

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
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001. list	National Medal of Arts 1994 (partial, p. 2) (1 page)	n.d.	b(6)
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COLLECTION:

Clinton Presidential Records
Frist Lady's Office
Maggie Williams (Subject Files)
OA/Box Number: 9476

FOLDER TITLE:

Art

2013-0359-S

ry1368

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]
P3 Release would violate a Federal statute [(a)(3) of the PRA]
P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

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

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

RR. Document will be reviewed upon request.

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b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
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b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

After Budget Cuts: Survivors in the Arts ...

...the argument over federal arts subsidies has all examples and no argument: Mapplethorpe, Serrano, Mapplethorpe, ... endlessly as if no response were possible. Now that the cultural subsidies stand to be radically rethought, cut back and perhaps eliminated, the pendulum has swung to the other extreme: There are sweeping arguments aplenty in the air but no examples to back them up.

Columnist James Glassman wrote recently that "the NEA has spent \$2.5 billion in the last 15 years alone and, in terms of high art (as opposed to crafts and folk dances), has almost nothing to show for it. ... [L]et's just wait for great patrons to arrive on the scene again to inspire and enrich great artists." Jonathan Yardley took the opposite tack last weekend, arguing against patronage of any sort on the theory that being paid upfront instead of in sales makes artists tame and self-indulgent. He adds, "Is there any reason to believe that subsidy of the arts has any different effect? The record of the last few decades provides none."

None? Nothing? True, the health or sickness of the arts and humanities is hard to quantify. For any artwork completed under the momentary security of a federal arts grant, it's fair to pose the question of how it would be different if it had had to sell itself upfront to a Hollywood director or a New York publisher. But ask that question once or twice about real cases, and the answers can prove inconvenient. The joys of private patronage for the visual arts sound pretty good until you glance at Patricia Morrisroe's recent biography of Mapplethorpe—who, Glassman agrees, was actually a pretty fine photographer—and read its stinging portrayal of the world of avant-garde, S&M-influenced artists within which Mapplethorpe moved.

Federal subsidy played no part at all in this corrupt and decadent world, where the favors of one or another well-placed gallery owner or fortune-laden benefactor would send one or another odd visionary soaring to the heights of

fashionable notoriety and then plummeting back down. The only way the arts endowment advanced Mapplethorpe was by funding the larger, more established institutions that—much later—noticed his finished work rose above the run-of-mediocrity produced in that milieu and began

Subsidies can take many forms, all with different effects on the artist.

to display it for a wider audience. By that time, the artist was already near his death.

Yardley's wider argument against "subsidy" in general focuses on the corrosive effects of supporting creative writers through academic appointments, a phenomenon he says has made American literature "indifferent to the larger audience, inward rather than outward looking, disdainful of ordinary Americans and their beliefs and aggressively iconoclastic in style if not in content." His evidence for this is a quotation from British novelist Kingsley Amis about the debilitating effect of being paid before one starts making anything, rather than afterward (a statement that makes one wonder whether the celebrated Amis ever received an advance from his publisher).

But "subsidies" and "payment in advance" can take many forms, all with different effects on the artist, and surely these should be analyzed with care when the entire cultural funding landscape is up for redesign. An attack on the academic literary establishment draws no distinction between that and the smaller and one-time type of "subsidy"—a federal or even a private grant—that may paradoxically free the writer who isn't a coddled academic, who actually has a real life of action and experience to write about.

Arts endowment literary fellowships, and to a

lesser extent private ones, were a big factor in supporting the writers who have helped shift that admittedly stultifying navel-novel fashion to something more outward-looking in recent years. It was NEA money that supported Norman Rush's 1991 novel "Mating," which took on big ideas about social systems in the story of a perhaps-crazy American who builds a utopian African village devoted to the uplifting of women. The NEA points to the wider social effects that flowed from the visibility of such works as Charles Johnson's "Middle Passage" and Bobbie Ann Mason's "In Country"—the former about slavery, the latter about Vietnam veterans—that provided grist for more pop-culture treatments of these issues and thus what NEA chair Jane Alexander calls "seed corn" for movies, TV and other moneymakers.

Better this, surely, than novels by students and teachers who have never been out of the safety of the seminar room, or by someone running with a wave of fashion onto which big donors have piled blindly because it's "hot."

