "I have quite a long list -- and it's not as long as it once was." (One name crossed out is that of New Jersey Senator Bill Bradley, who has convinced Clinton that he genuinely does not want the job.)

In New Hampshire last February, when the airwaves were filled with talk of Gennifer Flowers and draft records, Clinton proved that he was that rare Timex-watch candidate, who could "take a licking but keep on ticking." Now he has sailed through the primaries, averted new scandals and stands on the cusp of the Democratic nomination. Rather than savoring that triumph, Clinton must now confront the highest hurdle of all: he must reach into himself and find a new way to convince the voters that he has the vision, the verve and the vitality to lead a troubled nation.

GRAPHIC: NOT AVAILABLE

CREDIT: From a telephone poll of 974 registered voters taken for TIME/CNN on June 3-4 by Yankelovich Clancy Shulman. Sampling error is plus or minus 3.1%

CAPTION: Do you have a favorable impression of:; Picture, Arsenio dug the Governor's style, but will voters applaud in November? descColor: Bill Clinton in sunglasses playing saxophone and Arsenio Hall., REED SAXON -- AP

LANGUAGE: ENGLISH.

97TH STORY of Level 2 printed in FULL format.

Copyright 1992 The New York Times Company
The New York Times

June 5, 1992, Friday, Late Edition - Final

SECTION: Section A; Page 18; Column 5; National Desk

LENGTH: 1222 words

HEADLINE: THE 1992 CAMPAIGN: Media;
Whistle-Stops a la 1992: Arsenio, Larry and Phil

BYLINE: By ELIZABETH KOLBERT

BODY:

He wore cheap sunglasses. He blew the saxophone. He explained that he really wanted to inhale; he just didn't know how.

With his Secret Service entourage sitting stiffly in the front row, Gov. Bill Clinton chatted with Arsenio Hall Wednesday night about his mistakes, his faults and his ideas for America's future. It was not the kind of television performance Presidential candidates typically give, but it is not likely to be the last.

In a year when "conventional politicians" travel only in disguise, Presidential candidates are rushing as never before to address voters through unconventional forums like late-night interview programs and television call-in shows. Ross Perot launched his independent campaign on a by-now famous installment of "Larry King Live." During the New York primary campaign, Mr. Clinton and his opponent, Edmund G. Brown Jr., the former governor of California, put in appearances on the Phil Donahue show. And after Governor Clinton won the California primary, he stayed in the state an extra day to tape Arsenio Hall, then went to Little Rock, Ark., to do Mr. King's call-in show via satellite.

Decline of Network News

Politicians and media analysts agree that the rise of the talk show in political culture reflects broader trends, most significantly the declining influence of the network news shows.

"These types of programs have become much more important as a source of information for people," said Frank Greer, a top adviser to Mr. Clinton. "Ten years ago, these programs didn't have the audience or the impact that they have now."

Appearing on the talk-show circuit presents several advantages for candidates. It allows them to speak directly to viewers, and in a relatively informal setting. And it allows them to present their case without having to answer many specific questions.

Luring Conventional Coverage

Paradoxically, though, some analysts argue that the greatest benefit of appearing in unconventional settings is that it can help generate more

The New York Times, June 5, 1992

conventional coverage. They point out that even while the audience for traditional news programming has declined in recent years, it is still far larger -- and far more apt to include likely voters -- than are the audiences for most talk shows. The trick is to say something on Arsenio Hall that will be picked up by the news shows and newspapers.

"The fact that you're writing about it is the reason they're doing it," Darrell West, a professor of political science at Brown University, said. "When you appear on the conventional news shows, there's a high probability that the people in the audience are voters. With the less conventional shows, the likelihood of voting goes way down. So it's not worth it, in and of itself. But the payoff is if Bill Clinton is able generate stories that he's trying new forums, new ideas."

This year is not the first time Presidential candidates have made appearances in unorthodox forums; in 1984, for example, Gary Hart appeared on "Saturday Night Live," and several candidates have been guests on "The Tonight Show." But in 1992, such appearances are becoming so commonplace that some viewers would not be surprised to see President Bush pay a visit to Jay Leno.

Countering the Sound Bite

"It's not a secret that everyone, the Bush/Quayle campaign included, is looking for more ways to communicate directly with people," Torie Clarke, the Bush campaign's spokeswoman, said. "It's very hard to break through. On the network news, you get a 15-second sound bite and you consider yourself lucky. So we're looking at a whole score of things like that."

