

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. list	re: personal guest list (2 pages)	05/16/1997	P6/b(6)
002. list	re: personal guest list (8 pages)	05/13/1997	P6/b(6)
003a. schedule	Schedule for Hillary Rodham Clinton (partial) (4 pages)	05/18/1997	P6/b(6), b(7)(E)
003b. schedule	Schedule for Hillary Rodham Clinton (partial) (6 pages)	05/19/1997	P6/b(6), b(7)(E)
003c. schedule	Schedule for Hillary Rodham Clinton (partial) (5 pages)	05/20/1997	P6/b(6)
004. draft	re: schedule for Hillary Rodham Clinton (2 pages)	05/17/1997	P6/b(6)

COLLECTION:

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

FOLDER TITLE:

White House Endowment Dinner, New York May 18, 1997

2012-0872-S

rc880

RESTRICTION CODES

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

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

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

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

RR. Document will be reviewed upon request.

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

b(1) National security classified information [(b)(1) of the FOIA]
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b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

File

with Endowment

Dinner 5/18/97

(file should exist)

**THE WHITE HOUSE
WASHINGTON**

May 16, 1997

WHITE HOUSE ENDOWMENT FUND DINNER

DATE:	Sunday, May 18, 1997
TIME:	7:20 p.m. - 10:00 p.m.
LOCATION:	Residence of Frank and Carol Biondi Los Angeles, CA
FROM:	Ellen McCulloch Lovell

I. PURPOSE

To deliver remarks at a dinner at the Residence of Frank and Carol Biondi, reaching prominent supporters of culture and potential patrons for the White House Endowment Fund.

II. BACKGROUND

On Sunday, you will deliver remarks at the White House Endowment Dinner at the residence of Frank and Carol Biondi in Los Angeles. Your remarks will stress the importance of the public-private partnership that sustains our nation's cultural life, and that also is necessary to preserve the historical and artistic character of the White House. You will also note the work of the White House Historical Association and the Endowment Fund.

White House Endowment Fund

The White House Endowment Fund was established in 1990 as a non-profit public charity to raise a \$25 million endowment to provide permanent support of the White House collection of fine art and furnishings and to preserve the historic character of the public museum rooms of the White House. The Endowment fund has currently raised \$21 million, earnings from which have paid for marble restoration and carpeting in the East Room, refurbishing of the Blue Room, supplements to the F. D. Roosevelt and Wilson State Services and new rugs for the Red Room. The Endowment Fund has also enhanced the permanent White House Collection of fine and decorative arts with the acquisition of "Sand Dunes at Sunset, Atlantic City," the landscape by Henry Ossawa Tanner c. 1886. This painting, which hangs in the Green Room is the first work by an African-American artist to be included in the permanent White House art collection.

The White House Endowment Fund is governed by a bipartisan Board of Directors which is responsible for the fund-raising campaign. The White House Historical Association, a non-profit charitable institution founded in 1961, administers the endowment. It has a bipartisan board of trustees and is managed by a professional executive, Neil Horstman.

III. PARTICIPANTS

-HRC

-Frank and Carol Biondi (Chairman and CEO of Universal Studios, Inc.)

-Anne Biondi (daughter)

-Ann Grazier (daughter)

-Bitsy Folger (Chairman of the White House Endowment Fund)

-Approximately 140 guests will attend the dinner

IV. SEQUENCE OF EVENTS

- HRC arrives at the Biondi residence and is greeted by Frank and Carol Biondi, Anne Biondi and Ann Grazier.
- HRC does a receiving line with dinner guests.
- Following the receiving line, HRC proceeds to her first table for dinner.
- Frank Biondi and Carol Biondi make remarks and dinner is served.
- At the conclusion dinner service, HRC proceeds to her second table for dessert.
- Following dessert, Frank Biondi introduces Kami Lyle, entertainer.
- Following entertainment, Frank Biondi makes a toast and introduces Carol Biondi.
- Carol Biondi makes remarks and introduces Bitsy Folger.
- Bitsy Folger makes remarks and introduces HRC.
- HRC makes remarks.
- Following remarks, HRC departs.

V. PRESS

Closed Press

VI. REMARKS

Provided by Speechwriting.

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K A M I L Y L E

After hearing Kami Lyle for the first time, Nashville listeners wonder why a Minnesota-raised, Berklee-trained trumpeter turned songwriter would pick up and move to the country music capitol of the world. The answer lies in her craft. Beyond the refreshing honesty and intimacy of her singing, and her unique piano and trumpet performance, what ultimately captivates audiences are the stories she tells. Totally original and immediately accessible, her songs radiate truth.

Fans of Sting, Suzanne Vega, Lyle Lovett—even Richard Thompson and Tom Waits—will feel at home in Kami's vivid lyric world. Like these artists, Kami has combined a lifetime of diverse musical experiences into a style that defies any marketing label other than "great music."

There's a trumpeter waiting the night away

Miles Davis '65

Sometimes a song can change the way you live

Give you strength to die alive

We used to dance to the faded blues

Of the hand-me-down grooves

Wearing nothing but the bear

The summer was all that we had to lose

In a room full of two fools

None of us are ever really sweet

Just a hand-me-down you down

Remember when you were



The
Performing Songwriter's
"Editor's Choice of Top 12 DIYs"
Compilation, Vol. 2
Artist Spotlight

KAMI LYLE

By Neil Fagan

When people think of Nashville, they think of one thing first: country music. But on any given night, you're likely to hear rock, pop, folk, r&b, jazz and yes, country, from the stages of various Nashville venues. If you're really lucky you might just wander into a club and find Kami Lyle seated at the keyboard, her trumpet gleaming beside her, and forget all about those men in big hats and tight jeans. Kami ain't country. Kami ain't folk, pop, jazz or r&b. Kami is an artist whose music contains elements of all styles and yet remains so refreshingly original people are getting lost in a thesaurus trying to describe it. Simply put, Kami is Kami.

Kami Lyle's song
"Little Black Cat"
appears on

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Kami was born and raised in the Minneapolis/St. Paul area, one of six children. At the age of 9 she asked her parents for a trumpet. "All the other girls were playing flutes and clarinets and that seemed so prissy," she says. After high school she attended the prestigious Berklee College of Music in Boston to study performance and jazz composition. It wasn't until her senior year that she decided to look into Pat Pattison's courses on songwriting. "It was so good to work with words again. I loved my creative writing and literature classes in high school." She graduated from Berklee in 1992 with a degree in Professional Music. With a new found focus on songwriting and her trumpet momentarily in the back seat, Nashville seemed like a somewhat logical choice.

We spoke at Nashville's Bongo Java between refills of butter pecan coffee and something called "chocolate cake pudding".

What were your original plans after graduating from Berklee?

I thought I'd be a trumpet player. I don't know how I thought I'd make a living. It's a really hard life. After I started writing I actually stopped playing trumpet for about a year, or tried to. After a while it felt like I had a child I wasn't feeding. So trumpet solos started creeping into my songs.

So why Nashville?

Beth Nielsen Chapman was a big inspiration. She came to Berklee to do a clinic. She was so supportive. I was so scared at the thought of moving to a new city in a part of the country I'd never lived but she made it seem

like everything would be alright. Mike Reid also did a clinic and heard my tape and thought there would be some people here who might be able to help me.

Given that you're outside the Nashville norm, how has it been so far?

I guess the best thing about my music habit is that it's given me lots of time to work on my various day jobs.

You mean Garth Brooks hasn't beaten a path to your door?

