

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001a. letter	From: Hillary Clinton, To: Judith Leiber (1 page)	7/25/96	Personal Misfile
001b. card	From: Judith Leiber, To: Hillary (2 pages)	6/14/96	Personal Misfile
002. card	From: Jo Luck, To: Hillary (2 pages)	2/16/96	Personal Misfile
003. letter	From: James Lyons, To: HRC (1 page)	1/25/96	Personal Misfile
004. card	From: Judith Leiber (1 page)	nd	Personal Misfile
005a. letter	From: Hillary Clinton, To: Sue Lorenz (1 page)	3/15/96	Personal Misfile
005b. card	From: Suzy Lorenz, To: Hillary (2 pages)	1/24/96	Personal Misfile
005c. note	From: Sue (1 page)	nd	Personal Misfile
005d. card	From: Suzy Lorenz, To: Hillary (20 pages)	7/13/95	Personal Misfile

COLLECTION:

Clinton Presidential Records
First Lady's Office
Pam Cicetti
OA/Box Number: 10598

FOLDER TITLE:

HRC - 1996 Personal - L [2]

2014-0159-S

sb239

RESTRICTION CODES

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RR. Document will be reviewed upon request.

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DETERMINED TO BE AN ADMINISTRATIVE
MARKING Per E.O. 12958 as amended, Sec. 3.3 (c)
Initials: LAB Date 11/13/13

THE WHITE HOUSE

October 8, 1996

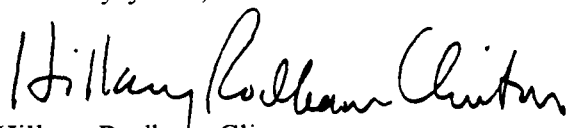
Mr. Warren Littlefield
President
NBC Entertainment
3000 West Alameda Avenuer
Burbank, California 91523

Dear Mr. Littlefield:

Thank you for your thoughtful letter and information about the Los Angeles Free Clinic's 30th Anniversary Celebration. I am forwarding a copy of your letter to my scheduling office for consideration. In the interim, I wish you continued success with the vital services the clinic provides to the least fortunate citizens of Los Angeles.

With best regards, I am

Sincerely yours,


Hillary Rodham Clinton

~~cc:~~ Patti Solis Doyle
Director of Scheduling



October 4, 1996

Hillary Rodham Clinton
The White House
1600 Pennsylvania Avenue
Washington, D.C. 20500

Dear Mrs. Clinton,

We know that your thoughts are currently filled with issues and events much more important than ours, but we wanted to give you ample time to consider our request.

As the co-chairman for The Los Angeles Free Clinic's 30th Anniversary Celebration, it gives me a great deal of pleasure to officially ask you to be the honoree at our special anniversary gala. This important event, which marks the culmination of our yearlong celebration and fundraising campaign, will be held in Beverly Hills in December 1997.

The Clinic would like to salute you for your long-standing dedication to the welfare of children and for your efforts and insights on behalf of healthcare reform. The Clinic is facing its most critical challenge in three decades of unwavering service to the community and the success of this campaign and this dinner is crucial.

This is not a conditional invitation. While we are confident that the country will do the right thing and re-elect The President, the outcome of the election is not relevant to our request. Our purpose is to honor you for your accomplishments and your beliefs.

We certainly don't expect an answer before the election, but since 1997 will be such a watershed year for us, we are hoping you will respond by the beginning of February.



Our annual dinners typically draw some 1000 of the entertainment industry's top decision makers and key community and medical leaders. With you as our special honoree, we are assured that the traditionally successful event will be a record-breaking triumph.

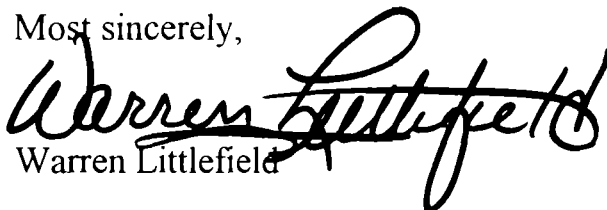
Each and every year more than 60,000 disadvantaged and in need Angelenos have literally been saved and served by The Los Angeles Free Clinic. The Clinic provides critical care and compassion to all who have passed through its doors--regardless of race, color, creed, religion, ethnic background, sex or ability to pay.

The Clinic does not judge, it treats, offering free medical care, free dental care, free mental health counseling, free legal assistance, free HIV day program, free job counseling and free help for "at risk" adolescents. The Clinic specializes in helping people help themselves.

