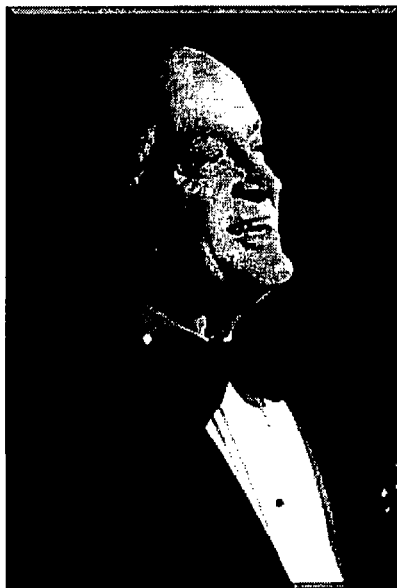


# BOB HOPE

## Bob's Biography

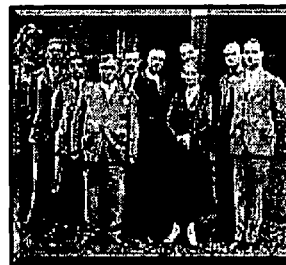


For a man who played third billing to Siamese twins and trained seals, Bob Hope has become the most recognized profile and talent in the world. And, in the entire history of show business, no individual has traveled so far -- so often -- to entertain so many.

Hope's entertainment persona has been evident in every decade of the 20th century -- from impersonating Chaplin in front of the firehouse in Cleveland in 1909, to celebrating an unprecedented 56 years with NBC in 1993.



The fifth of seven sons, he was born Leslie Townes Hope in Eltham, England on May 29, 1903. His English father, William Henry Hope, was a stonemason -- his Welsh mother Avis Townes Hope, an aspiring concert singer.



In 1907, Leslie's father brought the family to Cleveland, Ohio. In 1920, by virtue of his father's naturalization, 'Bob' -- the name by which the world would later know him -- and his brothers also became US citizens.

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### Bob's Biography - Continued

As a youth he earned spending money selling newspapers and as a constant entrant in amateur shows. During his years at East High School he worked as a delivery boy in his brother Fred's meat market. He was also a soda jerk, a shoe salesman, and a pool hustler.

After high school, Bob took dancing lessons from entertainer King Rastus Brown and from vaudeville hoofer Johnny Root. A natural, he took over some classes for his teachers. Bob also worked briefly as a newspaper reporter and tried amateur boxing under the name of Packy East.



At 18, Bob persuaded his girlfriend, Mildred Rosequist, to become his dance partner. Appearing at nearby vaudeville houses they worked their way to the princely wage of \$8 an night; however, the curtain fell abruptly on Hope and Rosequist when Mildred's mother finally saw the act.

Bob then teamed up with a friend, Lloyd Durbin. After developing their act in local bookings they were hired by the Bandbox Theater in Cleveland as a "cheap act" for the Fatty Arbuckle Show.



One year later, Bob was teamed with George Byrne for a tour with tab shows. They polished their act and soon they were playing major houses including Keith's Flushing in New York

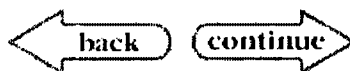
In New York they were chosen for the Broadway show "Sidewalks of New York" which starred Ruby Keeler and Smith & Dale. The show enjoyed a long run. Hope & Byrne did not!



On the advice of their agent, Hope and Byrne headed west to change their act and start over again.

They secured a three-day date in a tiny theater in New Castle, Pennsylvania. On opening night Bob was asked to announce the coming attractions to the theater audiences. Encouraged by the audience responses and the theater manager, Bob enlarged his introduction routine to five minutes. At the conclusion of the three-day engagement, Bob became a 'single.'

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# BOB HOPE

## Bob's Biography - Continued



In 1932 Bob was on Broadway again in "Ballyhoo." But Bob's first major recognition, by critics and the public, came in 1933 for his wise-cracking role as Huckleberry Haines in the highly successful Broadway musical, "Roberta."



Bob's personal life changed during "Roberta." One of his co-performers in the musical, George Murphy, introduced him to a young singer, Dolores Reade, then appearing at the

Vogue Club on 57th Street. After a brief courtship, the couple married in February 1934. They have four children: Linda, Anthony, Nora, and Kelly; and 4 grandchildren.



Following "Roberta," he opened in the Broadway musical "Say When" (1934) followed by the 1936 edition of "Ziegfeld Follies" in which Bob shared the spotlight with Fanny Brice. Bob's success in "Follies" led him to a role in "Red, Hot, and Blue" (1936) with Ethel Merman and Jimmy Durante.



Because of Bob's performance in "Red, Hot, and Blue," Hollywood opened the door to his first major motion picture, "The Big Broadcast of 1938."

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# BOB HOPE

## Bob's Biography - Continued



Bob's first radio hit grew out of his appearance with a vaudeville show at New York's Capitol Theater. In the interest of using radio to promote its box-office attractions, the "Capitol Family Hour" hosted by Major Edward J. Bows originated from the theater every morning. Bob, as one of the theater attractions, was booked for the show.

The show at the Capitol proved to be another career milestone for Bob. It marked the first time he ever appeared with singer Bing

Crosby.

Bob's first major radio appearance was on the "Fleishmann Hour," which starred Rudy Vallee.