At the vanguard of this trend toward more direct communication is Mr. Perot. It was only after the Dallas billionaire had made two appearances on CNN's "Larry King Live," and several more on radio and cable television talk shows and had granted an interview to David Frost that he appeared on traditional Sunday morning news shows like "Face the Nation" and "Meet the Press." When the questions on these shows began to get too demanding, Mr. Perot said he would no longer grant interviews, so he could devote himself full time to studying the issues.

"Perot was very careful to come out in that cable culture where your personality counts for more than your policy positions," said Jon Katz, the media critic for Rolling Stone magazine. "It's the prototypical 21st century media campaign."

Television talk shows are part of what Mr. Katz has dubbed the "new news," while the network news shows are part of what he calls the "old news." The reason candidates are turning to the "new news," he argues, is that these shows are addressing many of the issues of race, sex and power in which people are most interested.

'Not a Free Ride'

"Some of these programs can be very tough on a personal level," he said. "They're not a free ride."

Others, however, argue that the candidates are embracing the "new news" precisely because it is less tough than the "old news." The talk show format,

The New York Times, June 5, 1992

they point out, allows a candidate to speak in more personal terms and to maintain more control than the traditional news shows do.

"They're just trying to bypass the national media, because the national media ask the tough questions," Mr. West of Brown University, said. "As smart as Arsenio Hall might be, I doubt he asks the kind of questions Dan Rather asks."

Mr. Clinton's appearance on Mr. Hall's program Wednesday night appeared to bear this out. At the start of the show, Mr. Clinton demonstrated his musical talents with two jazz numbers on the saxophone. He then spent half an hour discussing, in rather general terms, his views on the recent Los Angeles riots, on racial harmony and on turning young people away from crime. When Mr. Hall turned to the embarrassing issue of Mr. Clinton's youthful experiment with marijuana, the question was a relatively gentle one. And when Mr. Hall asked the Democratic candidate about his faults, he did not press Mr. Clinton to do much more than confess to being a "workaholic."

"I have a lot of shortcomings," Mr. Clinton said. "I still sometimes work hard instead of smart."

Voters Watch Network News

Despite the growing role that talk shows and late-night interviews are assuming this year, many analysts say that Presidential candidates must still rely on the network news shows to reach large numbers of likely voters, and audience figures suggest they are right.

The average viewership for the nightly news on all three networks, for example, is roughly 30 million homes. And over half the audience is 55 years old or over, a group that is statistically much more likely to vote than Arsenio Hall's viewership, which is one-tenth the size and tapers off quickly over age 35.

In the end, too, network officials argue that the candidates will return to more traditional formats because voters will demand it.

"The candidates have decided that they prefer to communicate in an unfiltered way, more their personality than their positions on issues," Tim Russert, the host of "Meet the Press," said. "But in the long run, there is no substitute for discussing the tough issues they're going to have to handle as President. If people really thought you could get elected by playing the saxophone, there would be a lot more musicians running for President."

LANGUAGE: ENGLISH

LOAD-DATE: June 5, 1992

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Copyright 1992 Billboard Publications, Inc.
Billboard

June 13, 1992

SECTION: ARTISTS & MUSIC; Pg. 14

LENGTH: 596 words

HEADLINE: Acts Raise Voices For Favorite Candidates;
Music, Presidential Politics Mix In A 'Cool Way'

BYLINE: BY CRAIG ROSEN

DATELINE: LOS ANGELES

BODY:

Musicians aren't only urging people to get out and vote -- some have performed at events for specific candidates.

Saxophonist Kenny G played a June 1 benefit, on the eve of the California primary, here at the Sheraton Grand Hotel to raise funds for Bill Clinton's presidential campaign.

On May 30, Willie Nelson performed at a Little Rock, Ark., rally celebrating the success of a drive to have Texas billionaire H. Ross Perot included on the state's ballot for president in November. According to published reports, Nelson is impressed with Perot's vow to help farmers and said he plans to appear on behalf of Perot again.

The candidate with the most support from the music community, however, is California's last Democratic governor, Jerry Brown.

The B-52's, joined by actress Kim Basinger and keyboardist Don Was, headlined a benefit for Brown March 25 at the Ritz in New York that pulled in \$ 23,000, according to a Brown campaign spokesperson.