As you know better than most, medical care is in crisis, making the demands on The Clinic greater than ever. The purpose of our yearlong effort goes beyond the weighty task of protecting and preserving The Clinic's current level of care, our priority is to provide a financial underpinning that would insure the Clinic's long-term survival. To achieve this, our campaign focuses on retiring the mortgage on the main center in Hollywood, creating a working capital reserve and establishing an endowment program.

These may seem like lofty goals, but with your participation, we believe they are attainable. We hope you will find time in your extraordinarily busy schedule to honor us by allowing us to honor you.

Most sincerely,

A handwritten signature in black ink, appearing to read "Warren Littlefield". The signature is fluid and cursive, with a large, stylized "W" and "L".
Warren Littlefield

cc: Pamela Cicetti
Patti Solis
Kathie Berlin

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MARKING Per E.O. 12958 as amended, Sec. 3.3 (r)

Initials: LDG Date 11/12/13

THE WHITE HOUSE

August 7, 1996

Shari Lewis
603 Alta Drive
Beverly Hills, California 90210

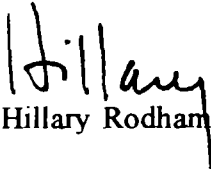
Dear Shari:

Thank you for your thoughtful letter and generous expression of support.

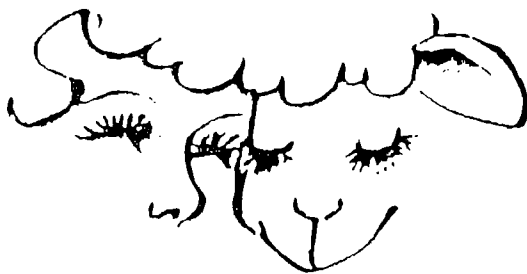
I appreciate your willingness to help with our efforts to encourage programming that will reinforce rather than undermine the values we work so hard to teach our children. I have long admired your own advocacy and the creativity and love you bring to your programs. We will be in touch.

With gratitude and warm regards to you and Lamb Chop, I am

Sincerely yours,


Hillary Rodham Clinton

~~cc:~~ Melanne Verveer
Deputy Chief of Staff



July 2, 1996

First Lady Hillary Clinton
c/o Rick Jасulca
Jасulca Terman
730 North Franklin Street
Suite 510
Chicago, IL 60610

Dear Ms. Clinton,

I was so delighted to hear you speak out so powerfully against violent television programs for children, like the Power Rangers. I have been singing that song on interview shows for years, but I never made the news with it!

Congratulations, and thank you from Lamb Chop as well. I've testified before Congress and the FCC on this subject, but have never felt any sincerity on the part of the participants (with the exception of U.S. Representative, Edward Markey).

I would like to put shoulder to wheel with you, as I am very admiring of your energy and integrity.

Please call upon me, and let me know how I may participate in your efforts. By the way, I have always been an active Democrat, and am, as ever, available to you and your husband for campaigning.

Love,

Shari Lewis
SHARI
SL/ajt

PHOTOCOPY
MISC. HANDWRITING

663 Alta Drive • Beverly Hills • California 90210

Withdrawal/Redaction Marker

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001a. letter	From: Hillary Clinton, To: Judith Leiber (1 page)	7/25/96	Personal Misfile

COLLECTION:

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First Lady's Office
Pam Cicetti
OA/Box Number: 10598

FOLDER TITLE:

HRC - 1996 Personal - L [2]

2014-0159-S

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First Lady's Office
Pam Cicetti
OA/Box Number: 10598

FOLDER TITLE:

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2014-0159-S

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Initials: ASB Date 11/12/13

THE WHITE HOUSE

July 25, 1996

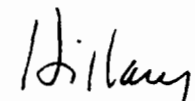
Barry M. Landau
60 West 57th Street
New York, New York 10019

Dear Barry:

Thank you for your thoughtful and encouraging note --
thanks to Topper, too -- and for your gift of Yuri Gorbachev's
lovely painting. Your friendship and support are deeply
appreciated.

With warm regards, I remain

Sincerely yours,


Hillary Rodham Clinton

bcc gifts

Barry M. Landau

New York.

20 July 1996

Dear Hillary -

I wanted to bring you
a little something - both for
you and the President -
a small token of my
affection, admiration, and
gratitude that it is you
and the President who are
will be occupying this
great big White House -

PHOTOCOPY
PRESERVATION

As we approach the
new millennium - I rest
easier knowing that WJC
is at the helm - steering
into the right direction.