In May 1937, Bob signed a twenty-six week radio contract for the "Woodbury Soap Show" which was broadcast from NBC in New York. Later in the year, when he traveled to Hollywood to film "The Big Broadcast of 1938," he continued the show via transcontinental hookup. And in 1938, Bob was signed by Pepsodent for his own show on NBC. He went on to become a Tuesday night habit and a huge radio star.



Bob employed show regulars Jerry Colonna, Brenda and Cobina (Brenda Frazier and Cobina Wright, Jr.), Vera Vague, the vocal group Six Hits and a Miss, Skinnay Ennis and His Orchestra and announcer Bill Goodwin. Later, Les Brown and His Band of Renown and Wendall Niles joined the show. Featured singers on the show included Judy Garland, Frances Langford, Doris Day, and Gloria Jean.

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# BOB HOPE

## Bob's Biography - Continued

Bob's success in radio led to Hollywood and a long-term contract with Paramount and the costars of his movies became the guest stars of his radio shows.



Bob makes light of the fact that he has never won an Oscar for his acting. But in truth, the academy of Motion Pictures Arts and Sciences has honored him five times --- two honorary Oscars, two special awards and the Jean Hersholt Humanitarian Award.



'Best Actor' or not, Bob's impact on moviegoers has grown stronger with time. The "Road Pictures" with Bing Crosby and Dorothy Lamour made Hope a box office star. A Bob Hope movie on television, be it the 'early movie' or the 'late-late show', is watched and enjoyed by all ages. Consequently, his movies claim a large and faithful following with each generation.

In all, Hope starred in more than 50 feature films and has appeared in cameos for another 15 -- the last being "Spies Like Us" in 1985. As with radio -- Hope earned the status of #1 at the box office.

Bob has introduced two Academy Award-winning songs: "Thanks for the Memory" with Shirley Ross in "The Big Broadcast of 1938" and "Buttons and Bows" in "The Paleface" (1948).



To his credit are "Two Sleepy People" from the movie "Thanks for the Memory," "Silver Bells" from "The Lemon Drop Kid," and with Crosby and Lamour in the "road" pictures: "Put It There Pal," "Teamwork," and "We're Off On the Road to Morocco."



Ah yes, the "road" pictures! Paramount had been planning a movie called "The Road to Mandaley" (later changed to "The Road to Singapore") for George Burns and Gracie Allen. Because Burns and Allen were not available, Paramount tapped Fred MacMurray and Jack Oakie -- they were also overbooked. Enter Bing Crosby, Bob Hope, and Dorothy Lamour.

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### Bob's Biography - Continued

Radio and movies made Bob a star! But it was television that made him a super-star and a welcomed guest in every living room of America.

Although he flirted with the 'new' entertainment medium as early as the thirties for an experimental show for CBS; appeared on the first commercial television broadcast on the West Coast in 1947; and was a surprise guest on Ed Sullivan's "Toast of the Town" in 1949 -- Bob was a latecomer to TV, not at all convinced it would succeed.



Bob made his formal debut on NBC television Easter Sunday, 1950. Frigidaire sponsored the special, "Star Spangled Revue," which featured as Bob's guest stars, Douglas Fairbanks, Jr., Beatrice Lillie, and Dinah Shore.



The formula, along with Bob's unshakable decision to avoid a weekly show, has proven successful. For 60 years Bob has been an NBC headliner and Nielsen ratings booster.

Bob has been honored and befriended by Presidents of the United States since Roosevelt. Hope's golfing buddies have been Presidents Dwight D. Eisenhower, Richard Nixon, Gerald Ford, Ronald Reagan, George Bush, and Bill Clinton. He was hailed as "America's most prized ambassador of goodwill throughout the world" when presented with the Congressional Gold Medal from President Kennedy. President Johnson honored Bob with the Medal of Freedom and President and Mrs. Carter hosted a White House reception in celebration of his 75th birthday. Harry Truman played the piano for him and Bill Clinton bestowed on him a Medal of the Arts.



In July 1976, by order of Her Majesty Queen Elizabeth, Bob was made an Honorary Commander of the Order of the

British Empire (CBE) for his services to British troops around the world during World War II.

Cited by the Guinness Book of Records as most honored entertainer in the world, Hope has more than two thousand awards and citations for humanitarian and professional efforts, including 54 honorary doctorates.



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## Bob's Biography - Continued



Bob Hope's unwavering commitment to the morale of America's servicemen and women is entertainment history, indeed, world history. Many say 'legend.'

For nearly six decades, be the country at war or at peace, Bob, with a band of super-star gypsies, has traveled the globe to entertain our service men and women.

The media dubbed him "America's No. 1 Soldier in Greasepaint." To the

GIs, he was "G.I. Bob" and their clown hero.

It began in May, 1941 when Bob, with a group of Hollywood performers, went to March Field, California, to do a radio show for airmen stationed there.

Bob's first trip into a combat area was during World War II in 1943, when he and his small USO troupe -- Frances Langford, Tony Romano and Jack Pepper -- visited US military facilities in England, Africa, Sicily, and Iceland.

With the world at peace, following World War II, Bob did not forget GI audiences. He continued to make frequent visits to military bases and hospitals.

Bob began what was to become a Christmas custom in 1948. He went to Germany at the request of then Secretary of the Air Force, Stuart Symington, to entertain the troops involved in the Berlin Airlift.



With the end of the Vietnam conflict in sight, Hope hailed his 1972 trip as his "last Christmas show." But each Christmas that followed, he was somewhere in the country doing a show at a military base or veterans hospital.