Garth who? (Laughs). Don't print that. For the most part it's been really great living here, every one has been so supportive. But no one seems to know, um... how do I put this? People from labels come up all the time and say "Wow that's so great, that's like nothing we've ever heard, you're really wonderful. We wish we could do something for you but we're mostly country." That's nice and I really appreciate it but it's also kind of frustrating. Everything feels okay until I go home and start getting ready to go to a stupid day job instead of writing.

Well how do you like living in the South as a life-time northerner?

I love it. The people are so nice. Working a silly day job here is so much easier than working a silly day job in Boston because the people are so much more pleasant. This feels like home. This feels like Minneapolis.

So what's your game plan now?

I'd really like to work at a hardware store but so far I haven't had much luck. I love Home Depot. It's my favorite store, I go there

after work to relax. I find it very stimulating. All the smells of all the different woods and then over in the plant section there's all these different mosses and dirt and fertilizers. I think all that stuff smells pretty good.

Well that's nice but I was thinking more in terms of music. Do you have management?

I don't but there's someone who I really like who's interested. I think all those deals, management or a record deal, are such big decisions, almost like a marriage. It's really good to know people for a long time before rushing into something like that. Right now I'm just trying to work a day job that doesn't kill me. I think the best advice I ever got was from Jody Williams at BMI. He said "Pretend there is no music business."

You have a very distinctive writing style. Is there a process and how do you approach it?

About a year ago I was able to not work a day job for about a month and a half. I had a very specific schedule. For those five weeks I would get up at 8:20 AM just as Garrison Keillor came on with his "Writers Almanac". When he would finish with "Take care, keep in touch and do good work," I'd say "okay" and put on my shoes and walk thirty minutes to Dunkin' Donuts, listening to "Coffee Break" with Rebecca Bane. I'd get my coffee and then walk home listening to "From The Bookshelf" with Dick Estell. I figured that way in the first hour and a ten minutes of each day I'd get my dose of history, inspiration, fiction, non-fiction, a physical experience and caffeine. Then I had my day laid out where I had thirty minutes to

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read poetry, thirty minutes to read fiction and then do vocal exercises for thirty minutes. I had two hours for what I called "work session" where I'd try to finish songs or start new ones. Then an hour practicing piano and an hour practicing trumpet. Then the last few hours I left open to do whatever I wanted. Maybe listen to a CD and read the words or go over whatever I'd worked on earlier. That's one of the happiest times I can remember. I finished five songs in five weeks.

That's pretty disciplined.

I find that if I'm not that disciplined, I'm not very disciplined, at all. Now I can't keep a schedule like that so I find little exercises to keep my wheels greased. Object writing is a good one. Picking an object and writing about it. When I think about my favorite songs or my favorite lines, it's not the grand statement or lyrical revelation that gets me, it's how they describe a plate of food or the smell of a room.

Can you give me an example?

"Purple clover, Queen Anne's Lace/Crimson hair across your face". And there are a hundred Tom Waits gems. Joni Mitchell, Rickie Lee Jones, Gillian Welch... there's many, many out there. Unfortunately, radio's not full of them.

Okay, as a life-long brunette I have to ask for the record-do blondes have more fun?

Oh no. I think blondes have more stress. Everyone thinks you're dumb, flighty and probably want to go to bed with them. And we're split ends.



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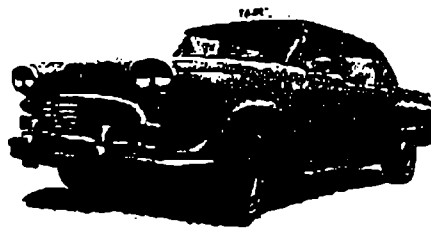
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**FIRST LADY HILLARY RODHAM CLINTON
TALKING POINTS FOR WHITE HOUSE ENDOWMENT FUND EVENT**

Acknowledgments: [Carol and Frank Biondi]

I am delighted to be with you tonight to talk about what we can do together to sustain American culture -- our arts and humanities. I want to emphasize the word together -- for there has always been a partnership between government and the private sector to nurture and support the American creative spirit. We honor you tonight for the central role you have played in that partnership. Your contributions to preserving our cultural heritage are immeasurable.

The arts are essential. They reflect our national identity; belong to us all. That's why my husband and I believe that the national government should support the arts and humanities. I am proud that the President has fought to strengthen our national commitment to the arts. In February, the President's Committee on the Arts and Humanities released a report called "Creative America" -- an innovative blueprint for strengthening our cultural heritage.

Modest government support yields enormous returns. The federal commitment to the arts and humanities -- 1/100th of 1% of our budget -- helps support great institutions like the Los Angeles County Museum of Art. It helps support the aspiring artists who one day may have their pictures in LACMA [LACK-muh]. But most importantly, it helps sustain America's rich cultural life across the country: a band that plays in a small-town park on a summer's night; a novelist who teaches a writing workshop in an inner-city school; a mural that brings color to a bus stop; the local ballet that gives children the chance to dance in "the Nutcracker." This is America's pulse.

But we all know that the private sector does the heavy-lifting when it comes to supporting the arts. This is a public-private partnership. Without the support of individuals, foundations, businesses, America's arts and humanities would be imperiled. This partnership is critical to our conservation of the White House as well. While the federal government maintains the White House and its grounds, it is the non-profit White House Endowment Fund that preserves the White House as a living museum -- overseeing the conservation and acquisition of art and furniture, making possible the restoration of historic rooms. The endowment fund is sustained almost entirely by contributions from individuals and the private sector.

I would like to say a word about how important the endowment's work on behalf of the White House is. The White House is America's home. It's a living museum. And though Bill, Chelsea, and I are privileged to live there, we know that we are only short-term tenants in a house that, God-willing, will stand forever.

It is hard to think of a building that has touched more of America's history. Every President with the exception of George Washington -- who chose the location and approved the design -- has lived in the White House. Every President -- from John Adams on. There is not an

issue of importance to our republic that has not been considered, discussed, debated, or resolved under its roof. Lincoln struggling to find ways to keep our Union together...Eleanor Roosevelt reporting back to her husband on what she has seen in her travels around the country...JFK playing with his children at the height of the Cuban Missile Crisis...Ronald Reagan hastening the end of the Cold War.

Think of what this building represents: Democracy. It's simple, unadorned, straightforward. Not the home of an emperor, but of the democratically elected leader of a free country. If you spend some time there, you quickly realize that even its location underscores our democratic ideals: the White House is situated in such a way that the people and their President can constantly see each other, keep each other in view. It seems only natural, then, that the White House is the only executive residence in the world that is regularly open to its citizens without charge.

And, to paraphrase "Field of Dreams," they come. People line up at 5:30 in the morning to visit the White House -- especially now that the weather's nice. The White House receives 1.5 million visitors every year from the United States and around the world. Approximately, 100,000 more come annually for ceremonies and other official functions.

And think of what they see when they visit. The White House is astonishing. But we all know that its furniture, its paintings, its historic interiors are more than simple decorations. They are a concrete expression of our highest ideals. From the Gilbert Stuart portrait of George Washington that Dolley Madison pulled from the White House as the British Army approached in the War of 1812...to Child Hassam's "Avenue in the Rain"...each work represents the best in the American spirit.

This collection is important. Its preservation has never been the domain of one political party or one first family. Its stewardship is something Americans have taken seriously for a long time. In 1961, Jackie Kennedy inspired the creation of the White House Historical Association to support the White House as a living museum. Patricia Nixon oversaw the acquisition of important pieces of furniture. In 1990, Barbara Bush started the non-profit White House Endowment Fund to finance major renovations and restorations.