I asked my friend
Yuri Gorbachev (nephew of
you know who) to paint
you a little something you
could keep. It's certainly not
worth a \$100. but it comes with
a million dollars worth of
affection for both of you -
Barry

FOR THE PRESIDENT + MRS. CLINTON -
US DOES ALL WAG OUR TAILS
A LOT MORE KNOWING- YOURS
PRESIDENT - LOVE XOXO

TOPPER

7/22/90



C A R O L Y N L O N G

Dear Hillary,

As a former Senate Spouse,
I am appreciative of your including
us at the Luncheon last
week. It was delightful.

I am often reminded how
"things" have changed in the
public sector: A current Admire

PHOTOCOPY
PRESERVATION

ad knocking a competitor on
television - I believe it is Tybony.
Why can't they co-exist
without attacking! So shame
me!

Sincerely,
Carolyn Long

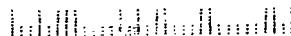
June 26, 1996

VIP-12



Mr. Clinton
the White House
Washington, D.C. 20500

JUN 28 1996



Mr. Russell Long
712 N. 2510 VIRGINIA AVENUE NW
WASHINGTON, DC 20037

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PRESERVATION

Withdrawal/Redaction Marker

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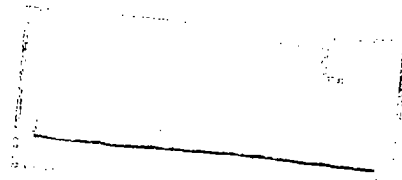
Hlw R
5/28/96

Fulbright College of Arts and Sciences
Department of Foreign Languages

425 Kimpel Hall
Fayetteville, Arkansas 72701
(501) 575-2951
(501) 575-6795 (FAX)

13 May, 1996

Ms. Hillary Rodham Clinton
Washington, DC
(via: Professor Diane Blair)



DETERMINED TO BE AN
ADMINISTRATIVE MARKING
INITIALS: ADB DATE: 11/12/13

Dear Hillary:

My wife Judith and I were most honored to meet you on Saturday after the Commencement ceremonies at the University of Arkansas. I congratulate you on your degree, and thank you for your inspiring words to our graduates and the rest of us.

I am delighted that you are interested in the Classics, and wish we had had more time to talk about Greece. I have visited there nine times, and twice been the Director of Summer Sessions for the American School of Classical Studies at Athens, where I am happy to count many friends and colleagues, many of whom you met recently.

It is an honor for me to include with this note a copy of my Commencement Address to the University of Arkansas College of Architecture: "The Three B's: Buildings, Bodies and Books". All the graduates of the College of Architecture were handed an envelope when received their degrees. Each envelope held a plastic skeleton, holding a book and a representation of a building (the US Capitol, White House, or Statue of Liberty). This was the visual aid and memento of my address. Diane said that you would probably like the 'illustration', so I am including one.

Your husband and I shared a "Latin Banquet" at Deer High School in 1990. He too is a lover of the Classics. In case you never saw it, I am including with this letter a news story about the event, with a picture of Bill Clinton in a Roman toga.

Finally, I am taking the liberty of sending you the introduction to my talk, given by my colleague and friend Andrew Anker, as well as an off print of my article: "CLASSICAL AMERICANA TROGLODYTICA: V. T. Hamlin's *Alley Oop* April 1939-February 1940; The Epics Meet the

Comics" because it shows the higher awareness of the Classics among Americans in the generation before the War, and implicitly argues for more education in our western cultural legacy.

I would very much like to see you when you come to Fayetteville, or when I come to Washington (my father lives in Silver Spring). Our friend Ralph Nesson tells me that you might be in the Ozarks again soon. Whenever and wherever, I do hope we can continue to discuss how we might stimulate more interest in ancient western civilization.

Sincerely yours,

A handwritten signature in cursive script that reads "Daniel". The letter "D" is large and loops around the first part of the name.

Daniel B. Levine
Associate Professor
Classical Studies

F

by Professor Andrew ANKER

Daniel Levine's Introduction
School of Architecture Graduation
May 11, 1996

I am especially proud and delighted that Dean Buono has asked me to introduce Professor (Daniel Levine) to you today. During my three years at this university Daniel has become for me both a valued colleague and a dear friend. The way in which his wife Judith and he have opened their home to my family and me has been a living demonstration of how one can join intellectual and personal bonds.

I imagine that most of our graduates have not had the opportunity to make it over to Kimpell Hall for Professor Levine's classes in Greek and Latin language and literature--seems your teachers kept you a little busy in Vol Walker and Memorial Halls all these years. But today seems a perfect time to meet one of our university's finest professors, for when better than graduation to be reminded that it's a big world out there--there are even people who still speak Latin.