In 1983 the call came from Beirut and Hope was "on the road again." In 1987, Hope flew around the world to entertain servicemen and women in the Pacific, Atlantic and Indian Oceans and in the Persian Gulf.

He embarked on a goodwill tour in May, 1990 to entertain military personnel stationed in England, Russia, and Germany. At Christmas that year, he was in Saudi Arabia entertaining the men and women of "Operation Desert Storm."

1994 was a good year for Bob. His "Bob Hope: The First 90 Years" won an Emmy. The US Navy announced that it will commission a series of ships in his name, and he returned to his native England for a personal appearance tour in June, commemorating the 50th anniversary of the end of World War II.



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### Bob's Biography - Continued



1996 marks the publication of Bob's collection of Presidential humor called "Dear Prez, I Wanna Tell Ya", and in November, his almost 300th television special for NBC, Bob Hope Laughing with the Presidents will air. The show features appearances by President and Mrs. Clinton, President and Mrs. Bush, President and Mrs. Ford, Julie Nixon and David Eisenhower. Bob's co-host is Tony Danza.

Throughout his long career, Bob has been an avid golfer and golf's current popularity is attributed by many to his commitment and love of the game. His many charity gold matches over the years helped to make golf a spectator sport. The Bob Hope Desert Classic has raised millions of dollars for charities in the desert area. At 93 years of age, Bob continues to play golf almost daily although he is no longer a 3 handicap.

It has been said of Hope that "if he could live his life over again -- he wouldn't have time." In the words of John Steinbeck, concerning Hope: "It is impossible to see how he can do so much, can cover so much ground, can work so hard and be so effective. There's a man. There really is a man."

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 5, 1995

REMARKS BY THE PRESIDENT  
AT NATIONAL MEDAL OF ARTS CEREMONY

The South Lawn

1:15 P.M. EDT

THE PRESIDENT: Thank you very much. It's an eerie feeling being introduced by your wife. (Laughter.) You never know what's going to be said. (Laughter.) You're steeling yourself for the discipline not to show any adverse reaction. (Laughter.) We're having a good time today, Hillary and I are. We love this day; we look forward to it. And we thank all of you for coming. We thank especially Senator Pell and Senator Simpson. Thank you for coming. We're glad to see you. (Applause.)

We thank the members of the administration who are here. I see Secretary Riley, and Deputy Secretary Kunin of Education; and Roger Johnson, the Director of the General Services Administration. There may be others here. I thank all of you for being here. I want to say a special word of thanks for the service of Jane Alexander and Sheldon Hackney for the great job that they have done. (Applause.)

I thank my good friend, John Brademas, the Chairman of the President's Committee on the Arts and Humanities; and Diane Frankel, the Director of the Institute for Museum Services. And I thank all the members of the Arts and Humanities Council who are here for their willingness to serve.

It's a great honor for me to be able to present today the National Medal of Arts and the Charles Frankel Prize in the Humanities to a distinguished group of Americans who have lived their lives as builders -- bringing people enlightenment, bringing people enjoyment, advancing the cause of human knowledge and human understanding and the joy in life. Before I do that, I think I ought to say, we've had a couple of pieces of good news this morning at the White House, which at least are not inconsistent with what so many of these people have given their lives to.

The President of Mexico called me this morning and told me that, after all the difficulties this country had faced in recent months, that he was making an early repayment of

\$700 million of the money they borrowed from the United States to keep their economy going. And I think that's a good thing. (Applause.)

You know, when you loan money, you never know whether it's a good thing or not until it's too late to do anything about it (Laughter.) Some of you have been in that position. But they're our friends, they're our allies, they're our partners for the future. They're fighting for their democracy and they're fighting for the quality of their country's economy. They hit a rough spot in the road, and they borrowed less money than we authorized them to, and they're paying it back more quickly. And we're going to have a brighter future as a result of it, and a safer, more secure future, and a better partnership. And that's a good thing.

And perhaps even more importantly, I learned early this morning that in five days from now, if we can just get a couple of things done, the parties in Bosnia have agreed to a complete cease-fire of all military hostilities. (Applause.)

They have, furthermore, agreed to come for what are called "proximity peace talks" -- I'll tell you about that in a minute; that's a government language word -- to the United States to actually talk about hammering out a final peace agreement in later October. So this is a good day for the cause of peace and prosperity in the world and in the United States.

Proximity peace talks means that they'll all come to the same country, to the same town, to the same place, but they'll let us talk to them, and they won't talk to each other until -- (laughter) -- but that's better than it's been. (Laughter.) And sooner or later, we'll all find out we have more in common than we do dividing us. And that's the lesson that we hope the American people keep in mind as we go through the next months and years as well. (Applause.)

I think it's fair to say that no President has ever enjoyed these award ceremonies more than I have because every year I get a chance to recognize the lifetime achievements of people who have been heroes to me in various ways -- men and women who, unbeknownst to them, have been my teachers, my role models, my inspiration, because, as President, I am no different than any other American who enjoys literature or music or art and architecture. And I have benefitted, as so many of you have, for the work of the people we recognize today.

These awards call attention to the lives of 17 individuals and one organization who have worked to enrich the lives of millions and millions of Americans, millions of people around the world, and have made this country a stronger, better, richer place. They are genuine examples of the American ideal and their

work as a whole is a national treasure.

The arts and humanities have energized the American Dream in so many ways. The soul of our country has literally been shaped by the vision of our artists and the creativity of those whom we honor here today. And many others in the past have helped America to become and to remain the freest, most democratic nation in the world. Through the arts and humanities, we assert both our oneness and our diversity. And in celebrating this ideal, we move forward together.