It's not just a question any longer of what the federal government can pay for; with as many as 150 of 250 staff positions likely to disappear, the arts endowment won't do everything it does today even if it chances to survive. But that doesn't mean the issue has to be all or nothing. Many think the above pitfalls of private patronage are avoided or at least mitigated by the NEA's peer panel approach; and that approach, not the grants themselves but the selection machinery, could be funded with a fraction of current funds if someone took up the task in earnest. Those who could actually help from outside—the movie industry with its millions, the donors who now follow the NEA's lead—won't get a chance unless there's serious and non-hysterical consideration of how the federal patron does the many useful things it now does.

The writer is a member of the editorial page staff.

Daniel S. Greenberg

... And Doomsters in Science

The budget bellyaching coming out of the research establishment obscures the serious matter of whether science will be set back by the money reductions that appear to be inevitable on Capitol Hill.

The short answer is that more money would be preferable for getting things done. But science is tough, resilient and bountifully supported. It can get along on less if the money is wisely spent—which it often isn't—and if inadvertent damage isn't inflicted by blundering legislators.

The chieftains of science are forecasting woeful consequences if the Republicans go ahead with plans to reduce spending for research and development by about one-third over the next seven years. Anxiety inflames the scientists' insecurities, leading to flights of rhetorical extravagance that would not be tolerated in purely scientific matters.

Deploring the spending plans, Thomas E. Everhart, president of California Institute of Technology ["Science in Jeopardy," op-ed, Aug. 29], recently declared that billions taken from science will cost "trillions of dollars that could be saved by developing new medical treatments, new energy sources and new methods of cleaning up environmental waste." He added, "Without first-class science, we can look forward only to a second-class economy and a second-class standard of living."

The reality of science on Capitol Hill is that the budget ax has been wielded with a bit more sophistication than is generally acknowledged. However, the long-term plans for spending cuts in science do warrant fright, if they are carried out. So far, though, basic science has eluded the ax.

The Republican rationale for financing basic science is that it's indispensable for industry, health and national security. Government must pay the bills, the thinking goes, since it's difficult for private sponsors to reap a payoff from advances in fundamental knowledge.

True to this belief, basic research, mainly a university-based activity, is ahead at present in the appropriations process—up 1.6 percent for the coming fiscal year. At the same time, most other civilian programs face serious cuts.

While medical researchers scream about reductions—maybe because they scream—the House has voted a 5.7 percent increase for the National Institutes of Health. At the main

We waste a lot on high-tech nonsense in defense, space and industrial subsidies.

source of money for physics research, the Department of Energy, basic science would go up by more than 6 percent. The House was also reasonably gentle with the National Science Foundation, a mainstay of academic research, reducing next year's funding for scientific activities by 2.3 percent.

Whence then, comes the griping? The answer is that the federal research enterprise is roughly divided between basic science and activities directed toward hardware development and commercial applications. It's in development and applications that Republican free-market ideology is on a moneysaving rampage—with some exceptions for pet projects of influential legislators.

In line with such politics, the House has voted to abolish several big programs warmly favored by the Clinton administration for subsidizing research conducted by industrial firms. If matched by the Senate, that would spell the end of the Advanced Technology Program in the National Institute of Standards and Technology

and similar programs in the Pentagon and NASA—with total annual funding of more than \$1 billion.

What's curious about these programs is that after several years of heavy spending, reports of success are pretty sparse. The explanation of Clinton officials is that it's too early to tell—and perhaps that's correct. But when money is so tight, and important fields of basic science complain that they are parched for support, puzzlement is warranted over the fast-growing and heavy government expenditures in areas of interest to industry, whose spending on R&D exceeds government's.

Oddly, the recipients of the federal research subsidies include corporations that are among the world's heaviest spenders on research. Clinton officials insist the subsidies are needed because industry is shortsighted about the value of long-term research. But industry has done little lobbying to save the programs.

The doomsters in the science establishment regularly warn about other countries overtaking the United States. Complacency can be dangerous, but so can fantasy. On the international scale, the United States is not skimping on research and development. In an assessment of 1992 data that is still valid today, the National Science Foundation reported: "The United States spends more money on R&D activities than any other country; in fact, it spends more than Japan, Germany, France, the United Kingdom, and Italy combined."