Another Brown benefit featuring Concrete Blonde, Stan Ridgway, Wire Train, No Doubt, and Julie Ritter from Mary's Danish, held May 23 at the Hollywood Palladium here, collected close to \$ 25,000, sources say. (Ridgway also performed at a smaller Brown benefit April 23 at Al's Bar in Los Angeles.)

John Switzer, co-owner of Los Angeles-based D-Time management, set up the Hollywood Palladium benefit by contacting the Brown campaign. "We took this event to the campaign," he says. "We wanted to show people that politics and the disenfranchised 18-24-year-old age group can still blend in a very cool way."

Other musicians who have supported Brown include Bette Midler, Bonnie Raitt, Carly Simon, Bob Weir, David Crosby, and Graham Nash. MTV News reported Brown had tried and failed to win the support of Public Enemy leader Chuck D.

According to Michael Davis, talent coordinator for the June 1 Clinton benefit, Kenny G is "among the governor's favorite saxophone players." Clinton, who also plays saxophone, performed with Kenny G at the event. Davis says

Billboard, June 13, 1992

more than \$ 50,000 was raised at the event, which also featured veteran soul songstress Freda Payne and Roger Clinton & Politics, a blues band fronted by the governor's brother.

Davis is hopeful Clinton's saxophone playing would "show the human side" of the candidate. Clinton was scheduled to appear, with his saxophone, on "The Arsenio Hall Show" June 3.

"We're trying to reach the young professional type of citizen from all cultures," says Davis. "That group really needs to be encouraged to vote to make a difference."

On the campaign trail, Clinton supporters have been known to play recordings of Mariah Carey's "Make It Happen" and Fleetwood Mac's "Don't Stop."

At the May 30 Perot rally in Little Rock, Nelson performed "On The Road Again" and "I Saw The Light" to an audience of more than 4,000, including Perot.

When Perot's office in Sherman Oaks, Calif., opened its doors in April, country rocker Billy Swan performed at the celebration.

Even one record label lent its support to a candidate. Democrat Barbara Boxer, one of two women running for the U.S. Senate in California, celebrated her nomination at A&M Records' Chaplin Stage in Hollywood. Use of the space was donated to the Boxer campaign by the label. An A&M spokesperson said label chairman Jerry Moss is a Boxer supporter.

Of course, musical associations are not a guarantee of voter support. Sonny Bono, a former pop star and Mayor of Palm Springs, Calif., was unsuccessful in his bid for the Republican nomination for Senate in California.

LANGUAGE: ENGLISH

23RD STORY of Level 2 printed in FULL format.

Copyright 1992 Globe Newspaper Company
The Boston Globe

June 18, 1992, Thursday, City Edition

SECTION: LIVING; Pg. 43

LENGTH: 712 words

HEADLINE: MTV is rocking the campaign;
Television / ED SIEGEL

BYLINE: By Ed Siegel, Globe Staff

BODY:

None of the presidential candidates has scheduled an appearance on "The Twilight Zone," but the 1992 campaign took another step beyond traditional TV boundaries when Bill Clinton showed up for a forum on MTV Tuesday night.

Political pundits and talk-show jokesters have diminished the appearance as a desperate measure by a flailing politician in a trivial setting. But the 90-minute forum spoke volumes not only about how candidates use the media, but also how the media see themselves, and how younger viewers get their news today.

Music Television has been more than a music-video showcase for several years. Tabitha Soren, who has been covering the campaign for MTV, and Kurt Loder, who reports on music news for the cable station, are not Diane Sawyer or Sam Donaldson, but they do as good a job, if not better, of reaching their core audience of 18- to 24-year-olds.

MTV has taken an increasingly active stance in political and social issues over the years. In the middle of Clinton's forum, for example, there was an explicit safe-sex ad with an admonition to always wear a condom that you won't see anytime soon on one of the "responsible" networks.

While there is still enough glitter to fill a Las Vegas showroom and juvenile poseurs aplenty, MTV has found time amid the celebrity worship to champion environmental and human-rights issues, among others. PBS it isn't, but there is probably more real information per minute on MTV than on any of the three commercial networks.

And the programs that the networks give over to news are not the programs watched by voters in their teens or 20s. Younger viewers had been more inclined to watch local news, but local stations, along with newspapers, are finding big dropoffs among younger people. Whether lack of interest in news has promoted voter apathy or the other way around, there is a similar dropoff in voting among that age group.