Because of Mrs. Bush's foresight, we are now in a better position than ever to preserve the character of the White House. We will be able to build on the efforts we have already been fortunate enough to undertake: a restoration of the Blue Room, much-needed work in the East Room, the acquisition of Henry Ossawa Tanner's "Sand Dunes at Sunset, the first painting by an African-American to be added to the White House collection. [I'm sure you will want to expand on this.] We will add more works by women. And we will add more modern works. In fact, next month we will unveil the first contemporary painting in the collection: Georgia O'Keeffe's "Bear Lake: New Mexico."

Thank you for coming to hear about the White House Endowment; and thank you

for what you do for the arts and humanities in America every day. We depend on your support. We depend on your advice -- as well as the advice of curators here and around the country -- as we preserve the White House for all Americans.

MEMORANDUM
OF CALL

Previous editions usable

TO:

Ellen

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☐ YOU WERE VISITED BY--

Cathy Kruse

OF (Organization)

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*Carlie***FAX**

DATE	05/13/97
TO	John Funderbruck
COMPANY	Office of the First Lady
FAX	(202) 456-5340
FROM	Ann O'Connor
SUBJECT	Current RSVP List and Finance Report

IF YOU DO NOT RECEIVE 9 PAGES PLEASE CALL (818) 777-8053

Per your request, please find attached a copy of the current RSVP List for the White House Endowment Fund dinner on Sunday, May 18, 1997. Please call me if you have any questions.

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b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

SCHEDULE FOR HILLARY RODHAM CLINTON

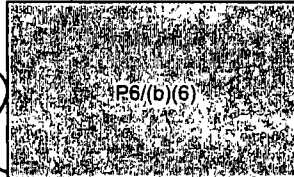
SUNDAY, MAY 18, 1997

Draft #3*

WASHINGTON, D.C.\LOS ANGELES, CA

LOS ANGELES LEAD ADVANCE:

RUTH HUNTER



**Home
Pager
Car
Fax**

[003a]

LOS ANGELES PRESS ADVANCE:

GEORGE CAUDILL

LOS ANGELES SITE ADVANCE:

PAUL RIVERA

LOS ANGELES SITE ADVANCE:

MELODIE GREENE

RON ADVANCE:

JULIE WETSELL

STAFF HOTEL:

**Summit Hotel
11461 Sunset Blvd
Los Angeles, CA 90049
310/476-6571 Phone
310/471-6310 Fax**

SCHEDULER:

JOHN FUNDERBURK

202/456-5315

202/456-5340



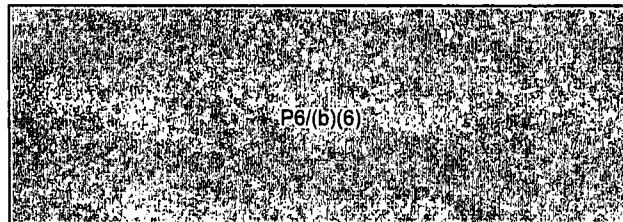
WHCA

**Office
Fax
Home
4461**

PREV RON

The White House

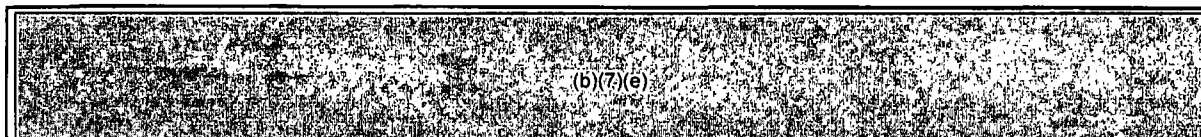
3:00 pm



4:00 pm

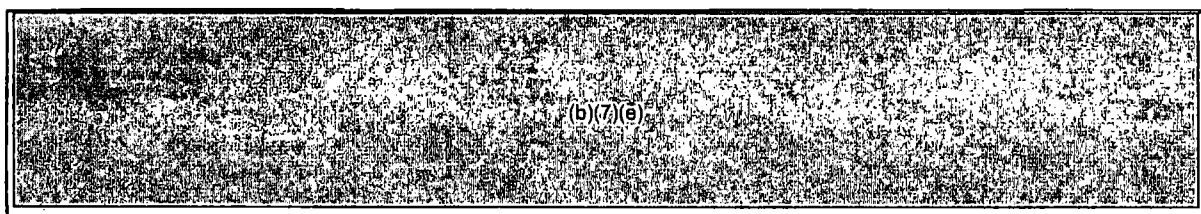
**DEPART South Portico
EN ROUTE Dulles International Airport
[drive time: 30 minutes]**

SCHEDULE FOR HILLARY RODHAM CLINTON
SUNDAY, MAY 18, 1997
PAGE 2



4:30 pm **ARRIVE** Dulles International Airport

4:40 pm **WHEELS UP** Dulles International Airport
 EN ROUTE Los Angeles International Airport

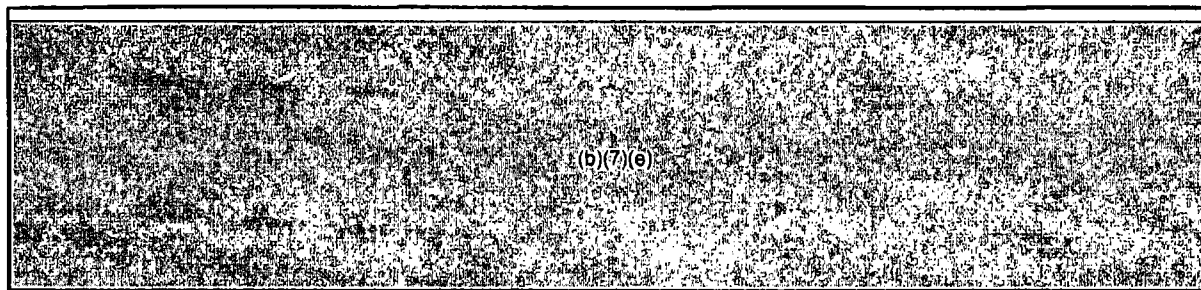


6:40 pm **WHEELS DOWN** Los Angeles International Airport
 FBO: Mercury Air Center
 Phone: 310-215-5745
 Fax: 310-417-7993

Note: Ruth Hunter will board the plane and greet HRC upon arrival.

No greeters on arrival.

6:50 pm **DEPART** Los Angeles International Airport
 EN ROUTE  **P6(b)(6)**
 [drive time: 30 minutes]



7:20 pm **ARRIVE** Carol and Frank Biandi's Residence

SCHEDULE FOR HILLARY RODHAM CLINTON
SUNDAY, MAY 18, 1997
PAGE 3

LA - 6pm
SF - 6:30pm

Greeters:

- Biondi*
- Carol and Frank Biandi
 - Anne Biandi *daughter*
 - Ann Grazier - *who is this? - friend of her*

7:30 pm - WHITE HOUSE ENDOWMENT FUND RECEPTION
8:00 pm Carol and Frank Biandi's Residence
Attire: Cocktail
CLOSED PRESS

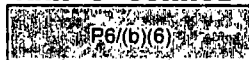
FORMAT:

- Upon arrival, HRC will proceed upstairs for a brief meet and greet with the Biandis.
- Following the brief meet and greet, HRC will proceed downstairs with the Biandis and do a photo receiving line.

PARTICIPANTS: Approximately 40 invited guests.

8:00 pm - WHITE HOUSE ENDOWMENT FUND DINNER
10:00 pm Carol and Frank Biandi's Residence
Hold:
Phone:
Fax:
CLOSED PRESS

Contact: Ann O'Connor



FORMAT:

- Dinner is served.