Human creativity is clearly the most powerful force on Earth. And these awardees have exercised that power to the fullest. They have woven for us a wonderful mosaic of music and dance, art and literature to comfort and inspire a troubled world.

The importance of this work is more important now, perhaps, than ever before as our country and our world go through a period of unprecedented change -- changes that are both bringing us together and ripping up the bonds that have united us in the past. In a nation as diverse as ours, our arts and our humanities are bridges to help us reach out to one another and understand one another better. Projects like the NEH's national conversation are truly helping us to accomplish this.

In the face of those who would divide us, we must remain steadfast in supporting the arts and humanities as a way of coming together while we celebrate our diversity. Our support for them is not the preservation of some extravagant cultural elite, it's the preservation of our cultural tradition for all Americans and especially for those who, unlike me and so many of us, are not part of anybody's elite, and they need their country to make sure they have access to the great heritage of America as well. (Applause.)

For the last 30 years, the National Endowment for the Arts and the National Endowment for the Humanities have made the arts and humanities accessible to millions of our fellow citizens from schoolchildren to people in our inner cities to citizens in our most isolated rural communities -- many of whom would never have experienced these gifts had they not been offered so freely by our nation's artists and scholars and by their nation's government.

For a very small contribution, both the NEA and the NEH have made vital contributions to the life of this nation. Each of the awardees we recognize here today has been a pioneer. Sometimes they've made us laugh; sometimes they've helped us cry. Sometimes they've challenged us to see the error of our ways. Sometimes they've helped us to celebrate the strength of our goodness. But always they have lifted us to higher ground.

I am honored to confer upon this wonderful group of Americans the National Medal of the Arts and the Charles Frankel Prize. First, the Medal of the Arts winners. Licia Albanese -- the beginning of her career came as something of a surprise. When the lead soprano in the Milan production of Madame Butterfly fell ill during the performance, this young singer was called upon to finish the opera. Her performance that evening brought the house down. And a career that spanned more than 30 years was launched.

She went on to leading roles in operas all around the world, always creating characters memorable not only for the arias they sang, but for their intense vitality. She had the rare ability to combine her great talent as a singer with equal talent as an actress. It was once said that Licia Albanese had the two qualities which all great artists have -- simplicity and sincerity. Most recently, she and her late husband founded the Puccini Foundation, and she has worked tirelessly for the benefit of opera and its survival as an art form.

Please welcome our first honoree, Licia Albanese.  
(Applause.)

Gwendolyn Brooks began writing poetry when she was only 11. And at the age of 13, her first poem was published. More than 75 others followed, while she was still a teenager. For four decades, Gwendolyn Brooks has drawn on the black experience to create poetry that speaks to all of us in a frank and familiar way. She served as the poetry consultant to the Library of Congress, and today is the Poet Laureate of Illinois. In 1949, she was awarded the Pulitzer Prize for poetry. She has kept alive the culture of her roots through the cultivation of her words.

Gwendolyn Brooks. (Applause.)

Each painter, performer or thinker here today has in one way or another served to create a legacy in the halls of American art. Their contributions shall be forever remembered in their fields and beyond. But their work might never have seen the light of day were it not for generous, committed, and visionary citizens like two of those whom we honor -- Iris and Bernie Cantor.

They have helped literally countless young artists to succeed. They've introduced countless young people to the joys of art. The grants and gifts bestowed by the Cantor family have built and filled the galleries and museums across our nation. From the Rodin sculptures given to New York's Metropolitan Museum of Art, to the grants for exhibitions at institutions such as our own Arkansas Art Center, to the sculpture exhibit here at the

White House, the Cantor's love for art has known no bounds.

They've done much to keep the arts alive in America, and we owe them our thanks. Bernie could not be with us here today. But Hillary and I are delighted that our good friend, Iris Cantor, is here to accept the award on behalf of both of them. Iris and Bernie Cantor. (Applause.)

It's a special honor for me today to honor another husband and wife team that has shown that a commitment to the issues facing the world around us can be just as important a part of their lives and our lives as a commitment to the art one creates. Ossie Davis and Ruby Dee met in 1946, performing in a Broadway version of *Jeb Turner*. I want to say that again. They met in 1946, while performing in a Broadway version of *Jeb Turner* -- (laughter) -- a play in which she was violating the child labor laws at the time. (Laughter and applause.) They were married a year later. And they have performed individually and together now for almost 50 years.

While the stage and screen have kept them busy with such projects as "*A Raisin in the Sun*," "*The Jackie Robinson Story*," and "*Do The Right Thing*," they have continued to fight for others' struggle for equality.

Ossie Davis and Ruby Dee have helped groups such as the NAACP, the Urban League, the AIDS projects, like Housing Works. In 1986 they produced a PBS tribute entitled, "*Martin Luther King: The Dream and the Drum*." Their vision and their talent shine as brightly today as they did on that first day when they met on Broadway so long ago, and our country is very much a better place because of their life and their work. (Applause.)

Having written no fewer than 100 pieces of music by the time he graduated from high school, David Diamond was well on his way to becoming one of America's most accomplished and disciplined composers very early in his youth. His dedicated and commitment throughout his distinguished career has made him a master at the craft of creating music.

He's a proud adherent to the classical tradition, and has made outstanding contributions to the field for more than 60 years now. An inspiration both to those within his field as well as those who simply enjoy the music he creates, David Diamond truly exemplifies the spirit of American creativity. Mr. Diamond. (Applause.)

