

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. fax	Buffy St. Marie to Lynn Cutler re: phone number [partial] (1 page)	02/23/1998	P6/b(6)
002. letter	Buffy St. Marie to Bobbie Greene re: phone number [partial] (1 page)	02/10/1998	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Bobbie Greene
OA/Box Number: 15627

FOLDER TITLE:

Buffy St. Marie

2012-0872-S

rc956

RESTRICTION CODES

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

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
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C. Closed in accordance with restrictions contained in donor's deed of gift.

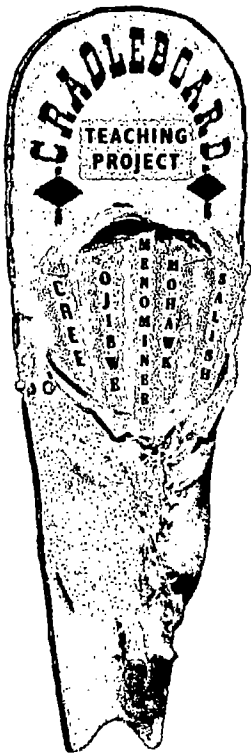
PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

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

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CRADLEBOARD Teaching Project



Cradleboard
(krad-l-bord) a frame, made of natural materials, used by North American Indians to carry a child. The cradleboard style varies from tribe to tribe. It is flexible in use, protective and decorative; a Native American invention much appreciated by other cultures who have adapted the idea to their own uses.

The Cradleboard Teaching Project is a project of the Nihewan Foundation for American Indian Education, which was founded by Buffy Sainte-Marie in 1969 with a non-profit registration number of LA:E069-1-177. code 421 EDJ

1191 Kuhio Highway
Kapaa, HI 96746

Ph: 808 822-3111
Fax: 808 823-0249

email: bsm@aloha.net

www.cradleboard.org

Ms. Bobbie Green
Deputy Assistant to the President and
Deputy Chief of Staff for the First Lady
1600 Pennsylvania Ave.
OEOB Room 100
Washington D.C. 20500

February 16, 1998

Dear Ms. Green,

We send you our fondest 'Aloha and Tansi' from the Cradleboard Teaching Project. It is with great pleasure that we invite you to join us at The Second Annual Cradleboard Teaching Project National Conference. Social Activities begin on Friday March 6th at 6:00 p.m. and the Conference begins on March 7th through the 9th. Our registration of over 200 educators are joining us from Australia, New Zealand, Canada, Hawaii, Scandinavia, 15 American Indian Nations, and 23 Mainland states.

The Cradleboard Teaching Project is designed to help children to raise self esteem and self identity through building cross cultural friendships with Native American children. Cradleboard provides teachers in all schools with accurate, enriching curriculum about Native American and Hawaiian culture. Then we partner classrooms of Mainstream children with Native American classes on Indian reservations in live and interactive friendships using the new technology.

The Cradleboard Teaching Project is a creation of 30 year Kauai resident Buffy Sainte-Marie, who originally brought "Sesame Street" to Kauai, and who has been named this year's designated Native American Philanthropist of the Year. We are presently in the second year of a two year major grant from the W.K. Kellogg Foundation.

Our purpose for coming together in the upcoming Conference is to provide a forum for our established schools and new participants; to explore Cradleboard as a model for other international indigenous communities who look to improve race relations by incorporating Cradleboard methods; and to work out strategies to let the world know about this remarkable project to change cross cultural education forever.

Through the White House, the President's Initiative on Race links to our website as an example of Best Practices. We work with the National Museum of the American Indian, the Smithsonian, the National

*We've asked
for a letter
pls. be
sure it's
done.*

\$11m!

Congress of American Indians, and the American Indian Higher
Education Consortium, all of whom will be represented at the Conference.

Please RSVP to our office at (808) 822-3111 by 2/20/98.

Kindest regards,

Katrina Wilson
Conference Coordinator

65199

BOBBIE GREENE

2/23/98

Alice -

Unfortunately,
the first copy
of this fax never
reached me, and
now it's too
late for a
video. But, this
is a wonderful
program and they
would be so
grateful for a
letter of interest
& support for
HRC. The head
of Cradleboard
is Buffy Sainte-
Marie

(remember her, the
native American folk
singer from our
youth!) with
whom Lynn Cutler
& I recently
met.