Note: HRC will move to a different table during dessert.

- Following dessert, Frank Biandi will open and introduce Bitsy Folger.
- Bitsy will make brief remarks and introduce HRC.
- HRC makes remarks.
- Frank Biandi thanks and closes.

*need her
table (s)*

SCHEDULE FOR HILLARY RODHAM CLINTON
SUNDAY, MAY 18, 1997
PAGE 4

-- Following the program, HRC departs.

PARTICIPANTS: Approximately 140 invited guests.

10:05 pm **DEPART** Carol and Frank Biandi's Residence
EN ROUTE [REDACTED] P6(b)(6)
[drive time: 5 minutes]

10:10 pm **ARRIVE** Private Residence

Staff note:	Staff will continue on to the Summit Hotel. One Van will remain for staff who need to stay longer at the Private Residence.
-------------	---

RON Private Residence
 Los Angeles

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003b. schedule	Schedule for Hillary Rodham Clinton (partial) (6 pages)	05/19/1997	P6/b(6), b(7)(E)

COLLECTION:

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

FOLDER TITLE:

White House Endowment Dinner, New York May 18, 1997

2012-0872-S

rc880

RESTRICTION CODES

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

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

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

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

RR. Document will be reviewed upon request.

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

b(1) National security classified information [(b)(1) of the FOIA]
b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

SCHEDULE FOR HILLARY RODHAM CLINTON

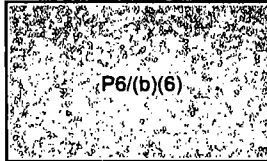
MONDAY, MAY 19, 1997

Draft #4*

LOS ANGELES, CA

LOS ANGELES LEAD ADVANCE:

RUTH HUNTER



Home
Pager
Car
Fax

0036]

LOS ANGELES PRESS ADVANCE:

GEORGE CAUDILL

LOS ANGELES SITE ADVANCE:

PAUL RIVERA

LOS ANGELES SITE ADVANCE:

JULIE WETSELL

RON ADVANCE:

MELODIE GREENE

STAFF HOTEL:

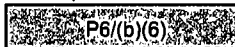
Summit Hotel
11461 Sunset Blvd
Los Angeles, CA 90049
310/476-6571 Phone
310/471-6310 Fax

SCHEDULER:

JOHN FUNDERBURK

202/456-5315

202/456-5340



WHCA

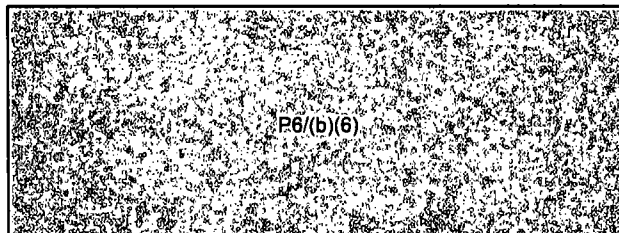
Office
Fax
Home
4461

PREV RON

Private Residence
Los Angeles, CA

Staff note: Staff will depart the Summit Hotel for the
Private Residence at 9:30 am.

8:45 am



SCHEDULE FOR HILLARY RODHAM CLINTON

MONDAY, MAY 19, 1997

PAGE 2

10:00 am **DEPART** Private Residence
 EN ROUTE Mar Vista Family Center
 5070 Slauson Avenue
 Culver City, CA 90230
 [drive time: 25 minutes]



10:25 am **ARRIVE** Mar Vista Family Center

Greeters:

- Lucia Diaz, Director, Mar Vista Family Center
- Dr. Saundra Sparling, Education Director, Mar Vista Family Center
- Betty Factor, Board President, Mar Vista Family Center
- Governor Howard Dean

10:30 am - **MAR VISTA FAMILY CENTER VISIT [w/ Governors]**

11:40 am Mar Vista Family Center
 Hold: Main Office
 Phone: 310/390-9607
 Fax: 310/390-3097
 OPEN PRESS

FORMAT:

- HRC proceed to the All Purpose Room for a tour of 5 activities.
- HRC proceeds to the Parent Room for a Meet and Greet with the 8 DGA Governors and 11 Mar Vista Board Members.
- Following the Meet and Greet, HRC, Governor Dean and Lucia Diaz proceed on stage.

Note: The Governors and Board members take their seats in the audience.

- Lucia Diaz opens and introduces the testimonial participants.

SCHEDULE FOR HILLARY RODHAM CLINTON
MONDAY, MAY 19, 1997
PAGE 3

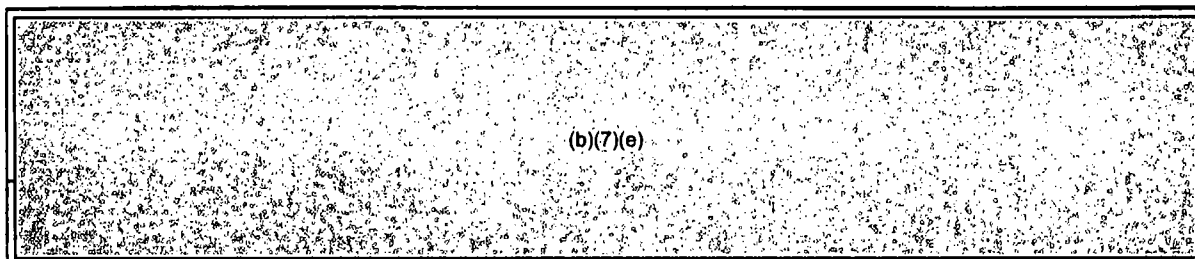
- 4 testimonials.
- Governor Dean gives comments.
- HRC makes comments. (From her chair)
- Lucia Diaz thanks and closes.

PARTICIPANTS: Approximately 50 invited guests.

GOVERNORS: (AND SPOUSES)

- Governor Howard Dean (VT)
- Governor Pedro Rossello (PR)
- Governor Roy Romer (CO)
- Mrs. Bea Romer
- Governor Carl Gutierrez (Guam)
- Mrs. Geri Gutierrez
- Governor Bob Miller (NV)
- Governor Gary Locke (WA)
- Governor Lawton Childs (FL)
- Mrs. Rhea Childs

11:45 am **DEPART** Mar Vista Family Center
 EN ROUTE Sheraton Santa Monica
 101 Wilshire Blvd.
 [drive time: 20 minutes]



12:05 am **ARRIVE** Sheraton Santa Monica

Greeters:

- TBD

12:10 pm - **NATIONAL POLICY FORUM ON CHILDREN LUNCHEON**
2:00 pm Starlight Ballroom, Sheraton Santa Monica
 Hold: Ocean II
 Phone:
 Fax:
 OPEN PRESS

SCHEDULE FOR HILLARY RODHAM CLINTON
MONDAY, MAY 19, 1997
PAGE 4

FORMAT:

- HRC proceeds to Wilshire 3&4 for a photo receiving line (w/ 40 people).
- HRC proceeds to Room TBD for a brief Hold.
- HRC proceeds backstage and meets up with the 8 DGA Governors and Mayor Riordan.
- HRC, the 8 DGA Governors and Mayor Riordan are announced onto stage.
- Governor Howard Dean opens and introduces Governor Pedro Rosello.
- Governor Rosello makes remarks.
- Governor Dean introduces Mayor Riordan.
- Mayor Riordan makes remarks.
- Governor Dean introduces HRC.
- HRC delivers keynote address from podium.
- Following remarks, HRC departs.

PARTICIPANTS: Approximately 400 invited guests.

