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001. letter	Address (Partial) (1 page)	06/01/1994	P6/b(6)
002a. letter	Address (Partial) (1 page)	12/21/1993	P6/b(6)
002b. letter	Address (Partial) (1 page)	12/21/1993	P6/b(6)
002c. letter	Phone No.; Address (Partial) (1 page)	11/09/1993	P6/b(6)
003a. letter	Address (Partial) (1 page)	03/25/1994	P6/b(6)
003b. letter	Address (Partial) (1 page)	12/21/1993	P6/b(6)
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003d. letter	Phone No.; Address (Partial) (1 page)	11/09/1993	P6/b(6)

COLLECTION:

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FOLDER TITLE:

HRC [Hillary Rodham Clinton] Duke Ellington School 6/15/94

2012-1004-S

ms505

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.

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RR. Document will be reviewed upon request.

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

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b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
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b(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]
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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]

**FIRST LADY HILLARY RODHAM CLINTON
COMMENCEMENT ADDRESS
DUKE ELLINGTON SCHOOL FOR THE PERFORMING ARTS
WASHINGTON, DC
JUNE 15, 1994**

DRAFT

Thank you, Eli and Niesha [Nee-sha], Mrs. Cafritz, Principal Wilson, Superintendent Smith, board members, administrators, faculty, alumni, families, and friends who have gathered here. But most of all, thank you to the graduates of the Class of '94 for enabling me to be part of your celebration.

On behalf of the President I also bring congratulations to all of you on the 20th anniversary of the Duke Ellington School, which started out as an intangible vision and now is one of the concrete success stories in American education.

And I sincerely hope that today's editorial in The Washington Post will galvanize the community here to help bolster the finances of this school so that you can flourish and thrive for many decades more.

As you probably know, I live with a couple of aspiring performing artists. Sometimes I think my husband would just as soon be a professional saxophonist as President. And my daughter is a fanatic about ballet.

But sharing a house with a President who dreams of playing like John Coltrane and a daughter who dreams of dancing like Margot Fonteyn is not the only reason I feel a special connection to this school.

One of the great privileges of living in the White House is that you sometimes have wonderful artists performing in your own backyard, and that includes students from Ellington. Just this week the choir sang at the festivities honoring Emperor Akihito of Japan, and we were all grateful to have such beautiful voices in our midst.

By now, most of you have discovered the power of human hope and imagination. Where there is imagination, there is hope. Where there is potential for creative expression, there is potential for human progress.

I'm a firm believer that all forms of art -- music, dance, literature, painting, sculpture, poetry and all the rest -- have an enormous capacity to affect social change and make our world a better one.

Art is not benign. Even those of us who can't sing on key and can barely draw a stick figure have felt our emotions soar at

hearing a favorite song. We all have felt our senses stirred by a poem, a dance, or a painting. We all have had our ideas and attitudes tested by a play, a film, a trip to the museum.

For the past four years you've had the chance to explore your own potential for creative expression, your own capacity to inspire, cajole, provoke, enliven, and excite the world around you. You have learned to articulate a whole range of ideas and values and emotions in ways that those less gifted can't even imagine.

Now, as you graduate, you can reflect on the hard work, the discipline, the sacrifices, risks and responsibilities that made this day possible. You earned a rare opportunity to attend one of the finest -- and most rigorous -- high schools in the nation, and you worked hard to take advantage of that opportunity. Now the question is what you do with all of that.

Romare [Ro-mehr] Bearden, one of America's most respected painters, said "art is the soul of a people." Whether we are young or old, rich or poor, black, white, green, or blue, the arts allow us to share a universe of emotions. They allow us to explore diverse cultures and transcend our differences. They awaken our senses, which otherwise might be numb to the beauty and the pain of the world around us.

And that's true whether the artist is Queen Latifah or Van Gogh.

As you look to the future, you'll find that three things distinguish artists from others. First, artists are willing to make sacrifices. That's something you already know because you have lent extraordinary time and energy to pursue your dreams.

Second, artists are willing to take risks. They are willing to expose their ideas, their vision, their emotions to outside scrutiny in ways that other people are not. So, it takes courage and guts to be an artist. Just as it took courage and guts for you to compete for admission at Ellington and to subject your work to the high standards of the faculty here.

Robin Smith [president of the student body] talked recently about the hard lessons she had learned here. She said: "I've learned to accept criticism. If you don't learn that, you shouldn't go on with your career." And I might add: Being open to criticism means being open to learning and growing.

The third thing that distinguishes artists from others is that, perhaps because their work reflects "the soul of the people," they have an added responsibility to make a positive difference in society. And I'd like to talk about that for a minute.

For your generation, the future holds great promise and great peril. Great peril because the world still has too much poverty, too much racism, too much violence, too much indifference. But great promise because there are 113 young men and women in this room -- and as many parents, grandparents, aunts, uncles, brothers and sisters standing behind them -- who have what someone once called "a hard-earned optimism."

That means a vision of life that is based on tough realities but infused with hope. An attitude about one's own ability to take responsibility and contribute to society no matter what one's background or personal circumstances. An attitude that says: Never give up no matter how many obstacles are thrown in your way.