Born in Germany, James Ingo Freed came to the United States as a nine-year-old refugee in 1939. After earning his architectural degree in 1953, he joined the offices of I.M. Pei and Partners. Widely published and respected within the world of architecture, he has been the recipient of many major awards, and

most recently, he has been justifiably celebrated for his creation of the magnificent, for most of us, overwhelming United States Holocaust Memorial Museum -- an extraordinary structure that houses many painful memories, but ultimately inspires its visitors to strive for a better future.

We're honoring him today for that monumental achievement, but also for his lifelong dedication to his craft which continues in this city at this moment as the Federal Triangle Building comes up and moves toward completion. Let's give him a warm welcome. James Ingo Freed. (Applause.)

Our next awardee obviously needs no introduction. He was cited by the Guinness Book of Records as the most honored entertainer in the world. (Laughter.) Maybe we ought not to do this. (Laughter.) Bob Hope has more than 1,000 awards and citations for his humanitarian and professional success. He's been honored more than -- I think, five times by the Motion Picture Academy, including receiving an honorary Oscar and the Jean Hersholt Humanitarian Award. But I know something that some of you probably don't know. He would far rather go down in history as a great golfer. (Laughter.) This morning when I saw him I said -- Bob said, well, how's your golf game? I said, it's pretty good; but it's too rainy today, we can't play. He said, that's too bad, I'll miss taking your money. (Laughter.)

Unfortunately, that's not as funny as you think it is. (Laughter.) Known the world over for his wonderful wit and sense of humor, Bob Hope has brought laughter and pleasure and a happier outlook on life to generations of American citizens, and especially to our troops in uniform all around the world.

He began entertaining American servicemen and women even before World War II, and he's done it in every conflict since. In 1971, Bob Hope took his commitment to the people of America one step further by applying for a visa to Laos to help negotiate the release of our prisoners there. When he wasn't performing across oceans, Bob Hope was making films and making people laugh here in America. I can honestly say that those films are still making all the members of my family laugh every time they're shown on the television here.

But even with his busy career, Bob Hope never lost sight of the truly important things in life -- helping people in need. He's helped raise more than \$1 billion for hospitals, for the disabled, the Boy Scouts, and numerous other health and human service causes. His annual golf tournament every year, which he still plays in, directs and manages, is an example of a man whose commitment to doing this kind of work truly is a lifetime endeavor.

He is perhaps the finest example of a successful American

entertainer whose greatest performance is in what he does off stage every day. I am so delighted that Bob Hope and his wonderful wife, Delores, are both here today. And I'd like to ask Bob now to come up and receive his award. Mr. Bob Hope. (Applause.)

MR. HOPE: I just want to say a couple of words. (Laughter.) But last year during our golf tournament, I called the President and I said, do you think you could get out here and play with us during our tournament. And he said, I don't know. And I got a hold of Mr. Bush, George Bush; and I got a hold of President Ford. And the four of us played, and we raised \$1,400,000 for the hospital out there. (Applause.)

And I just wanted to thank him right now in person. That's it, that's it. (Laughter and applause.)

THE PRESIDENT: American art is not limited to portraits or landscapes or still lifes. The broad range of subjects reflects the diversity of American experience. Roy Lichtenstein is one of the pioneers who challenged convention and opened our eyes to new styles of expression. In the early '60s, he was one of just a small group to experiment with popular icons as subject material. I hope that doesn't make a comeback. (Laughter.)

His works are well known, and have appeared in numerous exhibitions all around this country. In addition, Roy was one of several artists commissioned to work on the New York State Pavilion for the 1964 World Fair. I hope that the pioneering spirit exemplified by Roy Lichtenstein will always, always live in the artists of America. It's been a real honor for Hillary and for me to get to know Roy and his wife and his work. And we're very grateful for it, and glad to honor him here today. Roy Lichtenstein. (Applause.)

For nearly four decades, Arthur Mitchell has been a pivotal figure of American dance. The protege of the great George Balanchine, he was the first African-American dancer to become a principal artist in the New York City Ballet. After leaving the company in 1966, he went on to a career on Broadway and as an artistic director. But always, always, there was the call of his home, Harlem.

Following the death of Martin Luther King, Jr., in 1968, the next year Arthur Mitchell realized a dream by returning to Harlem as the founder of the Dance Theater of Harlem. It is now recognized as one of the world's premiere dance troupes. His dedication to young people and to dance are truly legendary. We are honored by his presence here today, and by the lifetime of creativity, achievement he has demonstrated, and most of all, that he found a way to go back to his roots and lift people up with their God-given talents. Mr. Arthur Mitchell. (Applause.)

Speaking of roots, this next awardee is one from mine. Bill Monroe is heralded as the Father of Bluegrass Music, a title that is a fitting tribute to his truly innovative and inventive style. Bluegrass is known for its free improvisation, and, in its way, it embodies the essence of the American spirit. Bill's own roots stem from rural Kentucky.

When he was just 10 years old, he began to play the guitar and the mandolin. Along with his two older brothers, Charlie and Birch, he made music on the front porch of their family home. Later, Bill Monroe and his Blue Grass Boys established themselves as more than just a string band by blending different vocal harmonies with instrumental solos. And over the years, the band continued to gain recognition for its novel combination of instruments.