2:05 pm

DEPART Sheraton Santa Monica
EN ROUTE Private Residence
[drive time: 30 minutes]



2:35 pm

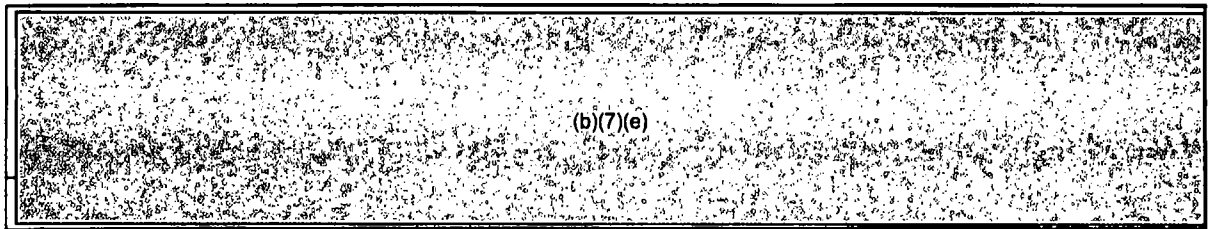
ARRIVE Private Residence

SCHEDULE FOR HILLARY RODHAM CLINTON

MONDAY, MAY 19, 1997

PAGE 5

2:40 pm - **DOWN TIME**
4:40 pm Private Residence
4:45 pm **DEPART** Private Residence
EN ROUTE Beverly Hilton Hotel
[drive time: 25 minutes]



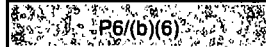
5:10 pm **ARRIVE** Beverly Hilton Hotel

Greeters:

- Senator Barbara Boxer
- TBD

5:15 pm - **FUNDRAISER FOR SENATOR BARBARA BOXER**
6:00 pm Griffs Restaurant, Beverly Hilton Hotel
Hold:
Phone:
Fax:
CLOSED PRESS\OFFICIAL PHOTO ONLY

Contact: Hope Zeitz



FORMAT:

- Senator Barbara Boxer will open and introduce HRC.
- HRC gives brief remarks.
- HRC and Senator Boxer proceed to Room TBD for a photo receiving line.

PARTICIPANTS: Approximately 150 invited guests.

6:00 pm **PROCEED** to Monte Carlo Room

SCHEDULE FOR HILLARY RODHAM CLINTON

MONDAY, MAY 19, 1997

PAGE 6

6:05 pm - **WOMEN'S LEADERSHIP FORUM ROUNDTABLE**

6:45 pm Monte Carlo Room

CLOSED PRESS\OFFICIAL PHOTO ONLY

FORMAT:

- HRC greets guests and does a group photo.
- Pris Siskin introduces HRC and acts as the roundtable moderator.
- HRC makes remarks from the table and opens discussion.

PARTICIPANTS: See briefing book. (10 Women)

6:50 pm **PROCEED** to Royal Suite

6:55 pm - **WOMEN'S LEADERSHIP FORUM RECEPTION**

7:25 pm Royal Suite

CLOSED PRESS\OFFICIAL PHOTO ONLY

FORMAT:

- HRC does a photo receiving line with 40 guests.

7:30 pm **PROCEED** to the Versailles Room

7:35 pm - **WOMEN'S LEADERSHIP FORUM EVENT**

8:00 pm Versailles Room

OPEN PRESS

FORMAT:

- Pris Siskin introduces Carol Pensky.
- Carol Pensky makes remarks and introduces Gloria Molina.
- Gloria Molina makes remarks and introduces Senator Boxer.
- Senator Boxer makes remarks.

SCHEDULE FOR HILLARY RODHAM CLINTON
MONDAY, MAY 19, 1997
PAGE 7

- Gloria Molina proceeds back up to the podium and introduces HRC.
- HRC makes remarks from podium.
- Following remarks, HRC works a ropeline and departs.

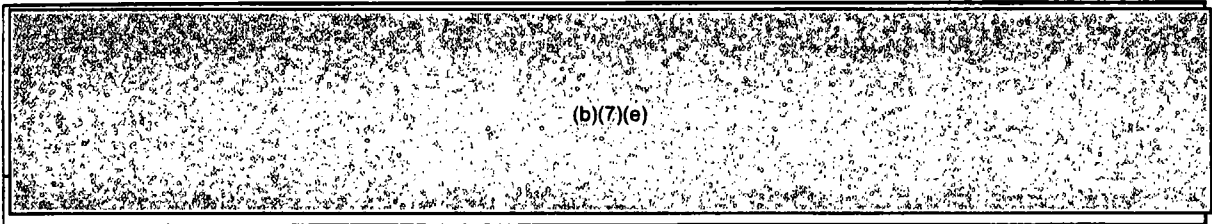
PARTICIPANTS: Approximately 200 invited guests.

8:05 pm

DEPART Beverly Hilton Hotel

EN ROUTE P6/(b)(6)

[drive time: 15 minutes]



8:20 pm

ARRIVE Private Residence

RON

Private Residence
Los Angeles

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003c. schedule	Schedule for Hillary Rodham Clinton (partial) (5 pages)	05/20/1997	P6/b(6)

COLLECTION:

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

FOLDER TITLE:

White House Endowment Dinner, New York May 18, 1997

2012-0872-S

rc880

RESTRICTION CODES

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

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

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

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

RR. Document will be reviewed upon request.

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

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

SCHEDULE FOR HILLARY RODHAM CLINTON

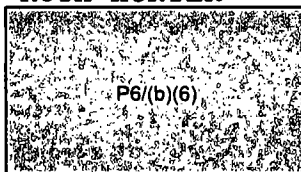
TUESDAY, MAY 20, 1997

Draft #3*

LOS ANGELES, CA\SAN FRANCISCO, CA\WASHINGTON, D.C.

LOS ANGELES LEAD ADVANCE:

RUTH HUNTER



**Home
Pager
Car
Fax**

[003c]

LOS ANGELES PRESS ADVANCE:

GEORGE CAUDILL

LOS ANGELES SITE ADVANCE:

PAUL RIVERA

LOS ANGELES SITE ADVANCE:

JULIE WETSELL

RON ADVANCE:

MELODIE GREENE

LOS ANGELES STAFF HOTEL:

**Summit Hotel
11461 Sunset Blvd
Los Angeles, CA 90049
310/476-6571 Phone
310/471-6310 Fax**

SAN FRANCISCO LEAD ADVANCE:

CHRIS WAYNE

SAN FRANCISCO PRESS ADVANCE:

WENDY ARRENDIS

SAN FRANCISCO SITE ADVANCE:

**JOSH PERTULLA
TYLER DENTON**

SAN FRANCISCO STAFF HOTEL:

**Hyatt Embarcadero
5 Embarcadero Center
San Francisco, CA
415/788-1234 Phone
415/398-2567 Fax**

SCHEDULER:

**JOHN FUNDERBURK
202/456-5315 Office
202/456-5340 Fax
[Redacted box containing P6(b)(6)] Home
WHCA 4461**

SCHEDULE FOR HILLARY RODHAM CLINTON

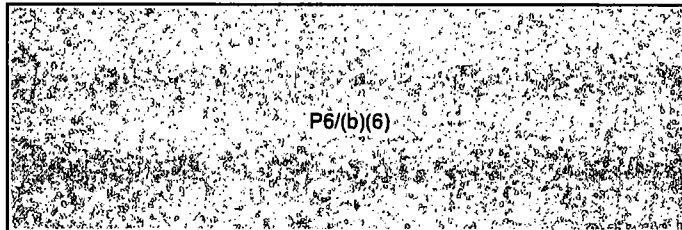
TUESDAY, MAY 20, 1997

PAGE 2

PREV RON Private Residence
 Los Angeles, CA

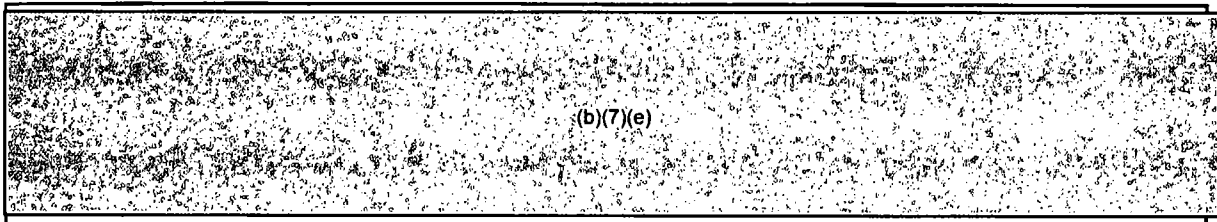
Staff note: Staff will depart the Summit Hotel for the
 Private Residence at 7:30 am.