Thanks for
taking care
of this. I'm
also attaching FYI
a copy of the
HLC note I had
sent thanking her
for the lei's she
~~sent~~ gave me for
the Clinton when
[She was here.

P.S. I've met Bobbie
P.S. I've a copy of your letter.

THE WHITE HOUSE

February 17, 1998

Ms. Buffy Sainte-Marie
The Cradleboard Teaching Project
1191 Kuhio Highway
Kapaa, Hawaii 96746

Dear Ms. Sainte-Marie:

Thank you for the leis you brought to me from Kauai. They were a lovely reminder of my visit there several years ago. Thanks, too, for the work you are doing with the Cradleboard Teaching Project and your efforts on behalf of our children in Indian country.

With appreciation and best regards, I remain

Sincerely yours,

Hillary Rodham Clinton
Hillary Rodham Clinton

*Buffy
FPI
Jan*

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Nihewan Foundation Cradleboard Teaching Project Fax Cover Sheet

To:	Lynn Cutler	Cradleboard Teaching Project
Fax Number:	202 456-2889	Buffy Sainte-Marie
Date:	Monday, February 23, 1998	C/O Business Support Services
From:	Cradleboard Teaching Project	1191 Kuhio Hwy.
Number of Pages:	4	Kapaa, HI. 96746
		Phone# 808-822-3111
		Fax# 808-823-0249
		Email - bsm@aloha.net

Memo:

To: MS. BOBBIE GREENE c/o LYNN CUTLER
From: Buffy Sainte-Marie

Hello, Lynn,

Here's another copy of the "talking points" fax I sent 2-18-98. Thanks for your call alerting me that it wasn't received. If you need to speak with me today, I'm at P6(b)(6)

P6(b)(6)
Ki chi migwetch,
Buffy Sainte-Marie

00013

PLEASE CALL (808)-822-3111 IF THERE ARE ANY TRANSMISSION DIFFICULTIES.

THANK YOU

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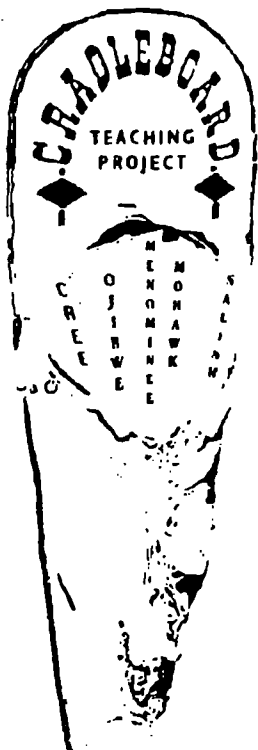
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To: MS. BOBBIE GREENE
Deputy Chief of Staff to the First Lady
The White House
Washington, D.C..

February 10, 1998

Dear Ms. Greene,

Thank you so very much for your personal time and attention to the potentials of the Cradleboard Teaching Project during my visit to the "Women Leaders on Race" meeting last week. I truly enjoyed meeting you.

It's a real thrill to think that the First Lady might reflect an indication of her interest in the children we serve through a video that we could show at our upcoming Conference, March 6-9, on the Island of Kauai in Hawaii.

At your suggestion, I have authorized the expenditure of \$750 to cover the production costs you mentioned, and prepared two pages of "talking points", some of which might be helpful should Mrs. Clinton actually find the time to help us out in this way. (It's still hard to believe!) Her attention to our Project would lend an inestimable boost in credibility, self esteem and self identity to all our participating children and teachers, and I just can't help but smiling at the possibility of showing them and others that she holds a personal interest in them and the future of cross cultural education of all of this nation's children as expressed in the activities of the Cradleboard Teaching Project.

Thank you also for escorting us to the beautiful sculpture exhibit in the Rose Garden! I spoke to Holly Cook today who told me that she found a newspaper article about the exhibit, which she is sending off to me. I am already dreaming up lesson plans and activities, K-12!

Many thanks for the most inspiring visit to Washington, D.C. that this teacher has ever experienced. You can reach me at the numbers above; or more directly at my home number, P6(b)(6) [002]

Chi migwetch and Aloha,

Buffy Sainte-Marie

Mainstream teachers complain that they lack accurate, enriching Native American teaching materials. Native American people suffer from being misperceived all their lives because of this lack. The Cradleboard Teaching Project uses one problem to solve the other.