When I told Daniel that the School of Architecture's faculty had selected him to be this year's graduation speaker, he asked "Why me?," and wondered what a classicist might have to say to a group of young architects and landscape architects. My first response was the obvious one--clearly the faculty wanted a speaker who possessed the three key attributes of a university professor: excellence in teaching, rigorous scholarship, and a sincere dedication to the university and local communities. And Professor Levine certainly embodies all three of these: his teaching has brought him numerous honors, including the University of Arkansas's Burlington/Northern Award in 1986, the American Philological Society's Award for Excellence in the Teaching of the Classics in 1992, and in 1995, the Fulbright College recognized him with its Master Teacher Award; Professor Levine's scholarly work has appeared in such professional journals as *Classical and Modern Literature Quarterly*, *The Hebrew Union College Annual*, *Helios* and *The Classical Journal*; and finally, as an active member of the

Fayetteville and academic communities, Professor Levine has been a driving force at the Temple Shalom of Northwest Arkansas, and, at the American School of Classical Studies in Athens, where he is the chair of the committee on summer sessions.

Teaching, scholarship and service--all good reasons to invite someone to speak to our graduating class. But reflecting further on Daniel's "Why me?", I realized that a classicist, a person who dedicates his or her life to the study of Greek and Latin texts, might have some very special insights to convey to a group of men and women setting out on careers in architecture and landscape architecture. For the classicist is one of the few professionals who may be at greater risk than the architect or landscape architect of being marginalized by a culture that often does not understand what we have to offer.

In one of his essays, "Classica Americana Troglodytica: V. T. Hamlin's Alley Oop April 1939-February 1940; The Epics Meet the Comics," Professor Levine discusses a series of Alley Oop comics based on Homer's and Virgil's texts. Remarkably, he demonstrates that in the late 1930s, in a simple Sunday comic page, the artist could rely on his readers' familiarity with the *Illiad*, the *Odyssey* and the ~~Aeneid~~^{Aeneid}--otherwise they just would not have gotten the jokes. A time when the classics were an active part of our culture? What must it be like to be a classicist in the 1990s? As architects and landscape architects we must ask the same questions--for the same audience that understood Alley Oop's references to Achilles, Hector and Agamemnon also knew their architecture. So, how to practice our craft in a culture that does not always get what we are trying to say? How to avoid cynicism? How to keep pushing our profession forward?

I hope I haven't made Professor Levine's task too great, these are difficult questions to answer, and after all, we've only given him twenty minutes to speak. But Daniel has already shown me part of the answer in the way he approaches his profession----with a mixture of all-out seriousness and dedication that allows him to do excellent work, and a playfulness and spirit that lets him enjoy what he's doing. And in advance of his words, I thank him for this.

"THE THREE B'S": BUILDINGS, BODIES, AND BOOKS

Commencement Address by Daniel B. Levine

University of Arkansas

College of Architecture

11 May, 1996

Fayetteville, Arkansas

I call this talk "The Three B's: Buildings, Bodies, and Books".

When I was asked to speak for the College of Architecture's Commencement, I asked myself, "What can I say that people will remember? Myself, I don't remember the commencement speeches which I have heard over the years." This got me thinking: What kinds of things *do* we remember? What is *worth* remembering? And how do we make *ourselves* worthy of being remembered by future generations?

Generally, what survives is what gets remembered. When we die, our memory and our burial place are all that survive. Future generations focus on these. Please allow me some classical references. Odysseus and Achilles are the quintessential Greek heroes, whose lives were marked by valorous words and deeds. Preserving their memory was an issue of great import to the characters of the *Iliad* and the *Odyssey*. Repeatedly in the *Odyssey*, characters who believe that the wandering Odysseus had perished at sea bemoan the fact that Odysseus didn't die in battle, so that his friends could have made a tomb for him. By such a death, Odysseus would have left behind great κλέος (glory/reputation) for his son. Memory is preserved by a built structure and a glorious reputation. The imagined loss of these is imagined as worse than death itself. So how does Homeric poetry describe the ideal physical memorial for a hero who dies in battle? In *Odyssey* 24, the shade of Agamemnon describes how Achilles was so memorialized at his death. Achilles, the greatest of the Greek heroes, was mourned seventeen days and nights by all his companions, as well as by the sea nymphs (like his mother) and the nine Olympian Muses, before his body was cremated, his bones collected and washed, and placed in a golden jar. The Greeks piled up a grave mound, and I translate: "a blameless tomb on a jutting promontory upon the wide Hellespont, so that it would be visible from afar by men who sail over the sea, both those who live today, and those who will live later" (*Od.* 24.81-84). He was honored with funerary athletic events, the winners of which received prizes: physical reminders of the dead Achilles. Agamemnon says,

"So, you have not lost your name, even though you have died, Achilles, but for you always there will be excellent glory (κλέος ἐσθλόν) among all peoples" (*Od.* 24.93-94). The hero's bones were enclosed in a large tomb, a monument built to preserve his memory for ever.