7:00 am



8:10 am

DEPART Private Residence
EN ROUTE Los Angeles International Airport
[drive time: 40 minutes]



8:50 am

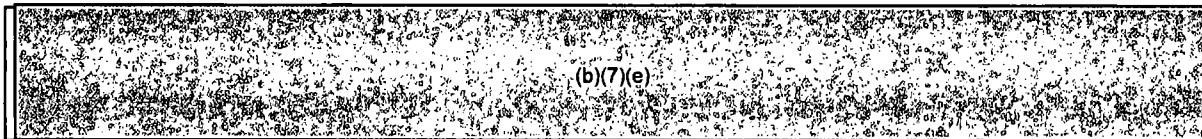
ARRIVE Los Angeles International Airport

Greeters: (On Departure)

-tbd

9:00 am

WHEELS UP Los Angeles International Airport
EN ROUTE Moffett Field, Palo Alto, CA



10:10 am

WHEELS DOWN Moffett Field, Palo Alto, CA

FBO: Base Operations

Phone: 415/603-9213

Fax: 415/603-9860

CLOSED PRESS

CLOSED PUBLIC

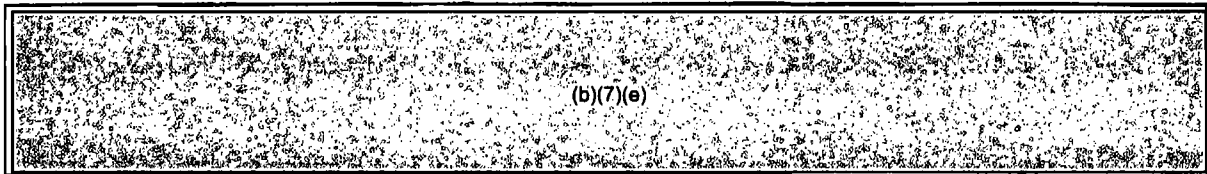
SCHEDULE FOR HILLARY RODHAM CLINTON
TUESDAY, MAY 20, 1997
PAGE 3

Note: Chris Wayne will board the plane on arrival and greet HRC.

Greeters:

- tbd

10:20 am **DEPART** Moffett Field
 EN ROUTE Hyatt Embarcadero
 [drive time: 40 minutes]



11:00 am **ARRIVE** Hyatt Embarcadero

Greeters:

- tbd

11:00 am - **WOMEN'S LEADERSHIP FORUM ROUNDTABLE**
11:45 am Room TBD
 CLOSED PRESS

FORMAT:

- HRC greets guests and does a group photo.
- TBD introduces HRC and acts as the roundtable moderator.
- HRC makes remarks from the table and opens discussion.

PARTICIPANTS: See briefing book. (10 Women)

11:50 am **PROCEED** to Room TBD

11:55 am - **WOMEN'S LEADERSHIP FORUM RECEPTION**
12:20 pm Room TBD
 CLOSED PRESS

FORMAT:

SCHEDULE FOR HILLARY RODHAM CLINTON
TUESDAY, MAY 20, 1997
PAGE 4

-- HRC does a receiving line with 60 guests.

12:25 pm **PROCEED** to Room TBD

12:30pm - **WOMEN'S LEADERSHIP FORUM EVENT**

1:00 pm Room TBD
OPEN PRESS

FORMAT:

- Pris Siskin introduces Carol Pensky.
- Carol Pensky makes remarks and introduces tbd.
- tbd makes remarks and introduces Olympia Dukakis.
- Olympia Dukakis makes remarks and introduces HRC.
- HRC makes remarks.
- Following remarks, HRC works a ropeline and departs.

1:05 pm **DEPART** Embarcadero Hotel
EN ROUTE Moffett Field, Palo Alto, CA
[drive time: 40 minutes]

(b)(7)(e)

1:45 pm **ARRIVE** Moffett Field, Palo Alto, CA

2:00 pm **WHEELS UP** Palo Alto, CA
EN ROUTE Andrews Air Force Base

SCHEDULE FOR HILLARY RODHAM CLINTON

TUESDAY, MAY 20, 1997

PAGE 5

(b)(7)(e)

9:40 pm **WHEELS DOWN** Andrews Air Force Base

9:55 pm **DEPART** Andrews Air Force Base
 EN ROUTE The White House
 [drive time: 25 minutes]

10:20 pm **ARRIVE** South Portico

RON The White House

WEATHER FORECAST FOR LOS ANGELES, CA:

WEATHER FORECAST FOR SAN FRANCISCO, CA:

WEATHER FORECAST FOR WASHINGTON, DC:

**THE WHITE HOUSE
WASHINGTON**

May 16, 1997

WHITE HOUSE ENDOWMENT FUND DINNER

DATE:	Sunday, May 18, 1997
TIME:	7:20 p.m. - 10:00 p.m.
LOCATION:	Residence of Frank and Carol Biondi Los Angeles, CA
FROM:	Ellen McCulloch Lovell

I. PURPOSE

To deliver remarks at a dinner at the Residence of Frank and Carol Biondi, reaching prominent supporters of culture and potential patrons for the White House Endowment Fund.

II. BACKGROUND

On Sunday, you will deliver remarks at the White House Endowment Dinner at the residence of Frank and Carol Biondi in Los Angeles. Your remarks will stress the importance of the public-private partnership that sustains our nation's cultural life, and that also is necessary to preserve the historical and artistic character of the White House. You will also note the work of the White House Historical Association and the Endowment Fund.

White House Endowment Fund

The White House Endowment Fund was established in 1990 as a non-profit public charity to raise a \$25 million endowment to provide permanent support of the White House collection of fine art and furnishings and to preserve the historic character of the public museum rooms of the White House. The Endowment fund has currently raised \$21 million, earnings from which have paid for marble restoration and carpeting in the East Room, refurbishing of the Blue Room, supplements to the F. D. Roosevelt and Wilson State Services and new rugs for the Red Room. The Endowment Fund has also enhanced the permanent White House Collection of fine and decorative arts with the acquisition of "Sand Dunes at Sunset, Atlantic City," the landscape by Henry Ossawa Tanner c. 1886. This painting, which hangs in the Green Room is the first work by an African-American artist to be included in the permanent White House art collection.

? ~~The White House Endowment Fund is governed by a bipartisan Board of Directors, several of which will be at the reception today.~~ The Endowment Fund's Board of Directors is responsible for the fund-raising campaign. The White House Historical Association, a non-profit charitable institution founded in 1961, administers the endowment. It has a bipartisan board of trustees and is managed by a professional executive, Neil Horstman.