The dream of the Cradleboard Teaching Project is to empower Indian children with a richer, more profound understanding of their cultures; by helping them share it, live and interactive, with the rest of America's children, who deserve to know the positive reality of Native American culture.

The Cradleboard Teaching Project delivers an excellent Native American curriculum to all participating classes, Indian and non-Indian. Then Cradleboard "partners" two classes of school children, one in a mainstream area and one on a reservation, and they study Native American culture together. Cradleboard provides the guidance and resources for the Indian children to define for their urban counterparts what it means to be Indian on the eve of the 21st century. Their yearlong exchange enlivens the concept of "Indians" and converts what was once a dry, distorted textbook lesson into an accurate, dynamic, live and interactive contemporary personal experience. It bolsters self-esteem, cross cultural understanding, and lends culture-based value to technology.

But Cradleboard is not about the technology. Cradleboard is about helping children of differing cultural backgrounds to enjoy and understand each other, for the benefit of both, through communication.

It's important to reinforce in young people the potential of understanding and tolerance, especially in areas that have suffered from debilitating race relations in the past. In addition, Native American children need to know and understand the significance of their own cultural legacies. What better way than to share it with other children as part of learning to use communication technology.

It hurts to be misperceived all your life. The Cradleboard Teaching Project reaches both Indian and non-Indian children with positive realities while they are young. This is the cultural 'real-deal' that comes out of the Indian community to youngsters half a globe away, in time, we hope to benefit the lives of Indian children who wonder 'Who am I? ... and who do others think I am?'"

Like the 'Cradleboard' for which the project is named, the Cradleboard Teaching Project is a frame, designed for the benefit of children, flexible in use, beautiful, and functional far beyond its source of origin. It comes out of Indian Country, and reaches far beyond into non-Indian classrooms and into the future of education. Cradleboard turns on the lights in public education about Native American culture - past, present, and most important for the children, the future.

Cradleboard now provides to both Indian and non-Indian schools, accurate Native designed curriculum materials that meet national standards. Once the distant schools are "partnered", our national materials are further supplemented by a tribal specific curriculum developed by the Native American partner school itself, whose students interact with their mainstream partner school which brings the Project to life.

The Cradleboard curriculum is not just about corrected text. It is a chance for mainstream students to interact with live Indian people of their own age; and to be taught by a team of accredited Native American educators who feel that their true realities are more enriching than the old inaccuracies.

Cradleboard turns on the lights in public education about Native American culture - past, present and most of all for the children, the future. It comes out of Indian country, but it reaches far beyond, into the mainstream classroom and into the future of education. Cradleboard reaches both Indian and non-Indian children with positive realities before self-defeating stereotypes are even encountered.

This is the way of the future when it comes to offering cultural study units to children, because it's alive, providing access to a contemporary cultural reality that is rich in history and tradition. The long distance, interactive live approach is only available since the advent of the new technology, which is now readily available in America's classrooms.

(Specifics)

The Cradleboard Teaching Project has created a varied number of pilot site models in the following Native American communities:

Mohawk, Menominee, Quinault, Cree, Ojibwe, Hawaiian and, Couer D'Alene;

as well as two multi-tribal schools which are located off reservations (the Native American Prep School in rural New Mexico; and Turtle Island Learning Center in Michigan.)

Among this group are a variety of public, private and Bureau of Indian Affairs grant schools, plus two Native language immersion schools. Each Indian school is partnered with a mainstream non-Indian school. Thus far, schools from the District of Columbia, Hawaii, Michigan, Minnesota, Montana, New Jersey, New Mexico, New York, Pennsylvania, Washington, and Wisconsin have participated in the Cradleboard Teaching Project.

Cradleboard raises self-esteem among Native American children in particular:

- by encouraging them to take control of their lives in delivering their own reality into the hands of mainstream people through the schools
- by spearheading and promoting accuracy about Indian people from their own classroom settings
- by putting them in touch, while they're still young, with Indian educators from their own and other tribes
- by underscoring Indian contributions - role models, inventions, art, sports, and culture - before stereotypes are ever encountered or developed
- by encouraging self-expression and self-identity inside Native communities
- by encouraging research, and interest in teaching and learning on a more personal level within the Indian community at an early age, and
- by supplementing child interest in high tech communication, online networking, historical research, data bases, and other field of computer technology in the meaningful context of cross cultural friendships.