Just in the past month, on a global level, we have been reminded of the power of imagination and hope. And of the meaning of sacrifice, risk, and responsibility. Both the election of Nelson Mandela as President of South Africa and the 50th anniversary of D-Day offer important lessons as we try to chart our own futures here in America.

I had the incredible privilege of attending Nelson Mandela's inauguration in a country divided for three centuries by unspeakable racial hatreds. And there was the new president, Nelson Mandela, who had spent 27 years as a political prisoner during apartheid, inviting his three jailers to his Inaugural ceremony.

It was an extraordinary act of humanity. And it was further evidence that hope gets you somewhere, where resignation and bitterness do not.

Earlier this month, the President and I traveled to Europe to celebrate the 50th anniversary of the military campaigns that led to an end of World War II. A half century ago may seem like ancient history to some of you. But hopefully the sacrifices of those who fought in that war struck a nerve if you watched some of the ceremonies on television . . . or heard the voices of veterans who risked their lives there . . . or saw photos or footage of the thousands of graves of American soldiers who died in Europe.

Those who gave their lives on those beaches in Italy and France did so because they had a faith in the future of their country. They believed in the promise of democracy and freedom. And they sacrificed themselves so that younger generations could live freely and peacefully for the next 50 years.

Today, in a very complex world, on the eve of a new century, it's up to us -- and you -- to renew those values and help us meet new and different challenges.

For all the talk about the younger generation being adrift, being a Lost Generation, a Generation X, I believe you have the capacity to do great things if you want to. I believe you can help lead us into the future, whether or not you choose careers as performing artists. And I believe that you believe in yourselves as well.

I believe that because I know that some of you had to spend an hour or more in transit just to get to your classes . . . I know you often arrived early and stayed late for rehearsals . . . I know you put other interests on hold to excel at Ellington. I know you did whatever it took to be able to perform in "Iolanthe" [I-oh-lan-the] or "Malindy Sings" or to get your paintings into a Washington art exhibit or to finish writing a play.

The point is: You have imagination. You have hope. You have made sacrifices, taken risks, and shown responsibility. You have all the tools and experiences to shape your own lives, the lives of those around you, as well as the life of our nation.

But you have to keep going. You have to keep engaging. You have to keep participating. You have to keep expressing yourself. You have to be willing to take some knocks along the way.

Wynton Marsalis says life is like playing the blues. So in ending, let me pass on his advice: "Always bring your horn. . . . Know the tune. . . . Learn to listen with empathy. . . . Understand your role in the ensemble. . . . And, most of all, enjoy playing."

Thank you very much.

###

DUKE ELLINGTON

Peggy Cooper Capritz
244-1966

- Kids are privileged to come to the school - resp. to do sth w/ their opportunity
- Maybe kids from dire circumstances
 - You made it this far bc you're good
 - don't give up now

Bio/

DUKE

Father worked 2 jobs.

113 graduates this yr.

95% accept in college - only 85% can afford to attend

99% graduate

Malinda^{entry} Carson sang at inaug. of Pres. (and Sr at White)
(social vision) last yr's validation

Choir - perf. jap. national anthem fr. Emperor Meiji

[perform fr. Emperor & Presidents - but mostly fr. ordinary ppl] Jazz junkies → Paris

Competitive review process for admission

Rigorous class sched & rehearsals

Ellington Theater

② Shepherding program

(Goals 2000)

ELLINGTON OUTLINE

Family

Responsibility

Service

Community

Balance

Mandela

Duke Ellington

Beating the odds

Giving in to lower expectations is wrong

If you have a dream, it's worth fighting for.

The miracle of endurance, patience, admiration & love.

Power of human hope & imagination

Diff. chemis. conspire to bring us down

sometimes - political tyrants

- social → racism, poverty

20th Anniversary.



Robin Smith, president of the student body, rehearses at Ellington.

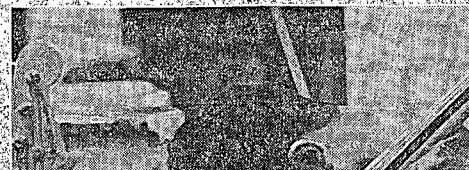
ROBIN SMITH

She set her sights on Ellington when she was in the sixth grade and came to a performance there. She knew at that moment she was in love with theater. Now Robin Smith has finished four years and is headed to Spelman College and eventually the stage.

The only complaint from Smith is that the two sides of the faculty aren't always mindful that the students are both young and artistic. "The academic faculty needs to be

more sensitive to us as artists. The arts faculty does too much last-minute planning," says Smith, the president of the student body, which has suggested some reforms to make the academic and arts schedules work together rather than pull the students two ways.

"I feel ready with the training I've had. I definitely feel ready," the 18-year-old says, sitting in the sunny rehearsal hall. She's taking one hard lesson from Ellington: "I've learned how to accept criticism. If you don't learn that, you shouldn't go on with your career."