Bill Monroe was inducted into the Country Music Hall of Fame in 1970 and joined the International Bluegrass Music Association's Hall of Honor in 1991. For people who follow and love that music, Bill Monroe is truly an American legend. He's added so much through his lifetime career to the rich heritage of this great nation's music. Mr. Bill Monroe. (Applause.)

He said, "I'm younger than Bob Hope, but I'd still like to say a thing or two." (Laughter.)

MR. MONROE: Bob Hope is a great man. I'm glad that he's here. But what I wanted to tell you folks, I have played for the last four Presidents of the United States -- President Carter, President Reagan, President Bush, President Clinton here. And they all tell me that the music I originated belongs to America. And I'm really proud of that. It's a great honor. Thank you.

THE PRESIDENT: Thank you. God bless you.

Now, it is a great honor for me to present the award we give every year to an arts organization. As the largest and most comprehensive arts and education program in the entire nation, Urban Gateways has been cited as a model by the National Endowment for the Arts. In 1994 alone, Urban Gateways reached over 1 million people and over 11,000 programs established in Chicago area schools.

Armed with the belief that exposure to the arts is crucial to personal development, the program helps bridge the gap between Chicago's vast cultural wealth and the huge number of children from disadvantaged communities. At a time when so many of our children are being lost to the horrors of drugs and violence, Urban Gateways has assumed responsibility for our young people's youth. The organization gives them guidance and an important outlet for their creative energies.

Here today to accept the award is Urban Gateways' Executive Director Sandra Furey. She has led Urban Gateways to the front lines in the campaign to keep the arts alive and the minds of our children, and in so doing, to keep our children alive and well and strong for the future of this great nation. Let's give her a big hand. (Applause.)

And now it is my honor to introduce the winners of the 1995 Charles Frankel prize. The first winner, Bill Ferris, leads the sort of life I'd like to lead if I had another one to live. I mean, he lives in the deep South. He writes funny, wonderful books. And he's still trying to find out if Elvis is alive. (Applause.) He's probably done more than anyone else to bring national recognition and understanding to the field of Southern studies. As many of you know, he seriously was one of the organizers of the recent, highly-successful "Elvis" conference at the University of Mississippi at Oxford.

Since 1979, he has directed the Center for the Study of Southern Culture at Old Miss, where he's built southern studies curriculum into the most extensive in the nation. He was a consultant to the movie "The Color Purple," and for nearly a decade until 1994, as the blues doctor, he hosted "Highway 61," a weekly blues music program that airs on Mississippi public radio. His scholarship covers the fields of folklore, American literature, music and photography.

I want to thank him for bringing the culture and music of my homeland to all Americans. A remarkable person, Mr. Bill Ferris. (Applause.)

Too often, television overlooks the lives and poignant stories of ordinary Americans who may not show up on the evening news, but whose extraordinary lives keep our country going. Charles Kuralt recognized this problem nearly 30 years ago. In 1967, he asked his boss to let him wander around the country for three months, and the critically-acclaimed show, "On the Road," was born.

Through his travels, Charles Kuralt brought hundreds of courageous Americans into the living rooms of our country. And in so doing, he helped raise issues of social concern, such as funding for education, the problems of poverty, the plight of small businesses. But understanding the needs of others comes naturally to Charles Kuralt. His father, Wallace, was a North Carolina social worker, who worked all his life on programs that provided day care, substance abuse counseling, and planned parenthood services. That spirit is alive and well in his son today.

The numerous awards and 13 Emmys Charles Kuralt holds are

but a small reward for what he has given to all the rest of us. It's unfortunate that he was unable to attend today. We send him our wishes for a very speedy recovery from surgery that he had earlier this week, and we're glad that here to receive his award is his daughter, Lisa Kuralt White. (Applause.)

David Macaulay has written several books detailing the insides of complicated machines. He can even explain "the way things work." (Laughter.) We could use him around here in the next couple of weeks. (Laughter.) He has devoted his professional life to the investigation of architecture and mechanics. His books have helped children and adults alike to understand the world's rich history of construction and architecture.

Using detailed illustrations, his books help to unfold the mysteries of both man and machine. David Macaulay's works serve as a bridge between humankind's earliest attempts at building and the most modern techniques of today. His painstaking efforts have made knowledge and investigation more accessible to the rest of us who could never have understood them on our own but who's lives were richer and more enlightened and who's citizenship more informed as a result of his work.

Mr. David Macaulay. (Applause.)

All of us know that history well-written and well-learned can be a great teacher. It can demonstrate what we are capable of at our best and what we may do wrong at our worst.

In his remarkable body of work, David McCullough has shown us the true character of many of our country's most heroic figures and many of its most important events and eras.

From his wonderfully successful and enlightening biography on President Truman, to his look at the building of the Brooklyn Bridge, to his work as the voice of the highly regarded PBS series, "The American Experience," David McCullough has given us a window into the lives of outstanding Americans and important events. His work emphasizes the value of history and our place in it. Along with his research, he spends many hours working for the preservation of historic sites, of public libraries and of other institutions across America which enable us to preserve and learn about our roots. We should never forget what David McCullough has asked us to remember. And we should never forget his incredible contribution in helping us to preserve that memory.

Mr. David McCullough. (Applause.)

Bernice Johnson Reagon is perhaps best known as guiding spirit and resonant alto voice of Sweet Honey in the Rock, the

famous a capella quintet she founded in 1973. Singing an eclectic blend of gospel, jazz, folk and rhythm and blues, the group has carried its message of world peace, women's rights and racial harmony on tour throughout our nation and throughout the world. If that were all she had done, Professor Reagon would be worthy of this award. But her creative energy is truly unlimited.