Cradleboard can enrich the lives of all American school children by accomplishing two things at once:

1. by providing educators with the materials needed to present an in-depth, accurate, enriching study of Native American people and cultures; and
2. by providing access to the living contracts within the Native American community who make the curriculum units cross cultural, child-friendly, real, and enriching to children of all races.

Since Cradleboard has evolved, so has a national consciousness and dialogue about the importance of understanding and embracing racial diversity. Cradleboard uses a unique approach to foster understanding and cross cultural appreciation on an expanded national front, and even to demonstrate the value of this model in an international arena where relations between indigenous and mainstream people require tested and innovative new ideas.

Cradleboard is multi-faceted in its approach. It is educational, technological, empowering, innovative, bridge building, and a model to embrace. It is fertile and has the capacity to foster growth and understanding. At its core is a belief in the human spirit, and an innate capacity to foster awareness, learning and understanding in youth. The Cradleboard Teaching Project has the capacity to change the landscape of education.

(End)

Chronicles

A Native American Gathering

By Sarah Booth Conroy
Special to The Washington Post

The sculpture "The Emergence of the Koshares (Clowns)" shapes a Pueblo creation legend in clay. Four mysterious bodies are in various stages of climbing up from the Earth's "belly button." Their ears are long tassels, their bodies shaped by the ancient coil and scrape technique of potters. The faces suggest wonder, awe, suspicion, perhaps joy. Some observers say the effigies move and change expressions.

This work by Roxanne Swentzell of the Santa Clara people also may well express the rise of Native Americans in 20th-century sculptural arts. It is among a dozen on display through September in the White House's Jacqueline Kennedy Garden.

The sixth in Hillary Rodham Clinton's sculpture exhibitions, "Honoring Native America" marks the first time contemporary fine art by descendants of the first Americans has been shown at the White House, according to White House curator Betty C. Monkman. In fact, this is the first time such a collection has been displayed in the nation's capital, said Margaret Archuleta, fine arts curator at the Heard Museum in Phoenix.

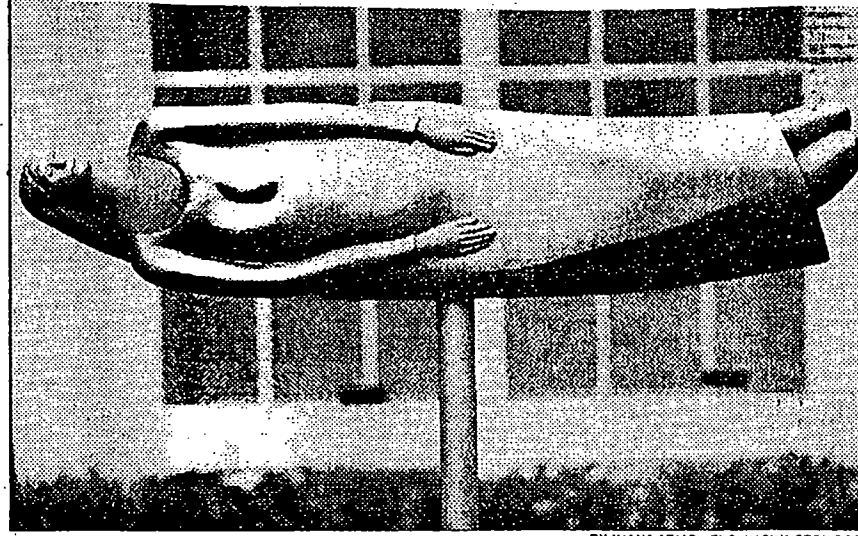


Mrs. Clinton said the Native American sculptures "... are works of tradition, imagination, healing and love." The exhibition, she added, "truly expresses our millennium themes: to honor the past and imagine the future."

The sculptures are as different as their tribal legends and customs and the 12 artists' inspirations.

"Guardians and Sentinels," looming ghostly figures cut from foot-thick aluminum, were conjured by Susie Bevins Ericson/Qimmiqsak from Inupiat spirit epics she heard as a child. The three figures usually stand guard in front of the Anchorage Police Training Center.

"Sea Weed People," four nine-foot-high bronze nymphs, gracefully undulate upward from a pool. Their creator, John Hoover, was a commercial fisherman as a young man. Alaska Aleut stories tell of seaweed people, spirit helpers favoring fishermen over fish. "His work is often called shamanistic," Archuleta said of Hoover.