III. PARTICIPANTS

- HRC
- Frank and Carol Biondi (Chairman and CEO of Universal Studios, Inc.)
- Anne Biondi (daughter)
- Ann Grazier (friend) →
- Bitsy Folger (Chairman of the White House Endowment Fund)
- Approximately 140 guests will attend the dinner

Ruth Hunter
→ or is it MCA -
or are they
same?

- is there a special
clutch?

IV. SEQUENCE OF EVENTS

- HRC arrives at the Biondi residence and proceeds upstairs to greet Frank and Carol Biondi, Anne Biondi and Ann Grazier.
- HRC proceeds downstairs to do a receiving line with dinner guests.
- Following the receiving line, HRC proceeds to her first table for dinner.
- At the conclusion dinner service, HRC proceeds to her second table for dessert.
- Following dessert, the speaking program begins.
- Frank Biondi makes remarks and introduces Bitsy Folger.
- Bitsy Folger makes remarks and introduces HRC.
- HRC makes remarks and takes a few questions.
- Following remarks, HRC departs.

• when dinner begins
Carol and Frank
Biondi make
welcoming remarks

makes a toast to
Mrs. Clinton
Carol Biondi: speaks, ^{referencing} about her
interest in her + Mrs Clinton's
mutual interest in children's
issues, and introduces
Bitsy.

V. PRESS

Closed Press

VI. REMARKS

Provided by Speechwriting.

→ to Bitsy
→ to HRC (they want her
to take questions)

Frank Biondi introduces Kami Lyle, new Nashville artist, who performs for 15 minutes.

Guests arrive at 7p.

Seated by 8pm

8p: Frank + Carol Make welc. Rem

- 9p. - Frank introduces Kami Lyle (15min)

- Frank toasts HRC

- Mrs. Biondi [she introduces her daughter]

THE WHITE HOUSE
WASHINGTON

MEMORANDUM

DATE: Friday, May 16, 1997

TO: Ann O' Connor
VIA FAX: 818-866-3363

FROM: Ellen McCulloch Lovell

RE: Biondi Dinner for White House Endowment Fund

Talking Points on Mrs. Clinton's support for the arts and preservation of the White House:

* Mrs. Clinton believes that support for the arts is one of the marks of a great nation. America's cultural riches are sustained by a complex system of private and public support. At a time when some are questioning the value of our government's modest contributions to cultural life, the First Lady has spoken strongly in favor of the public-private partnership.

* She and the President treasure the White House as a living museum of America's history. They take their responsibility as the stewards of the "President's House" very seriously. The White House is the only Presidential residence in the world that is open to the public - it is toured by over 5,000 visitors a week.

* The First Lady takes an active role in refurbishing the public rooms, and adding to the art collection of the White House. She created the First Lady's Sculpture Garden to showcase contemporary sculpture and the White House Crafts Collection to recognize our artisans.

Office of the First Lady

The White House

PH: (202) 456-6266

FAX: (202) 456-6244

TO: Ann O'Connor

FAX: 818-866-3363

FROM: Ellen Lowell

COMMENTS: _____

DRAFT

MEMORANDUM FOR SPEECHWRITING

DATE: May 16, 1997
TO: David Shipley
FR: Ellen Lovell
RE: White House Endowment Fund Dinner Talking Points

Frank Bioni will have spoken about x.

Carol Burdi ~~x~~

Bitsy Folger will have spoken about the White House Endowment Fund and how necessary it is to take care of the White House as a museum of democracy, beyond what the government is able to provide.

After thanking the speakers:

* The president and I believe that a great, creative and tolerant country such as ours must invest in its cultural life. Vitality in the arts is the key to creativity in our democracy.

* Over the past 225 years, the United states has developed a unique cultural support system - one in which the government plays a modest but crucial role, and the private sector provides the bulk of the support needed to sustain our arts and humanities organizations. As in many other enterprises of our democracy, cultural support is a true public-private partnership that has stimulated an astonishing burst of creativity and allowed millions of Americans to participate in the rich and diverse products of our imaginations.

* If we listen to the arguments that still rage over whether our federal government should invest one one-hundredths of one percent of the federal budget on our country's cultural heritage, we might think that government support for the arts is just a recent, fragile experiment.

* In fact, the founders of our country understood the role of the arts and of the humanities in providing powerful symbols and ideas for the new republic. They commissioned Pierre L'Enfant to design the capital city, held a competition for the new Capital building and bought monumental paintings for the Rotunda to depict the great moments in the nation's short history. By 1800, Congress had established America's first national cultural institution, the Library of Congress.

* Also since 1800 ~~not later~~, President's have occupied the Executive Residence, which George Washington preferred to call the President's House: not a palace, but a simple, dignified structure, commanding a view over the capital, but remaining open and accessible to citizens. The President's House would be the People's House.

* This is the house the President and I live in and love so much. We are humble to be the stewards of this most recognizable historic home in America, this symbol of democracy.

* The White House is the only residence of the leader of a country in the world which is open to the public, and as Walter told you, the public lines up every morning, often as early as 5:30 am, to see its stately rooms, paintings and sculptures and to think of those who lived here and the difficult decisions they made that shaped our nation.

* I never fail to get goose bumps myself when I see the burn marks on the north side of the house and on the South Portico from the fire set by the British in the War of 1812. I think of Dolly Madison, running out of the burning house, salvaging the Gilbert Stuart portrait of George Washington that now hangs in the East Room.

* When I step into the East Room I can imagine it during the Civil War, when Union troops were quartered there for a time. I remember it as it looked in 1994, on that great evening when the President and I honored President Nelson Mandela of South Africa at a dinner.

* When I walk through the Residence, I can see the place where Franklin Roosevelt made his fireside chats, reassuring the country during the dark days of the Depression (or was it WWII?)

* In the beautiful Yellow Oval Room on the second floor I see the sensibilities of Jacqueline Kennedy still gracing a room I enjoy every day.

* It is the duty of every First Lady to value, preserve and restore this beautiful house for the next First Family and for the next generation of Americans. I take this responsibility very seriously, even as it gives me great pleasure.

* Just as support for the arts and the humanities is a public-private partnership, so is sustaining the White House. The National Park Service and the General Services Administration work very hard, with funds provided by Congress, to maintain the house and the grounds. We have a curators' office that cares for the collections. But the improvements and additions to our collections have come from the public.

* For example, the pennies of school children built the pool where President Roosevelt benefitted from his therapeutic swims.

* In 1961, as a result of Mrs. Kennedy's focus on White House renovations, the White House Historical Society was chartered, so that a nonpartisan group of Americans could share in the stewardship, guiding improvements and recording the special history of the White House.

* Out of the Historical Society grew the White House Endowment Fund in 1990. The Endowment Fund has become a partner in recent efforts of First Ladies to fulfill their responsibility towards this remarkable national museum and home.

* I am grateful to have these resources, and the support of many civic-minded individuals, in my

own projects. Two years ago I undertook the much-needed refurbishing of the Blue Room, called that because of the color Martin Van Buren chose for this formal reception room. I am pleased now with its warmth and the 19th century decorations.

* In 1995, we were able to add a significant new work to the White House collection - Henry Ossawa Tanner's beautiful painting, Sand Dunes in the Sunset, Atlantic City, painted over a century ago. (Check) This acquisition is the first of work by an African-American artist.

* Because the White House is a living monument, I wanted to add to its contemporary record. Although we do not acquire works of art until twenty-five years after the artists' death, I borrowed a wonderful de Canning, full of dynamic movement, to hang in the private residence at the White House.