Now the accomplishments of the University of Arkansas College of Architecture graduates of 1996 are hardly less praiseworthy than those of Achilles and Odysseus, and their lives lie ahead of them, not behind them. How do these graduates, sitting here in Old Main, holding in their hands the physical tokens of their educational experience, intend to leave their own monuments behind them so that they do not "lose their name" and so that their "excellent glory" will long be remembered?

It is doubtful that what Jennifer Shipley, Michael Buono, Andrew Anker, and Daniel Levine say here today will last very long in the *archaeological* record. And I doubt that there is a Homer among us who will see to it that our deeds get recorded in immortal poetry. The best I hope for is that this commemoration and celebration of this rite of passage will make us all stop and think about what memory is.

The Greeks personified Memory as a goddess, *Mnemosyne*, the titaness daughter of Heaven and Earth, and mother -- by Zeus -- of the Nine Muses, immortal goddesses of art and literature, who loved to dance and sing. Twenty-seven centuries ago, a Greek we conveniently call Hesiod wrote about how the god Zeus made love to the titaness Mnemosyne on nine consecutive nights. The following year, Mnemosyne gave birth to the nine Muses: Kleio, Euterpe, Thaleia, Melpomene, Terpsichore, Erato, Polymnia, Ourania, and Kalliope. These patronesses of the Arts, daughters of Memory, inspire humans, who must use their powers of memory in order to write, sing, dance and create. Through allegorical mythic logic Memory is the mother of the Arts. She is important. [We might note parenthetically that any mother of nine daughters would have to have a good memory to keep them all straight.] Since Homer, poets have made invocations to these Muses so they could remember what they needed to complete their poetic recitations. Many of us today who struggle to remember a formula, telephone number, name, date, place, or translation -- knowingly or not -- invoke the goddess Mnemosyne when gripped by her opposite, Amnesia. [Although the Greeks didn't actually have a goddess called Amnesia, they did

personify the spirit of Forgetfulness in the figure of Lethe, appropriately imagining her as a river in the Underworld.]

I submit that we remember things and are remembered by others in three general areas, which, for the purpose of today's College of Architecture Commencement, I will call the three B's: Buildings, Bodies, and Books. By Buildings, I mean all 'Built Environments': spaces which humans create for themselves and their activities. Bodies, I take to be our own physical existence, our flesh and our bones. By Books, I mean the recording of ideas, information, thoughts, feelings, and intellectual discourse: the physical embodiment of communication by language. The epic heroes Achilles and Odysseus fit into this scheme of buildings, bodies, and books through their association with their built funeral mounds, their bones placed within, and the poetry of Homer, which reminds us of them. How do we relate to Buildings, Books, and Bodies?

First, our Bodies. Our bones anyway last thousands of years. Future anthropologists will look at some of our skeletons and -- like today's students of Neanderthals -- will tell tales of our childbirths, diseases, accidents, and other wounds and traumas. Some of us will leave children behind as memories of ourselves. We expect them to carry our genes and our memory (our 'excellent glory') into the next generation. While we might consider our physical presence the most important part of our life, and see bodily attractiveness as one of the greatest goods, we need to remember that we are but flesh, which withereth.

In Lucian's comic essay *Dialogues of the Dead*, a Greek work written 17 centuries ago, the Cynic philosopher Menippus asks the god Hermes to show him the most handsome men and most beautiful women of ages past, who are now in the Underworld. When Hermes shows him the remains of the handsome youths Hyacinthus, Narcissus, and Achilles, Menippus is disappointed to see that they are only bones and skulls, without flesh, looking all the same. When Menippus asks to see Helen of Troy, at least her head, Hermes shows it to him. Menippus says: "Well! Is this what launched a thousand ships from every part of Greece and was responsible for slaughtering so many Greeks and Trojans and destroying so many cities?" Hermes replies: "Ah, Menippus, you never saw her in the flesh. Even you would have admitted that there was no blame in as Homer says 'Suffering year after year for the sake of a woman like Helen' (*Iliad* 3.157). If you look at flowers that are dry and faded, obviously

they're ugly. But when they're in bloom and have their natural color they're as beautiful as can be." Menippus replies, "That's what amazes me, Hermes, didn't the Greeks realize they were going through all those hardships for the sake of something so short-lived, so quick to fade?" Hermes says, "Menippus, I don't have the time to go into any philosophical discussions with you." Helen of Troy's beauty lives on, even today, in the collective memory of our Western Civilization, though her body is gone. Lucian's serio-comic tableau reminds us that the beauty of our bodies serves in two ways: for present happiness, and for memory of ourselves in the future. Bodies can be immortal if they are remembered by tradition, in other words, in books, the next B.