BY JUANA ARIAS—THE WASHINGTON POST
Sculptures by Native Americans at the White House: a detail of "The Emergence of the Koshares (Clowns)," left, and the graceful "Woman in Love."

R.E. Bartow of the Yurok tribe lives in Oregon, but he and Maori artist Jon Bevan Ford shared tools and traditions when Bartow went to New Zealand. About a year or so ago, a giant cedar grove near Portland was cut down to build a road. To make amends, Bartow carved one tree into a 26-foot-high "healing pole." "The Cedar Mill Pole" reveres nature, respects tradition and marks local history, Archuleta said. Its spiral carvings are influenced by Bartow's visit to the other side of the world.

"Earth Messenger Totem" is made of two parallel 28-foot-high blue steel beams supporting yellow circles topped with a red triangle. Doug Coffin, its creator, comes from the Potawatomi and Creek people.

The garden show's designer, Kevin Winters, aligned the two tall pole sculptures with the Washington Monument.

"Red Totem," a 12-foot-high work of

stained cedar sections by George Morrison of the Ojibway, uses a recurring horizontal line. One more inch and it would be too tall to stand as it does inside the East Wing corridor.

Allan Houser, a Chiricahua Apache and the first Native American to receive the National Medal of the Arts, is the most influential mentor in "establishing the canons of Native sculpture," Archuleta said. His influences include his father's stories and a blend of Mexican muralists and sculpture by British artist Henry Moore, the curator said. At the White House he's represented by "Earth Song," a 48-inch Alabama marble of an Apache man who is, according to legend, "singing a song of respect..." The rhythm of his prayer is measured by beats of his water drum, as he sings to thank the earth for sustaining all living forms. Houser's bronze statue "May We Have Peace" stands on the grounds of the vice president's house awaiting

completion of the Smithsonian's National Museum of the American Indian.

A student of Houser, Doug Hyde, of Nez Perce-Assinboine-Chippewa descent, used Tennessee pink marble for "Flag Song." Two figures in blankets honor Veterans Day. The man respectfully holds a hat. The woman carrying an eagle-feather fan symbolizes strength and beauty.

The reorganization of the Santa Clara Pueblo from matriarchal to patriarchal government inspired the bronze abstract "Khwee-seng (Woman-man)," by Nora Naranjo-Morse (Tewa tribe). The sculptor, also a poet and filmmaker, comes from a family of talented women, including her niece, Swentzell.

Willard Stone's walnut carving "Lady of Spring" is in the Art Moderne style, a sensuous nude figure soaring in ecstasy. Stone, a Cherokee, is credited with developing a unique Oklahoma style.

"Woman in Love," a stainless steel figure, floats in rapture. Her skirt is etched with sculptor Bob Haozous's iconography—buffaloes. Haozous, sculptor Houser's son, took the Apache family name.

The most abstract of the collection is "Bird Effigy," by Truman Lowe, a Winnebago. The interwoven aluminum sticks are welded to form a large bird figure hovering just above the earth.

Most of the sculptures come from the Heard Museum, organizer of the exhibit. The Anchorage Museum of History and Art, the Gilcrease Museum in Tulsa, Washington County and Oregon College of Arts in Portland, and the Wheelwright Museum of the American Indian in Santa Fe also lent works. The Committee for the Preservation of the White House and White House Historical Association helped the Heard pay the costs.

Call the White House visitors office, 202-456-2200, for times of free tours.

The Washington Post
MONDAY, FEBRUARY 9, 1998

Weighing In 'Hard'

Against USDA Discrimination

By Michael A. Fletcher
Washington Post Staff Writer

Pearlie S. Reed grew up in the eastern Arkansas delta, a place where he remembers the hardships of family farming and the cruel realities of racism as staples of daily life. "How can you come from eastern Arkansas and not have encountered blatant discrimination?" he says matter-of-factly.

If his memories of discrimination remain vivid, Reed seemed to have at least left them safely in the past as he has risen to the top rungs of management at the massive Department of Agriculture over the past 27 years. But in his latest job at the USDA, Reed is being forced to confront his past. Last March, he was named acting assistant secretary for administration, making him the agency's top civil rights enforcer.

Reed is charged with resolving thousands of discrimination complaints from agency employees and clients—including many black farmers who say they have been forced to the brink of bankruptcy because of the racism of the USDA's local loan officials.

Agriculture Secretary Dan Glickman appointed Reed to the post in an effort to change the culture of an agency where racial problems are so pervasive that some bitterly call it "the last plantation."