The trouble is we waste a lot of it on high-tech nonsense in defense, space and industrial subsidies. Redeployed to real science, the budget could easily fulfill the ambitions of the research establishment's gloomiest gripers.

The writer is editor and publisher of Science & Government Report, a Washington newsletter.

THE WASHINGTON POST
THURSDAY, SEPTEMBER 14, 1995

PRESIDENTIAL MEDAL OF FREEDOM
PRESENTED BY
President Clinton

- - -

ASHE, Arthur, Jr. (POSTHUMOUSLY) Athlete, former Professional Tennis Player, Philanthropist, Author	06/20/93
BLOCK, Herbert Political Cartoonist	08/08/94
BRENNAN, William J., Jr. Public Servant, former Associate Justice of the Supreme Court	11/30/93
CHAVEZ, Cesar E. (POSTHUMOUSLY) Union Leader, United Farm Workers of America	08/08/94
DOUGLAS, Marjory Stoneman Conservationist, led early crusade to preserve and restore the Florida Everglades	11/30/93
FLEMMING, Arthur Public Servant, former Secretary of Health, Education, and Welfare, Chairman of the Commission on Civil Rights	08/08/94
FULBRIGHT, J. William Public Servant, former U.S. Senator and Member, U.S. House of Representatives from Arkansas, longtime Chairman of the Senate Foreign Relations Committee, founder of the Fulbright Foreign Scholarship Program	05/05/93
GRANT, James Executive Director of UNICEF	08/08/94
HEIGHT, Dorothy Irene Civil Rights, Womens Rights Advocate	08/08/94
JORDAN, Barbara Public Servant, Educator, former Member of the U.S. House of Representatives from Texas	08/08/94
KIRKLAND, Joseph Lane Labor Leader, President AFL-CIO	08/08/94
MARSHALL, Thurgood (POSTHUMOUSLY) Public Servant, Attorney, former Associate Justice of the Supreme Court, Solicitor General of the United States, United States Circuit Judge, first African American to sit on the Supreme Court	11/30/93
MICHEL, Robert H. Public Servant, Member of the U.S. House of Representatives from Illinois, Republican Leader	08/08/94

POWELL, General Colin L., U.S.A. (WITH DISTINCTION)	09/30/93
Military Officer, Chairman, Joint Chiefs of Staff during Operations Desert Shield/Desert Storm, Persian Gulf, former Assistant to the President for National Security Affairs, Deputy Assistant to the President for National Security Affairs	
RAUH, Joseph L., Jr. (POSTHUMOUSLY)	11/30/93
Lawyer, Civil Rights and Labor activist, former counsel, United Auto Workers, general counsel, Leadership Conference on Civil Rights	
RAYE, Martha	11/15/93
Entertainer, Humanitarian	
SHRIVER, Robert Sargent	08/08/94
Public Servant, former Director of the Peace Corps	
WISDOM, John Minor	11/30/93
Public Servant, former United States Circuit Judge, Fifth Circuit	

~~CONFIDENTIAL~~

NATIONAL MEDAL OF ARTS

1994

DETERMINED TO BE AN
ADMINISTRATIVE MARKING
INITIALS: By DATE: 9/17/13
J2013-0359-5

CRUZ, CELIA

Birth Date: October 21, 192⁵~~8~~

Birth Place: Havana, Cuba

SSN: 087-36-9854

DELAY, DOROTHY

Birth Date: March 31, 1917

Birth Place: Medicine Lodge, Kansas

SSN: 015-18-3777

HARRIS, JULIA ANN (JULIE)

Birth Date: December 2, 1925

Birth Place: Grosse Pointe Park, Michigan

SSN: 091-22-9896

HAWKINS, ERICK

Birth Date: APRIL 23, 1909

Birth Place: Trinidad, Colorado

SSN: 060-07-5139

HORNE, LENA

Birth Date: June 30, 1917

Birth Place: Brooklyn, New York

SSN: 061-14-8209

Withdrawal/Redaction Marker

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~~CONFIDENTIAL~~

SEEGER, PETE(R)

Birth Date: May 3, 1919

Birth Place: Patterson, New York

SSN: (b)(6)

[001]