MTV, then, has filled in some of that gap with its "Choose or Lose" campaign to promote voter awareness through its "Rock the Vote" registration drive (including a very dramatic Rosie Perez public-service ad), coverage of primaries and conventions, and forums like Clinton's. (For Clinton, the if-the-mountain-won't-come-to-Mohammed advantage is obvious.)

The Boston Globe, June 18, 1992

Younger viewers watch more than MTV, of course, and watch television in different ways than their elders. A favorite saying among television executives is, "People over 30 watch programs, people under 30 watch television," meaning that the younger you are, the more likely you are to scan from channel to channel with the remote.

Flicking around from MTV to baseball to "The Tonight Show" may not be the ideal way to become an informed citizen, but then what are the alternatives? Bernard Shaw and Sam Donaldson have huffed and puffed of late about how candidates are bypassing the traditional network-news and CNN programs because "real journalists" ask tough questions.

That may be true of Ross Perot, who retreated from the Sunday-morning circuit when he was unprepared for Timothy Russert's sharp questions on "Meet the Press." Clinton, on the other hand, couldn't get past the scandal-driven and process-driven questions from the likes of Shaw and Donaldson.

Forget the saxophone and shades, whether he inhaled or not, and the reasons why he went on "The Arsenio Hall Show" - which is all that interested network news the next night - Hall asked Clinton more substantive questions than just about any network-news interview that's been conducted this year.

Similarly, while the MTV forum had its share of frivolity, the questions and answers told voters more about Clinton than the collected works of Shaw and Donaldson put together. Like the morning-news call-in programs, the questions dealt with far more issues than the nightly news forums.

MTV is still waiting to hear whether the president or Perot will take part in a forum. Clinton, doing his Douglas MacArthur impersonation, declared that he will return to MTV if elected.

The MTV forum is another demonstration that this is not your father's presidential campaign. So far, the MTV generation has been better served than Dad.

, AFP PHOTO / Bill Clinton answers questions from an audience of 18- to 24-year-olds on an MTV special.

LANGUAGE: ENGLISH

LOAD-DATE: June 20, 1992

37TH STORY of Level 2 printed in FULL format.

Copyright 1992 Gannett Company, Inc.
USA TODAY

June 16, 1992, Tuesday, FINAL EDITION

SECTION: NEWS; Pg. 6A

LENGTH: 995 words

HEADLINE: Clinton hopes to rock the vote

BYLINE: Adam Nagourney

DATELINE: LOS ANGELES

BODY:

After playing the saxophone on Arsenio Hall and imitating Elvis Presley on The Charlie Rose Show, Bill Clinton's appearance on MTV tonight seems almost routine.

On the cable TV network better known for the latest Guns 'N Roses video, Clinton will spend an hour answering questions from 200 18- to 25-year-olds (10 p.m. EDT).

But it is not just one more of the kind of campaign stop that already has earned him scorn from the White House and some Washington columnists.

Rather, it reflects one of the underlying new dynamics of the 1992 campaign: The baby boomer as presidential candidate, directly appealing to voters who largely have sat out recent elections.

At 45, Clinton would be the first major presidential candidate born after World War II, a war fought by President Bush, 68, and observed by Perot, 61, from a Texas high school.

Clinton, a month younger than Bush's oldest son, would be the first president whose tastes run to rock and Motown.

His experiment with marijuana, opposition to the Vietnam War, struggle to avoid the draft and self-confessed marital problems are emblematic of many of his generation. He speaks of friends who have died of AIDS complications, and high school mates who died in Vietnam.

And key Clinton aides - including campaign manager David Wilhelm, communications director George Stephanopoulos, strategist Paul Begala, deputy campaign manager Bruce Reed and press secretary Dee Dee Myers - all are barely old enough to qualify for a part on thirtysomething.

Given all this, it is no surprise that Clinton - more than Bush or, so far, Perot - has made a direct appeal to both baby boomers and post-baby boomers.

That is clear both in his forums and topics - be it universal college scholarships, AIDS, or a wariness toward labor unions that would have been unthinkable for a Democratic candidate a generation ago.

USA TODAY, June 16, 1992

"He is making a direct push and is the only one who is speaking a language that makes sense to young people," said Democratic pollster Peter Hart. "The other two candidates represent yesterday's generation. He represents today's generation."