This brings us to the next B: Books, the main means by which the ideas of each generation are passed on to the next. Before writing, lady Mnemosyne saw to it that information was passed on from one person to another by example and word of mouth. Today we literate folk can't keep in our minds all the important information we need. We must depend on the written word, whether on paper or in electronic data bases. Our books will tell future generations more about us than will bones and our buildings, which stand mute and in need of interpretation.

What will we remember from the books which we read? What will we write that will live on after us? The Roman poet Horace contrasted the longevity of his books with that of the pyramids, to the latter's detriment (*Odes* 3.30.1-7):

exegi monumentum aere perennius
 regalique situ pyramidum altius,
 quod non imber edax, non Aquilo impotens
 possit diruere aut innumerabilis
 annorum series et fuga temporum.
 Non omnis moriar multaue pars mei
 vitabit Libitinam...

I have finished a memorial more long-lasting than bronze, and loftier than the royal pile of the pyramids, which, neither the eroding rain, nor the raging north wind will be able to destroy, nor will the limitless passing of the years or the flight of the ages. I shall not wholly die, and a large part of me will avoid the death goddess.

Horace published his *Odes* in 23 BCE, and he was right: we *do* continue to publish and to teach his words today: 2,019 years later. Just look in the U of A "Racing Form:" Latin 3003, fall of '96 is entitled "Catullus and Horace." Of course, we also will offer a course here on Egyptology. We can argue about whether the buildings of the Pharaohs or the words of the Roman poet will still exist two thousand years from *now*. But one thing is certain, and that is that buildings and books will continue to define the human race, and provide it with its history, that is, the memory of its people and their deeds.

Horace saw a competition between books and buildings. I have often seen a competition between Books and Bodies. How can our students pay attention to their work in class, lab, and studio when their bodies are giving them some very strong messages in other directions? It is hard, for example, to explain the intricacies of Greek Tragedy to a room full of young people who are victims of their own hormones. Harvard classicist John H. Finley, Jr. used to tell the young students of Eliot House that the purpose of college was to reduce the time they spent thinking about sex from 80% to 60%.

Next, Buildings, which are perhaps the most obvious example of what we value, and leave behind as mementos of our existence. In the present, we value them very highly. Look on the diploma covers you hold in your hands: There is the Seal of the University of Arkansas, with a building on it: the front entrance to Old Main, which building has symbolized our institution for more than a century. [I always note with pleasure the Latin on the seal: VERITATE DUCE PROGREDI: our motto, "Go forward with Truth as your guide."] When Arkansans envisage the U of A, they think of "Old Main". Just like when we think Egypt we think Pyramids. We are known by what we build. Greece? Temples. Mesopotamia? Ziggurats. Babylon? The Hanging Gardens. China? The Great Wall. Etruscans? Painted Tombs. Mayans? Pyramids and Altars in the jungle. Troglodytes? Holes in the Ground.

So, we should be aware that everything we create, everything we design, will tell others about us, will represent our civilization, from the buildings and landscapes we make, to the garbage we leave behind. Look at this room here. If we would leave our robes, mortar boards and tassels on the floor of Giffels Auditorium today, and the building collapses tomorrow, never to be rebuilt, future archaeologists will have to answer a question: What would a

hundred medieval garments be doing in a building that was first built in the 19th century and destroyed at the end of the 20th? Everything we leave behind sends a message.

And what will *you* remember, 1996 graduates of the Departments of Landscape Architecture and Architecture? The good-looking student you never had the nerve to talk to? The late-night study sessions? The last-minute changes in your presentation? Comedian Don Novello, known as Father Guido Sarducci has a shtick about "The 5-Minute University." He says he can teach everyone in five minutes the amount of information that they would remember five years after they graduated from College. Economics? "Supply and Demand" Spanish? "¿Cómo está usted? Muy bien." Business? "You buy something and you sell it for more." Theology: "Where is God? God is everywhere. Why? Because he likes you."