SHOUSE, CATHERINE FILENE

Birth Date: 1896 JUNE 9, 1896

Birth Place: Boston, Massachusetts

SSN: 579-60-9337

THIEBAUD, WAYNE

Birth Date: November 15, 1920

Birth Place: Mesa, Arizona

SSN: (b)(6)

WILBUR, RICHARD PURDY

Birth Date: March 1, 1921

Birth Place: New York, New York

SSN: (b)(6)

BRUBECK, DAVID

Birth Date: December 6, 1920

Birth Place: Concord, California

SSN: 548-20-0444

KELLY, (EU)GENE CURRAN

Birth Date: August 23, 1912

Birth Place: Pittsburgh, Pennsylvania

SSN: 210-10-7435

*Mem
File
ARTS*

PEGGY COOPER CAFRITZ
3030 CHAIN BRIDGE ROAD, NW
WASHINGTON, DC 20016
(202) 244-1966
(202) 537-7040 FAX

MEMORANDUM

TO: ANN STOCK

FROM: PEGGY COOPER CAFRITZ *Peggy*

DATE: MARCH 29, 1994

SUBJECT: PRESIDENT AND MRS. CLINTON, THE DUKE ELLINGTON SCHOOL
OF THE ARTS, THE ARTS AND EDUCATION AND STEVIE WONDER

1. As you know this is the twentieth anniversary of the opening of the Duke Ellington School of the Arts and I have requested that Hillary speak at our graduation (see attached) which is set for June 13th. We are willing, however, to change the date of graduation in order to accommodate the First Lady's schedule. Hopefully her scheduling office will confirm soon. Mean while something very exciting has happened in which we hope the President and Hillary will participate as Honorary-Chairs.

2. On June 6th Stevie Wonder has agreed to do a special cabaret concert with our students in the theatre at Ellington in honor of our twentieth anniversary. On that evening he will present to Ellington his first piano.

3. Clarence Avant, the Chairman of the board of Motown and the CEO, Jheryl Busby have agreed to work with Ellington and Stevie to build a state of the art recording studio at Ellington. Motown will institute a "school to work" program at Ellington.

They are now writing a curriculum for a sound engineering program which will place our non-college -bound seniors in the pipeline for jobs in the music industry as sound engineers.

"School to Work" programs are an important element of Richard Riley's agenda for reinvigorating American education.

You may recall that Clarence Avant was a major fundraiser for President Clinton and a key participant in the Presidential Economic Summit.

4. As these Motown/Stevie Wonder/Ellington discussions evolved a much larger and more important idea emerged: Stevie Wonder has offered to become one of the national Spokespersons for the arts in education.

5. The Plan

A. October is National Arts and Humanities Month. I am on the National Leadership Council of the National Cultural Alliance. At our last meeting we decided that the theme for 1994-95 should be Arts in Education. I recommended at that meeting that John Madden (of NFL fame) and a popular artist be asked to be the spokespersons. The idea is that John Madden would launch his NFL bus tour from the White House the same day the President awarded the Arts and Humanities medals. Madden would visit shopping centers and drum up excitement about the arts in education and mention the subject during his NFL game commentary, ect. I do not know the current status of the plan so more about it later.

B. Anyway, like manna from heaven Stevie Wonder has offered to do this with or without Madden.

C. Stevie would launch a twenty city concert tour focused on the arts and education on a day in October of your choosing from the White House.

D. He would do a major concert on the White House lawn (tented). His event will be totally underwritten by Motown. Motown will also produce a Stevie Wonder album, the theme of which would be arts in education. The music would be written and composed by Stevie. It will be family, child, school and arts oriented. He will push the agenda of Jane Alexander, Sheldon Hackney and Richard Riley. He would immediately leave from the White House to begin his tour so as not to lose momentum. The album would be released by the end of the tour. While the album would be released by the end of the tour. While the album would be sold it would also be made available free to schools and children's arts programs. Stevie will appear on TV shows, press conferences, ect. propagating the cause of arts in education.

E. This could be connected with the National Cultural Alliance and the October Arts and Humanities Month activities or you could produce it as an additional discreet activity to further pump the cause. I defer to your judgment here.