For nearly 35 years, she's helped to preserve, celebrate and illuminate the rich heritage of African American music as a civil right activist, as a singer-composer, an author, an historian, a museum curator. Since 1993, she's been Distinguished Professor of History at American University here in Washington. Her latest contribution to public understanding of African American music is the 26-part radio document, "Wade in the Water: African American Sacred Music Traditions," which aired beginning in 1994 on National Public Radio stations nationwide. She is a messenger of peace, and I am deeply honored that she is with us today.

Sweet Honey in the Rock, for those of you who haven't heard it, is a truly inspiring experience, but the work of her life is even more inspiring. (Applause.)

Let me thank again all the honorees and congratulate them. Thank all of you for coming. Let me thank all the distinguished saxophonists who came here to be with us today -- for their work. (Applause.) Thank you all for your contributions and your devotion to the American way of life.

God bless you all. Thank you. (Applause.)

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 5, 1995

REMARKS BY THE PRESIDENT  
IN TOAST AT ARTS AND HUMANITIES DINNER

State Dining Room

8:31 P.M. EDT

THE PRESIDENT: Ladies and gentlemen, I want to welcome all of you here, and say, again, to our honorees today how very much Hillary and I enjoyed having all of you here and having the great honor of presenting your awards to you.

Helen Hayes once said that, "We rely upon the poets, the philosophers and the playwrights to articulate what most of us can only feel in joy and in sorrow. They illuminate the thoughts for which we only grope. They give us the strength and bond we cannot find in ourselves. the wisdom of acceptance, the will and resilience to move on."

Those words have special meaning today as America and, indeed, our entire world work to find their way into a new era -- an era in which people are dramatically changing the way they work and live and relate to one another.

We must dare, as artists and poets do, to break free of the past to create a better future rooted in the values that never change. That is a great lesson our artists, our thinkers, our scholars, our supporters and advocates of the arts and humanities teach us. We thank you for your lives, your dedication. We honor all of you.

In every period of change and upheaval, there is always great new opportunity, and there is always a struggle between those who are best positioned to receive that opportunity and those who work, but aren't so well-positioned. I want to thank tonight, especially, the National Endowment of the Arts and the National Endowment of the Humanities because, in a world where some fear we're moving to a winner-take-all society, you work so that all people can win in their access to the arts and humanities. And that is a goal worth pursuing and worth

achieving.

I thank you all for your work, and again, I say on behalf of the First Lady and the Vice President and Mrs. Gore, we're honored to have our honorees here in the White House tonight, and deeply grateful for your many contributions to America.

I'd like to propose a toast to the winners of the awards today.

(A toast is offered.) (Applause.)

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THE PRESIDENT: Thank you so very much. You were both wonderful. You know, one of our awardees is over there in the cowboy hat there, Mr. Monroe, sort of the founder of bluegrass music. And I could tell by looking at him that I am authorized on his behalf to offer you a place in his next bluegrass band. (Laughter.)

We need somebody here who can play "Blue Moon Of Kentucky" in A -- is there a volunteer? (Laughter.) Great, Bill, make sure he does it right.

(Bill Monroe sings "Blue Moon Of Kentucky" and "God Bless America" is sung by the crowd.)

THE PRESIDENT: Can I ask you all to give Mr. Zuckerman, and our wonderful pianist a big hand? Weren't they terrific? Thank you. You were wonderful. (Applause.) Let's give them a wonderful hand. They were terrific. Please come back. (Applause.) Come on up. Now, there is only one way we can end this magnificent evening. Come on up. You were wonderful. Thank you for being here. Thank you, Tuesday, for being here.

I think we should end -- I think Bob Hope should sing "Thanks For The Memories." It's the only way you can end. (Applause.)

(Mr. Hope sings "Thanks For The Memories," changing the words.) (Laughter and applause.)

THE PRESIDENT: We want you all to join us out there for dancing and more music, and maybe you can get the rest of them to sing, if we're lucky. (Laughter.) Come on. Let's go out -- everybody. Thanks, again, to everyone, and especially to our wonderful musicians. Thank you, and good night.

END

10:06 P.M. EDT

THE WHITE HOUSE  
Office of the Press Secretary

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REMARKS BY THE PRESIDENT  
AND FIRST LADY  
IN VIDEOTAPED MESSAGE TO  
THE NBC ROSE BOWL PARADE

THE PRESIDENT: Thank you, Liz, and Matt, and a special thanks to everyone at NBC. We're looking forward to this year's Tournament of Roses Parade, and we know it will be as spectacular as ever.

As we embark on the new year, it's our sincere hope that all Americans and our friends around the world will come together in the spirit of peace and brotherhood. Together, we can make 1996 a year filled with love and laughter and joy.

Happy New Year.

MRS. CLINTON: Happy New Year, everyone.

END

THE WHITE HOUSE  
Office of the Press Secretary

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REMARKS BY THE PRESIDENT  
AND FIRST LADY  
IN VIDEOTAPED MESSAGE TO  
THE WALT DISNEY WORLD VERY MERRY CHRISTMAS PARADE

THE PRESIDENT: Happy holidays, and a very Merry Christmas to all of you enjoying the Christmas Parade from Walt Disney World in Florida.

Christmas is truly the most special time of year, a time to be with friends and relatives, a time for remembrances and reunions. And it's a time of year that brings us together as families, communities and as a nation.