So, our Books, Bodies, and Buildings will speak for us to those in the future. What about the present? Which do we value most; how do we rank these things? I have given you some representations of Books, Bodies, and Buildings. Maybe they will help you remember some part of this commencement speech. I have given you representations of a body, a book, and a building. How would you rank these in importance to your own life? For myself, I would I rank them like this: #1: Body, #2 Books, #3: Buildings.

#1: Bodies: I can't transcend my physical existence; I'm bound in my body, and therefore am preoccupied with it. In this I agree with our grandmothers who have said for generations, "Remember, your health comes first!" Without strong bodies, we cannot function well. Without our health, we cannot function at all. It is of vital importance to us, here and now, to take care of our bodies.

#2: Books: The Roman satirist Juvenal said that his ideal was *mens sana in corpore sano* (a healthy mind in a healthy body). Books, ideas, the intellectual life, and jokes are what make our healthy bodies worth inhabiting. Physical existence has little meaning without thoughts, spirituality, love, poetry, fantasy.

I put Buildings in the #3 spot, even though I am drawn towards The American Dream, which dictates that every family have its own house, with its own garage and well-groomed lawn. All too often these days there is another "B" that determines what is built, and where. That ominous "B" is the Buck, the pursuit of which inspires

too many of us to cut down trees and create sprawling suburbs. Too frequently, and without proper care do we create our parks and parking lots. But, build we must. We make classrooms, stock exchanges, and office buildings. Shopping malls, garages, court houses, fast-food restaurants, and convenience marts -- all of which are vital to life as we know it. We need fewer people motivated primarily by money; we need more Architects and Landscape Architects to be the midwives of our Buildings. Books and Bodies should inspire their designs; who we are and how we feel should determine what we inhabit.

And now, the final advice on the Three B's: First, take care of your Bodies, and remember, they won't last forever. You only have one, and a lot depends on how well you keep it. Second, read Books, and write some, too, preferably good ones. Give your ideas to others, share them, pass them on, make them last longer than you will. They might not be 'longer lasting than bronze', but try to make them stick around for a few generations, at least. They could help others, just as you have been helped by what you have read. The last B advice is also a prayer. Buildings: create, maintain, and live in good ones. Let future generations praise your design choices. May your memory, as embodied in the architecture and landscapes you create, be a blessing to others.



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 Jonathan McCullough, Publicity Dept.: Workman Publishing, NY;
 Don Novello, Actor/Author]

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Description of Item(s) Keychain skeleton, book and building, goes with the May 11, 1996 commencement speech delivered by Daniel B. Levine at University of Arkansas.

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University of Arkansas
School of Architecture
1996 Commencement Program
[8 pages]

University of Arkansas

School of Architecture

Commencement

May 11, 1996

2:00 p.m.

Giffels Auditorium - Old Main

Processional

Welcome

Michael J. Buono, AIA, Associate Dean

Awards Recognition

Associate Dean Michael J. Buono

Student Address

*Jennifer B. Shipley
Senior Scholar*

Awarding of Degrees

*Associate Dean Michael J. Buono
Architecture Department Head David J. Buege
Landscape Architecture Department Head Karen C. Hanna, ASLA*

Introduction of Speaker

*Andrew K. Anker
E. Fay Jones Visiting Professor*

Graduate Address

*Daniel B. Levine
University of Arkansas
Associate Professor of Foreign Languages*

Closing Remarks

Associate Dean Michael J. Buono

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Vol. 14, No. 4, Summer 1994
[25 pages]

ISSN 0197-2227

Classical and Modern Literature:

**A
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VOLUME 14, NUMBER 4
SUMMER 1994

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BERT LANCE

HWR

2/19/96

2-1-96

Dear Hillary:

You were just
Absolutely superb last Friday
& showed the people how
one should conduct themselves
in such circumstances.

People are growing
tired of seeing you abused.
These things will change quickly.

Again, as one who
knows something about abuse,
your conduct was "World"
Class.

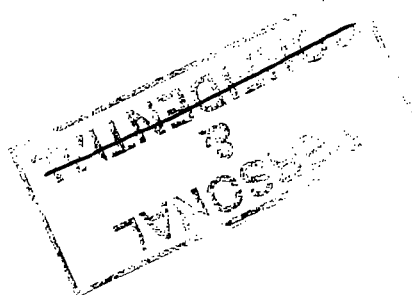
—
All the best
Sent

Mrs. Hillary R. Shum Cinda

"Personal"

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SUSAN
ALBERT
LOEWENBERG
Producing Director

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WORKS

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Laverne, California
October 1991

Mural created by the students at
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GALE COHEN
Project Director
Arts & Children Project