F. Stevie Wonder and Motown would announce this event and Stevie's year long (at least) commitment to it to the press and music world at the June 6th Ellington event, Ellington, being a perfect example of how the arts work in educating even the most difficult to educate youngsters.

G. Motown and Stevie's people would work closely with you to shape and produce the October concert at the White House. It would, unlike the intimate small evening planned at Ellington, be Stevie's full "Natural Wonder" concert with all the bells and whistles.

H. A word about Stevie Wonder - He would make a terrific spokesperson. He is a consummate performer, highly intelligent and a spell-binding speaker. He has no character blemishes that the press could chase after. He has a long record of generous contributions to good causes like civil rights, anti-apartheid and anti-violence. He sings of love but also of issues. He has tremendous crossover appeal between whites and blacks and most importantly, between parents and kids.

Ann Stock Memorandum
March 29, 1994
page 4

I. The audience for such a White House event should include major arts educators, funders, and relevant policy people like Bob Moses, Ted Sizer, Howard Gardiner, a good cross country representation of public school principals and superintendents and most of all parents and kids. This could be even juicer than your great Newport Jazz Show.

J. I think we have a major home run here. A decision needs to be made fairly quickly because all of this will take a lot of planning. I have not discussed this idea with anyone else yet because it is important that you et al pass on it first. I am going to California on April 12th to meet further with Clarence Avant and Jheryl Busby. It would be great to have a preliminary yes from you by then so that they can begin to line up all of the industry ducks.

In conclusion, back to the little things:

Will Hillary speak at the Ellington graduation? Is June 13th a good day or should we change it? If so what date works best for Hillary? Our graduations are always in the evening so that working parents can attend.

Is it okay for me to list the President and Hillary as the honorary chairs on our invitation for our 20th Anniversary celebration on June 6th? I intend to ask Jane Alexander, Sheldon Hackney and Richard Riley to be the honorary vice-chairs. Is this okay with you et al.

All the artists, artist educators, and each and every kid at Ellington and I love you and thank-you.



November 9, 1993

**Mrs. Hillary Rodham Clinton
The White House
Washington, DC 20500**

Dear Hillary:

Congratulations for all that you have done and continue to do to keep the issues effecting America's children in the forefront of national debate and government action. I have spent all of my adult life working with and for young people. It is absolutely exhilarating finally to have national leadership that understands, that gets it, that cares!

I am writing to ask you to speak at the Ellington graduation this coming June. Aside from becoming a mother, the founding of the Duke Ellington School of the Arts is my greatest achievement. After two decades of constant struggle I can say with confidence that we have found a way to empower young people through the arts and education.

Ellington serves nearly 500 students in grades nine through twelve. Our students have to meet more academic requirements than at any other school in the system, as well as a demanding arts curriculum. Their school day is two hours longer than the normal school day. Ellington has the fourth highest SAT scores in the DC public

Mrs. Hillary Rodham Clinton
November 9, 1993
Page 2

school system and the highest college acceptance rate of all DC public schools.

Between 92 and 95 percent of our students are accepted by a very impressive list of colleges.

Each entering student selects a major in theatre, technical theatre, dance, instrumental music, vocal music, visual arts, literary arts, media or museum studies. Ellington is the only high school in the country with a museum studies department, which is a collaborative effort with the Smithsonian.

Ellington has been selected by Redbook Magazine as one of the best schools in the country, by Nabisco as one of its 17 Next Century Schools and most recently, by the U. S. Department of Education as a Blue Ribbon School. I am told that in this very competitive process we received the highest marks across the board.

While we are a fine high school of the arts, we believe that our mission extends far beyond artistic excellence. We heavily recruit in the most blighted and damned neighborhoods of Washington. More than sixty percent of our students come from dysfunctional to barely functional families who live in drug-ridden, crime-torn areas. Over thirty percent of our entering ninth grade students read only between the third and seventh grade level. We even have students who have been classified as "special education" cases.

1994 will mark our twentieth anniversary. As Ellington approaches this milestone we are poised to become a National Laboratory for the Arts in Education. We believe we have cracked the code to the educational safe and that students from all over the country can

Mrs. Hillary Rodham Clinton
November 9, 1993
Page 3

benefit from our struggles and successes, our curriculum and programs.