Despite the younger voters' antipathy to politics - fewer than half of those 34 and younger said they voted in 1988; compared with more than two-thirds of those over 45 - this is a potentially rich trove.

Larry Hugick, managing editor of the Gallup Poll, which recently studied "twentysomething" voters, said they strongly supported Republicans in the 1980s but are much closer to Democrats on what they consider key issues for 1992: AIDS, the environment and abortion rights.

"There is an opportunity for Clinton with this group," Hugick said. "They feel much closer to the Democrats on these social issues."

Wilhelm, the campaign manager, added: "The whole challenge of our campaign is to make politics relevant to everybody's life. For these people, politics and government just aren't relevant."

Still, this strategy is not without risk. When he borrowed a pair of sunglasses from Begala, 31, for the Arsenio Hall show, he chanced providing Republicans the kind of videotape that could show up in a negative commercial this fall.

His behavior was belittled as unpresidential - a criticism that shows no signs of scaring Clinton off his younger circuit: "You go to where they live," said Stephanopoulos. "You go to their living rooms."

But former Democratic spokesman Terry Michael said Clinton is wrong to assume younger voters will instinctively support one of their own: "If anything, it's harmful. There is some reluctance to view one of our own as president."

The latest USA TODAY/ CNN/Gallup Poll shows in a three-way race Clinton does no better with those under 30 than with older voters. Also, 55% of those under 30 give him an unfavorable rating, compared with 48% rating Bush unfavorably and 33% giving Perot a unfavorable rating.

And there is a strong sentiment in Democratic Party circles that Clinton should pick an older running mate to offset his own age.

But in this bizarre election year - when Clinton finds himself overwhelmed by the attention to Perot - his TV appearances have gotten him back on the political map.

For better or worse, a picture of him playing sax, complete with sunglasses, made front pages and TV news.

As Hart said: "He's figured out that this is one way he can clearly differentiate himself" from the other candidates.

Different times, different lives
The presidential campaign highlights generational differences that helped form each of the candidates. Bill Clinton, a baby boomer, faces two older men whose

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

December 7, 1997

REMARKS BY THE PRESIDENT
AT KENNEDY CENTER HONORS RECEPTION

The East Room

THE PRESIDENT: Thank you very much. Ladies and gentlemen, tonight the stars shine over the White House. Tonight we honor artists who in all seasons have lit up generations of our national fire.

Ezra Pound once said that artists are the "antennae of society" -- always probing, sensing, guiding us through the terrain of the human mind and spirit. I'm proud to salute five artists whose sensitivity, vision, and talent have challenged our minds and made our spirits soar.

Especially since Edward Villella danced here in the East Room at the invitation of President and Mrs. Kennedy, the performing arts have increasingly found a home in this, the nation's house. But the belief that arts are vital to our democracy goes back to our very beginnings, to the first President to live in the White House, John Adams, who envisioned an America that would study not just politics, but painting, poetry, and music.

The ultimate worth of our nation will never be measured fully by the size of our treasury or the might of our military, but instead in the endurance of our gifts to the human spirit. Already, our films, our music, our plays, our dance have inspired performers and captured audiences around the globe. Worldwide, they've spurred not only the forces of creativity, but also, and especially recently, the cause of freedom. The arts are now, to borrow a phrase from one of our honorees, perhaps the strongest currents blowing in the wind.

Tonight we pay tribute to five men and women who have spent their lives listening to their hearts and lifting ours, whose work and talent make them American originals.

It all began with the look -- and I can still hardly stand it -- a downward cast of the chin, a shy, yet sly upward glance of the eye. The look captured Bogey and made Lauren Bacall a legend. After seeing her for the first time in *To Have and Have Not*, all America recognized that Lauren Bacall had it. The great James Agee wrote, "She has cinema personality to burn -- something completely new to the screen."

Bogey and Bacall gave us a series of classic films: *The Big Sleep*, *Dark Passage*, *Key Largo*. Then she showed us *How to Marry a Millionaire*, and established herself as a master of

stylish comedy. She conquered Broadway in Cactus Flower and was discovered all over again as a musical star in Applause, and won a second Tony Award for Woman of the Year. Just last year -- more than half a century after her first film -- she won rave reviews and an Oscar nomination for The Mirror Has Two Faces.