LAUREN SHPALL
Project Coordinator
Arts & Children Project

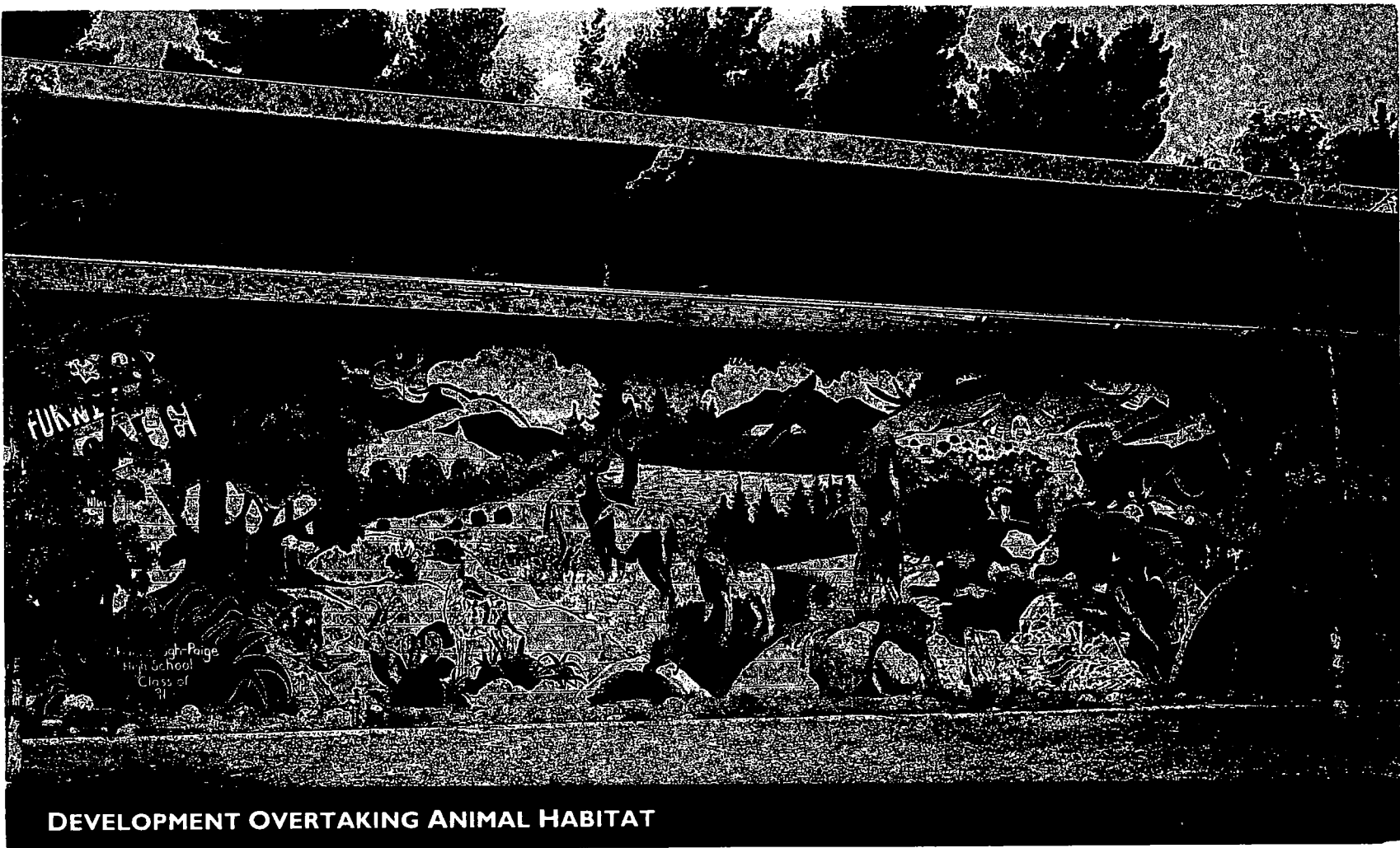
L.A. THEATRE WORKS 681 Venice Blvd., Venice, CA 90291 Phone: (310) 827-0808

29 January 1996

Dear Mrs. Clinton,

What a wonderful gift I
have received from Sidney Blumenthal!
Your chapter about the
reception of children and
thwarted emotional intelligence
was especially meaningful to me,
because the mural on the front of
this postcard, created by at-risk
youth in a juvenile court school,
is part of a program whose goals
exemplify your call to action.
Thank you for writing the
book and for the witty
inscriptions to me which I shall
cherish. Kindest regards,
Susan Lowenberg

Mural Photo by Ed Goldstein. Graphic Design by Deidre Uchiyama



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