To celebrate our twentieth anniversary we would like you to speak at our graduation and to receive the first Ellington Medal which will be awarded every five years to a person who has made an untiring commitment to saving American children. We also give an annual Ellington Award which in past years has been received by Johnetta Cole, James Vanderzee, and Roger Stevens, among others. I can think of no better way to celebrate our twentieth anniversary, to honor the legacy of our school and to begin its future than to have graduation day 1994, be Hillary Rodham Clinton Day at the Duke Ellington School of the Arts. Graduation is scheduled for June 13, 1994, from seven to nine-thirty p.m. However, if this date is incompatible with your schedule we will change it as necessary.

I look forward to hearing from you.

Fondly,



Peggy Cooper Cafritz

New File
Art

ROUTING SLIP

POTUS / RLOTUS
Receiving line +
Remarks
6:30 - 8:30 reception
June?
Reception for Friends
of Art in Embassy

DATE: 2, 25, 94

FROM: Ricki Seidman
Assistant to the President
Director of Scheduling and Advance

SUBJECT: Reception for Friends of Art in Embassies
(Pending)

TO:

Rahm Emanuel

Mark Gearan

David Gergen

Marcia Hale

Alexis Herman

Nancy Hernreich

Anthony Lake

Bruce Lindsey

Mack McLarty

Ray Neel Phillader

Bernie Nussbaum

FOR YOUR:

Information

COMMENTS:

Pat Griffin
~~Howard Paster~~

John Podesta

Jack Quinn

Carol Rasco

Bob Rubin

George Stephanopolous

Ann Stock

Christine Varney

David Watkins

Maggie Williams

Melanne Verwee

Anna Winderbaum

Rebecca Cameron

Black Pending Binder

Advice

June Action

~~Open binder~~

Schedule Proposal

Date: Feb. 22, 1994

 ACCEPT **REGRET** **PENDING**

TO: Ricki Seidman
Assistant to the President and Director
of Scheduling and Advance

FROM: Melanne Verveer
Deputy Chief of Staff
to the First Lady
and
Anne Bartley
Assistant to the Deputy Chief of Staff
Office of the First Lady

REQUEST: Reception for the Friends of Art and
Preservation in Embassies

PURPOSE: The purpose of the reception would be to
recognize the contribution of The
Friends of Art and Preservation in
Embassies to our United States missions
overseas and to cement the relationship
of The Friends with the new
Administration. Also, the event would
allow the newly appointed board members
to be introduced.

BACKGROUND: The Art in Embassies Program (AIEP) was
established in 1964 to enhance the
communication of American values and
cultural diversity through the display
of American art in ambassadors's
residences overseas. The works of art
are loaned or donated by museums,
galleries, corporate and private
collections, and individual artists.
The President has approved the
appointment of Roselyne "Cissie" Swig as
the new Director of AIEP. She will
bring renewed energy and a higher
profile to this important program.

The Friends of Art and Preservation in
Embassies (FAPE) is a non-profit, non-
partisan foundation that assists and
supports AIEP by collecting, preserving
and maintaining prized works of art and
historic properties for display by AIEP.
FAPE has a Board of Directors,
Diplomatic Council, and Fine Arts

Committee comprising of former Secretaries of State, former ambassadors, and luminaries in the art community of the United States.

PREVIOUS PARTICIPATION: Every year since 1987, the President and First Lady have hosted a reception at the White House in honor of FAPE. The Department of State endorses the request of FAPE and AIEP for the President and First Lady to host an evening reception for 300 people in June 1994.

DATE AND TIME: June 1994, evening, suggested 6:30-8:30 pm.

DURATION: Two hours

LOCATION: The White House

PARTICIPANTS: (Attached list of previous dinner guests; this year's will be very similar)

OUTLINE OF EVENTS: The President and First Lady are requested to be available for a receiving line and to make brief remarks at the beginning of a suggested two-hour (6:30 to 8:30) reception.

REMARKS REQUIRED: Brief remarks orchestrated by the Office of the First Lady.

MEDIA COVERAGE: Photo coverage from White House photographers.

1st LADY'S ATTENDANCE: Yes

VICE PRES. ATTENDANCE: To be invited

2nd LADY'S ATTENDANCE: To be invited

RECOMMENDED BY:

CONTACT: Anne Bartley 456-2398