I'm grateful that she took time out from being a legend to campaign a little bit for me last year. Tonight, on behalf of all Americans, I salute you, Lauren Bacall, as our woman of the year and an actress for all time.

As a young boy growing up in Minnesota, Bob Dylan spent a lot of time in his room writing poems. Then at the age of 14 he bought a guitar. With it, he would set his poems to music, striking the chords of American history and infusing American popular music, from rock-and-roll to country, with new depth and emotion. With searing lyrics and unpredictable beats, he captured the mood of a generation. Everything he saw -- the pain, the promise, the yearning, the injustice -- turned to song. He probably had more impact on people of my generation than any other creative artist.

His voice and lyrics haven't always been easy on the ear, but throughout his career Bob Dylan has never aimed to please. He's disturbed the peace and discomforted the powerful. President Kennedy could easily have been talking about Bob Dylan when he said that, "If sometimes are great artists have been most critical of our society, it is because their concern for justice makes them aware that our nation falls short of its highest potential."

"Like a rolling stone," Bob Dylan has kept moving forward, musically and spiritually, challenging all of us to move forward with him. Thank you, Bob Dylan, for a lifetime of stirring the conscience of the nation.

I think our next honoree would want me to acknowledge that I can't thank him for campaigning. Now, with that disclaimer -- I do have a lot to thank him for. For when I was a young boy in Arkansas and movies were my main source of inspiration, Charlton Heston showed me how to part the Red Sea, drive a Roman chariot, save medieval Spain, even after he was slain -- and hold off a siege for 55 days in Peking. In more than 75 films, Charlton Heston has guided millions of movie lovers through nearly every great era of Western civilization, bringing to life a host of heroes, from Moses to Michelangelo to Buffalo Bill. He's even played Democrats. But he was, to be fair, selective -- they were Thomas Jefferson and Andrew Jackson.

If the big screen didn't exist, they would have had to invent it for Charlton Heston. A film hero for and of the ages, he's won an Oscar from the Academy, accolades from his peers, admiration from his audiences. But most of all, the characters he created -- the courage and integrity and commitment they embodied -- remind all of us of the limitless possibility of the human spirit. He has been and always will be larger than life.

The first song she ever performed in public was God Will Take Care of You. Well, God was taking care of all us when he gave us Jessye Norman's wondrous voice. From a church choir in Georgia to center stage at the Met, Jessye Norman has brought joy to music lovers and critics to their feet. Her voice has been called the greatest instrument in the world. Her greatness, however, lies not just in her sound, but in her soul. She has that rare gift for capturing in music truths of the human experience -- truths that can never be fully expressed in words alone.

Having brought new meaning to Mozart and Wagner, to Berlioz and Stravinsky, Jessye Norman remains an American diva. Indeed, when she sang The Star Spangled Banner at my inauguration earlier this year, I thought the flag was buoyed by the waves of her voice. I must say, Jessye, you were a tough act to follow.

After 40 albums, Grammy Awards, and the standing ovation of the entire world, she stands at the pinnacle of her art. Jessye Norman once said she wasn't the kind of woman to walk into a woman unnoticed. And I can testify that that is true, having been in many rooms with her and never failing to notice. Since she first burst on the scene, her brilliance has held our attention, year in and year out. May the supernova of Jessye Norman shine forever.

As a young man Edward Villella was a varsity baseball player and a welterweight boxing champion. He might have made the big leagues, but his heart led him into a different world. He was a major league dancer from the moment he joined the New York City Ballet. As graceful as he was athletic, he mesmerized audiences and choreographers alike. Balanchine and Robbins created dances that only Villella could dance. The art rose to meet the man -- and the man was always flying.

He dominated the stage with space-swallowing charisma and leaps as effortless as they were breath-taking. He toured the Soviet Union at the height of the Cold War and became the only American dancer ever to be "demanded" to give an encore. Today he brings the same energy and creativity to the shaping of the Miami City Ballet and to America's next great dance company.

Long before Michael Jordan, Edward Villella showed us that man indeed could fly. Thank you for taking American dance to new heights.

Lauren Bacall, Bob Dylan, Charlton Heston, Jessye Norman, Edward Villella: artists and Americans who have made indelible imprints on the performing arts and our national character. It is quite a tribute to them that all of you have come for them tonight. In them we find the sass, the raw emotion, the heroic strength, the passionate voice, the soaring aspirations of our nation.

America salutes each and every one of you. Thank you and God bless you.

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