It's also a time to remember those Americans who are apart from their families because they're serving our country overseas. We thank all our troops for their service and send them our best wishes and prayers this holiday season.

MRS. CLINTON: We are also thinking of the families of our troops. We know how difficult it is to be separated from your loved ones during this season. And we want you to know that our prayers and best wishes are with you as well.

With the coming of the New Year, let's dedicate ourselves to continuing the holiday feeling of caring and togetherness and extend it to everyone in our neighborhood schools and communities. Let's carry the hope, joy and goodwill of Christmas with us all year long.

THE PRESIDENT: From our family to yours, we wish you a New Year blessed with health, happiness and peace.

END

THE WHITE HOUSE  
Office of the Press Secretary

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REMARKS BY THE PRESIDENT  
AND FIRST LADY  
IN VIDEOTAPED CHRISTMAS MESSAGE  
TO THE NATION

THE PRESIDENT: During this most special time of year, Hillary and I would like to wish all of you good health, good cheer and the fellowship of family and friends.

As we gather our families together around Christmas trees and dinner tables, I want to send a special greeting of goodwill to the brave men and women in uniform who are serving our country all around the world, and especially to those who are spending this holiday season in Bosnia.

Like the little child whose birth we celebrate at this time of year, our troops are there on a mission of peace. There is no higher calling. We join all Americans in praying for their success and their safe return.

MRS. CLINTON: We also send our prayers and best wishes to the families of those Americans who are serving, because we know how difficult it is to be separated from loved ones at this time of the year.

For Americans of all religious faiths, the holiday season reminds us that the values we share far outweigh whatever differences there are between us. The twinkle of a child's eye, the joy of a grandmother's laughter, the love in the hearts of mothers and fathers for their children, all these blessings are unwrapped on Christmas morning.

THE PRESIDENT: It is our wish that the magic of this season will continue to bring joy to you and your loved ones throughout the New Year.

So Merry Christmas, Happy New Year, and may God bless you all.

END

THE WHITE HOUSE  
Office of the Press Secretary

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REMARKS BY THE PRESIDENT  
AND FIRST LADY  
IN VIDEOTAPED INTRODUCTION TO  
BOB HOPE HOLIDAY VIDEO  
FOR U.S. TROOPS EN ROUTE TO BOSNIA

THE PRESIDENT: Bob, I'm so pleased to join you and Dolores and the all-American roster of talent you've assembled to wish our troops Godspeed as they leave during this season of peace to help peace take hold in Bosnia.

Bob, I understand that when Dolores heard that the men and women of our Armed Forces would be going to Bosnia, she hid your suitcase. Who can blame her.

As nearly every American knows, for half a century now, you and Dolores have devoted your Christmas to entertaining our troops around the world -- from Europe to the Far East, from North Africa to Southeast Asia, from Russia to Latin America, from the Persian Gulf to military bases and hospitals right here at home.

To paraphrase Winston Churchill: Never in the course of human endeavor has one couple traveled so far so often to make so many so very happy.

It is especially fitting that you have organized this holiday greeting for our Bosnia-bound troops. The meeting area at Wright Patterson Air Force Base outside Dayton, where the Balkan leaders came together, is called the Bob Hope Conference Center. There, with America's help and your inspiration, they turned from the horror of war to the promise of peace.

Now, our troops are going to Bosnia to help that peace take hold, to allow the people of Bosnia to enjoy the quiet blessings of a normal life. For nearly four years, the war in Bosnia did terrible violence to its people. And we knew we had to act to end it. I'm proud that we did, and in this holiday season we see in Bosnia not just the victims of war, but the faces of peace.

I am particularly proud of the men and women of our Armed Forces who now bear the burden of peace. We ask so much of them -- to travel far from home, to be apart from loved ones, to say

goodbye to their families at the very time of year when all across America families are coming together. We ask all these things, and every time they answer the call.

Bob Hope, you've been a witness to the service and sacrifice of our troops for 50 years, and a comfort to them and their families. You have truly made every holiday season a time of hope for our soldiers, for the American people and for freedom-loving people all around the world.

Now, as this generation of brave Americans brings hope to Bosnia, it gives me great pleasure to introduce Bob Hope to them and to say, on with the show.

END

THE WHITE HOUSE  
Office of the Press Secretary

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REMARKS BY THE PRESIDENT  
AND FIRST LADY  
IN VIDEOTAPED MESSAGE TO RESERVISTS

THE PRESIDENT: With the downsizing of our active military force, now more than ever our nation's defense will depend upon the readiness of our National Guard and Reserve.

The end of the Cold War has not meant the end of war, as some had hoped. It is true that from the Middle East to Northern Ireland, from South Africa to Haiti, and now in Bosnia, people are moving from conflict to cooperation with America's help. But we still face old problems that have taken on new and dangerous dimensions, like ethnic and religious violence, and aggression by rogue states. And no nation can ignore the increasingly interconnected threats of terrorism, international organized crime, drug trafficking, and the spread of weapons of mass destruction.

In this new world of challenge and change, we no longer think of the Guard and Reserve as forces of last resort. Instead, we recognize them as an indispensable part of our ability to defend our nation from the very start of a conflict. And because the Reserve forces play a major role in any military operation, we must make sure they are properly trained and ready to deploy around the world.

Reservist employees, both in the public and private sector, have my complete support to accomplish their military missions. I encourage all employers to offer the same support to their citizen soldiers.

END