Before assuming his current job, Reed led a task force of top USDA officials that last year issued a strongly worded report documenting the discrimination that has gone virtually unchecked at the USDA. Minority workers complained about "glass ceilings" and outright racial hostility. Women complained about sexual discrimination. And minority farmers said that for decades they have faced unfair treatment when it came to getting loans from the USDA, their lender of last resort.

The report was "the most comprehensive, unabashed look internally at government-sponsored racism that I've ever seen," said James W. Myart Jr., a San Antonio lawyer who has represented scores of minority farmers over the past six years.

But if the report won Reed the praise of outsiders, it has branded the soft-spoken and methodical government career man as something of a trouble-maker at the USDA, an agency with rural roots and what some critics call a deeply entrenched good ol' boy network.

"I am charged with meddling into everyone's business. When you do that,



"The backlash is subtle, but it's there. . . . What we're doing is really shaking this place up."

— Pearlie S. Reed

you're going to make people mad," Reed said. "It just comes with the territory."

Reed said the anger dredged up by the nature of his work sometimes causes him to worry about the safety of his family. He also senses that some USDA managers would like to undercut his efforts to establish civil rights as a management principle at the agency.

Nonetheless, Reed insists he is well on the way to raising the role of civil rights enforcement at the USDA, a goal that he applauds Glickman for strongly supporting. The mechanism is in place to integrate civil rights goals into the evaluations of USDA managers.

"We plan to weigh in and weigh in hard," Reed said.

That would be a marked change at USDA. For years, employees and minority farmers have complained about the ineffectiveness of the agency's anti-dis-

PLAYERS

Pearlie S. Reed

Title: Acting assistant secretary for administration, U.S. Department of Agriculture.

Age: 49

Education: Bachelor's degree in animal husbandry and agricultural business, University of Arkansas at Pine Bluff, 1970. Master's degree in public administration, American University, 1980.

Family: Married, two daughters.

Previous jobs: Associate chief of the Natural Resources Conservation Service; Soil Conservation Service state conservationist in California and Maryland; deputy state conservationist in Arkansas.

Hobbies: Walking, golfing.

On the difficulty of enforcing civil rights regulations: "I am charged with meddling into everyone's business. When you do that, you're going to make people mad. It just comes with the territory."

THE WASHINGTON POST

crimination efforts. Even in instances where internal investigations upheld farmer or employee complaints of discrimination, compensation for victims and punishment for perpetrators was rare.

"The system was completely dysfunctional," Reed said.

Black farmers say they have borne the brunt of discrimination by local USDA officials. For years, they have charged that USDA officials unfairly discouraged, delayed or denied applications for federal loans, or subjected them to stifling standards when loans were approved. Blacks make up less than 1 percent of the nation's 1.9 million farmers, and their ranks have been declining at three times the rate of white farmers.

A year ago, the USDA had 1,088 complaints on file from minority farmers—a backlog Reed said would be

THE WHITE HOUSE
WASHINGTON

Office of the First Lady

Ph: (202) 456-6266

Fax: (202) 456-6244

To:

Buffy Sainte-Marie

Phone No.:

808/822-3111

Fax No.:

808/823-0249

From:

Robbie Greene

No. of pages (including cover):

Comments:

I'm so sorry that I didn't receive your original fax, and therefore we missed the video deadline. But I've requested a letter from the First Lady, which should reach you in a time. If it gets close & you've not heard from her, let me know & I'll pursue it.

Attached is a clip I've been saving for you on the sculpture garden that appeared right after your visit. Keep in touch.

All best,
Robbie

Chronicles

A Native American Gathering

By Sarah Booth Conroy
Special to The Washington Post

The sculpture "The Emergence of the Kosharees (Clowns)" shapes a Pueblo creation legend in clay. Four mysterious bodies are in various stages of climbing up from the Earth's "belly button." Their ears are long tassels, their bodies shaped by the ancient coil and scrape technique of potters. The faces suggest wonder, awe, suspicion, perhaps joy. Some observers say the effigies move and change expressions.

This work by Roxanne Swentzell of the Santa Clara people also may well express the rise of Native Americans in 20th-century sculptural arts. It is among a dozen on display through September in the White House's Jacqueline Kennedy Garden.