* And it will be my great honor to add Georgia O'Keeffe's "Bear Lake, New Mexico," to the White House collection at a ceremony next month.

* To make sure that the White House reflects the vital role that art and culture of many expressions play in our society, the President and I have showcased the best in contemporary crafts, assembling the White House Crafts collection with the curator of the Smithsonian's Renwick Gallery.

* Similarly, I borrowed modern sculpture from public collections around the country and installed it in the First Lady's Garden. Now these exhibitions of 20th century sculpture are on view to the thousands of White House visitors.

* There are many demands upon the living museum we call the White House. The generosity of many citizens join with the work of federal agencies and public servants to watch over its constant maintenance, allow it to function for the presidency and as a home for the First Family, and keep it alive as the people's house.

* This is a partnership I have pledged to carry on - for the children whose love of history will be deepened when they visit and for the future First families who will love and revere the White House as the President and I do.

* The President and I are dedicated to upholding the principle of government support for the arts. A great nation values its creators and asks individuals, foundations and corporations to do the same. If the federal government does not provide this encouragement and stimulus - can we ask all of you as individuals to do so?

**THE WHITE HOUSE
WASHINGTON**

April 29, 1997

**MUSEUM OF MODERN ART
TOUR OF PHOTOGRAPHY EXHIBIT BY MANUEL ALVAREZ BRAVO
WHITE HOUSE ENDOWMENT RECEPTION**

DATE:	Wednesday, April 30, 1997
TIME:	6:00 p.m. - 7:00 p.m.
LOCATION:	Museum of Modern Art New York, NY
FROM:	Ellen McCulloch Lovell

I. PURPOSE

To deliver remarks at a reception in the Museum of Modern Art Sculpture Garden, reaching prominent supporters of culture and potential patrons for the White House Endowment Fund. You will also briefly tour the Manuel Alvarez Bravo photography exhibit at the Museum of Modern Art.

II. BACKGROUND

On Wednesday, you will visit the Museum of Modern Art to deliver remarks at the White House Endowment Reception in the Sculpture Garden and to tour the Manuel Alvarez Bravo photography exhibit. Your remarks today will stress the importance of the public-private partnership that sustains our nation's cultural life, and that also is necessary to preserve the historical and artistic character of the White House. You will also note the work of the White House Historical Association and the Endowment Fund. Please note that the invitation to the event states that it is a reception in your honor and does not directly reference the White House Endowment Fund.

White House Endowment Fund

The White House Endowment Fund was established in 1990 as a non-profit public charity to raise a \$25 million endowment to provide permanent support of the White House collection of fine art and furnishings and to preserve the historic character of the public museum rooms of the White House. The Endowment fund has currently raised \$21 million, earnings from which have paid for marble restoration and carpeting in the East Room, refurbishing of the Blue Room, supplements to the F. D. Roosevelt and Wilson State Services and new rugs for the Red Room. The Endowment Fund has also enhanced the permanent White House Collection of fine and decorative arts with the acquisition of "Sand Dunes at Sunset, Atlantic City," the landscape by Henry Ossawa Tanner c. 1886. This painting, which hangs in the Green Room is the first work by an African-American artist to be included in the permanent White House art collection.

The White House Endowment Fund is governed by a bipartisan Board of Directors, several of which will be at the reception today. The Endowment Fund's Board of Directors is responsible for the fund-raising campaign. The White House Historical Association, a non-profit charitable institution founded in 1961, administers the endowment. It has a bipartisan board of trustees and is managed by a professional executive, Neil Horstman.

Museum of Modern Art

The Museum of Modern Art was founded in 1929 by three women, Mrs. John D. Rockefeller, Jr., Ms. Lillie P. Bliss and Mrs. Cornelius J. Sullivan, with the goal of helping people understand and enjoy contemporary visual arts. The Museum is visited by approximately one and a half million people every year who come to see its permanent collection, as well as to attend temporary exhibitions, film programs, and special events. The Museum has national and international programs of circulating exhibitions, and active publishing program, and a library. The Museum also has an educational program which provides students and educators with such activities as lectures on modern art and symposia arranged in conjunction with various exhibitions. As part of its outreach program, the Department of Education at the Museum also has devised a model art curriculum for teachers to use in the classroom. In 1992, the Department of Education won the "Access New York Award" for its programs for people with disabilities.

The permanent collection of the Museum of Modern Art began in 1929 with eight prints and one drawing, and has grown to approximately 100,000 paintings, sculptures, drawings, prints, photographs, architectural models and plans, and design objects. The Museum currently has assembled an unparalleled collection of twentieth-century art in virtually all mediums.

Manuel Alvarez Bravo Exhibit

At the Museum of Modern Art, you will tour the retrospective exhibit of photographer Manuel Alvarez Bravo, contemporary Mexican photographer. MoMA has assembled the most comprehensive exhibition of Manuel Alvarez Bravo's work comprised of approximately 175 photographs and featuring rare vintage prints from museums and private collections, including 80 works from the artist's personal archive. The exhibition is sponsored by grants from CEMEX, the Mex-Am Cultural Foundation, Inc. and Aeromexico.

Manuel Alvarez Bravo is a leading modern photographer and is regarded as one of the great 20th century Mexican artists. Bravo was born in 1902 in Mexico City at the height of the Mexican revolution, and has a career spanning over eighty years. This exhibit is a chronological organization of the of his art emphasizing the recurrent themes of sympathy for the lower classes, an air of mystery, a sense of the surreal, and a preoccupation with death.

The Abby Aldrich Rockefeller Sculpture Garden

You will be speaking in the Abby Aldrich Rockefeller Sculpture Garden. This garden was designed in 1953 by Philip Johnson and was named in honor of the late Mrs. John D. Rockefeller, Jr., one of the founders of the Museum. It is celebrated for its unique setting of sculpture, trees, fountains, and reflecting pools. The garden houses 22 sculptures which are rotated on an occasional basis, including works by such artists as Auguste Rodin, Pablo Picasso and Claes Oldenberg. The sculpture garden is a favorite spot of many visitors to the Museum.

and hosts free concerts in July and August.

III. PARTICIPANTS

- HRC
- Agnes Gund, President, MoMA
- Veronica Hearst
- Ronald Lauder, Chairman of the Board, MoMA
- David Rockefeller, Chairman Emeritus, MoMA
- Walter Shorenstein
- Susan Kissmarick, Curator, Manuel Alvarez Bravo Exhibit
- Glenn Lowry, Director, Metropolitan Museum of Art

IV. SEQUENCE OF EVENTS

- HRC greets Agnes Gund, Veronica Hearst, Ronald Lauder, David Rockefeller, Walter Shorenstein and other guests in a 10 minute photo receiving line at the Museum of Modern Art.
- HRC accompanied by Susan Kissmarick and Glen Lowry tours one section of the Manuel Alvarez Bravo Exhibit.
- Following the tour, HRC proceeds to the Sculpture Garden for remarks to the MoMA Reception.
- Agnes Gund makes remarks and introduces Walter Shorenstein.
- Walter Shorenstein makes remarks and introduces HRC.
- HRC makes remarks.
- Following remarks, HRC departs.

V. PRESS

Tour: Closed Press
Remarks: Open Press

VI. REMARKS

Provided by Speechwriting.

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
004. draft	re: schedule for Hillary Rodham Clinton (2 pages)	05/17/1997	P6/b(6)

COLLECTION:

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

FOLDER TITLE:

White House Endowment Dinner, New York May 18, 1997

2012-0872-S

rc880

RESTRICTION CODES

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

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

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

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

RR. Document will be reviewed upon request.

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

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]