The sixth in Hillary Rodham Clinton's sculpture exhibitions, "Honoring Native America" marks the first time contemporary fine art by descendants of the first Americans has been shown at the White House, according to White House curator Betty C. Monkman. In fact, this is the first time such a collection has been displayed in the nation's capital, said Margaret Archuleta, fine arts curator at the Heard Museum in Phoenix.



Mrs. Clinton said the Native American sculptures "... are works of tradition, imagination, healing and love." The exhibition, she added, "truly expresses our millennium themes: to honor the past and imagine the future."

The sculptures are as different as their tribal legends and customs and the 12 artists' inspirations.

"Guardians and Sentinels," looming ghostly figures cut from foot-thick aluminum, were conjured by Susie Blvins Ericson/Quimiqsak from Inupiat spirit epics she heard as a child. The three figures usually stand guard in front of the Anchorage Police Training Center.

"Sea Weed People," four nine-foot-high bronze nymphs, gracefully undulate upward from a pool. Their creator, John Hoover, was a commercial fisherman as a young man. Alaska's Aleut stories tell of seaweed people, spirit helpers favoring fishermen over fish. "His work is often called shamanistic," Archuleta said of Hoover.



Sculptures by Native Americans at the White House: a detail of "The Emergence of the Kosharees (Clowns)," left, and the graceful "Woman in Love."

R.E. Bartow of the Yurok tribe lives in Oregon, but he and Maori artist Jon Bevan Ford shared tools and traditions when Bartow went to New Zealand. About a year or so ago, a giant cedar grove near Portland was cut down to build a road. To make amends, Bartow carved one tree into a 26-foot-high "healing pole." "The Cedar Mill Pole" reveres nature, respects tradition and marks local history, Archuleta said. Its spiral carvings are influenced by Bartow's visit to the other side of the world.

"Earth Messenger Totem" is made of two parallel 28-foot-high blue steel beams supporting yellow circles topped with a red triangle. Doug Colfin, its creator, comes from the Potawatomi and Creek people.

The garden show's designer, Kevin Winters, aligned the two tall pole sculptures with the Washington Monument. "Red Totem," a 12-foot-high work of

stained cedar sections by George Morrison of the Ojibway, uses a recurring horizontal line. One more inch and it would be too tall to stand as it does inside the East Wing corridor.

Allan Houser, a Chiricahua Apache and the first Native American to receive the National Medal of the Arts, is the most influential mentor in "establishing the canons of Native sculpture," Archuleta said. His influences include his father's stories and a blend of Mexican muralists and sculpture by British artist Henry Moore, the curator said. At the White House he's represented by "Earth Song," a 48-inch Alabama marble of an Apache man who is, according to legend, "singing a song of respect ... The rhythm of his prayer is measured by beats of his water drum, as he sings to thank the earth for sustaining all living forms." Houser's bronze statue "May We Have Peace" stands on the grounds of the vice president's house awaiting

completion of the Smithsonian's National Museum of the American Indian.

A student of Houser, Doug Hyde, of Nez Perce-Assinboine-Chippewa descent, used Tennessee pink marble for "Flag Song." Two figures in blankets honor Veterans Day. The man respectfully holds a hat. The woman carrying an eagle-feather fan symbolizes strength and beauty.

The reorganization of the Santa Clara Pueblo from matriarchal to patriarchal government inspired the bronze abstract "Khwee-seng (Woman-man)," by Nora Naranjo-Morse (Tewa tribe). The sculptor, also a poet and filmmaker, comes from a family of talented women, including her niece, Swentzell.

Willard Stone's walnut carving "Lady of Spring" is in the Art Moderne style, a sensuous nude figure soaring in ecstasy. Stone, a Cherokee, is credited with developing a unique Oklahoma style.

"Woman in Love," a stainless steel figure, floats in rapture. Her skirt is etched with sculptor Bob Haasz's iconography—buffaloes. Haasz, sculptor Houser's son, took the Apache family name.

The most abstract of the collection is "Bird Effigy," by Truman Lowe, a Winnebago. The interwoven aluminum sticks are welded to form a large bird figure hovering just above the earth.

Most of the sculptures come from the Heard Museum, organizer of the exhibit. The Anchorage Museum of History and Art, the Gilcrease Museum in Tulsa, Washington County and Oregon College of Arts in Portland, and the Wheelwright Museum of the American Indian in Santa Fe also lent works. The Committee for the Preservation of the White House and White House Historical Association helped the Heard pay the costs.

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