THE ELLINGTON EXPERIENCE: THE PROOF IS IN THE PUPILS

School of the Arts to Celebrate 20 Years of Creative Education

By Jacqueline Trescott
Washington Post Staff Writer

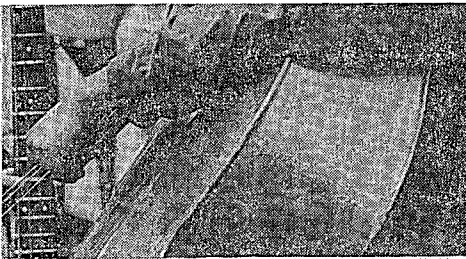
The building is nearly 100 years old and almost every corner of its block-long sprawl is too hot or too cold and the roof leaks and the toe shoes have worn way past the pink satin. But inside the sculpture studio, instructor Bill Harris lets the Latin jazz flow, and the hands of his beginners form masks, facsimiles of themselves colored with the ragged, sharp lines of improvisation. Lynn Welters turns on her boombox in the dance hall, and a smooth, mournful sound escapes as a graceful parade of young bodies almost flies across the floor. On the third floor, band leader Davey Yarborough coaches the jazz orchestra, and two dozen heads are bent over "Mood Indigo."

It's Ellington. And it's school. For 20 years now, students have attended the Duke Ellington School of the Arts in upper Georgetown, the only predominantly African-American arts high school in the country. Some travel a solid hour and a half to be there for a 7 a.m. rehearsal before the academic half-day begins, and then they stay after the six-subject arts curriculum has spun into more rehearsals.

Typically, 92 percent of the senior class are accepted by colleges, although only 80 percent can afford to attend. Education Secretary Richard Riley has cited the school's success rate. First Lady Hillary Rodham Clinton is scheduled to speak at this year's graduation.

As any institution leaving its





For bassist Mariano Hernandez, "It had to be jazz at Ellington."

MARIANO HERNANDEZ

"Jazz," says Mariano Hernandez, swaying on the balls of his sneakers feet. "It had to be jazz at Ellington—the image, the work, the discipline. You can do music for 18 hours a day."

He started on guitar but found "the same strings were annoying" and switched to bass. Hernandez, 18, was born in Guatemala City but grew up in Mount Pleasant, where he lives

with his grandmother and father, a Washington Post caterer.

A member of the jazz orchestra, Hernandez stands in the back row, smiling at the drummer, glancing at Davey Yarborough, who is trying to tune the trumpet section.

Coming to school, he says, and getting feedback from the likes of Harry Connick Jr. and Wynton Marsalis, has been incredible. "Marsalis said, 'Bro, I love you but you've got to swing,'" says Hernandez. "What I want to do is pass it down."

tomorrow night, a three-year effort to build the school's endowment will kick off with a black-tie benefit at which longtime patron Stevie Wonder will perform. The show will be emceed by Tony Award winner Debbie Allen, the first dance teacher at

organized by Peggy Cooper Cafritz, the president of the Ellington Fund, the nonprofit foundation that supports the school. Cafritz was the principal founder of the school and co-founder of its predecessor, the Workshops for Careers in the Arts.

papers and projects, graduation, a trip to Great Adventure. But there's also the out-of-the-ordinary because the talents of Ellington's 500 or so students are in demand. The students this week mounted "Malindy Sings," their adaptation of the Cinderella story. The art

Show Choir is rehearsing the Japanese national anthem to sing for Emperor Akihito during the state visit next week. Some of these hard-working dreamers took a break in recent days to talk about what has forged their personal expectations and the Ellington code.

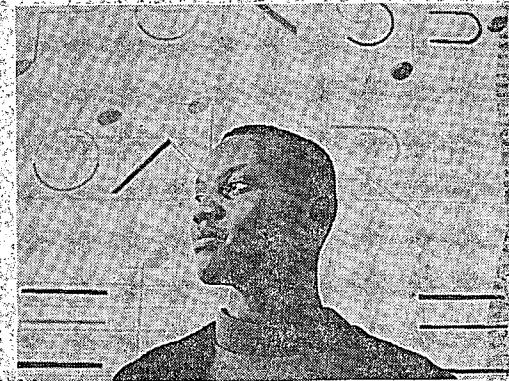
Clifton Walker has sung at the Kennedy Center and for Harry Belafonte.

CLIFTON WALKER

At age 17, he's sung at the Kennedy Center, joined the group of Ellington students that had the nerve to do "The Banana Boat Song" right in front of Harry Belafonte, and now is trying to figure out how to hold his notes in Japanese. But it's a joyful sweat because Clifton Walker can't let go of this performance thing.

"It is like a rush. I do turn into someone totally different," says Walker, who's taking Ellington's voice/music courses. Minutes earlier, he was standing in the middle of the dark Show Choir room; his deep wide eyes on the mirror. Out of his lean frame came a belly-whopper of "Luck Be a Lady Tonight," and a shadow of Ben Vereen could have been in the room.

"With the company I learned breathing techniques, how not to damage my voice," he says. "Vocally it prepared me." When he won the chance to perform in a musical for one night at the Kennedy Center last year, Walker was ready.



Clifton Walker has sung at the Kennedy Center and for Harry Belafonte.



Student cartoonist Joseph Kelly and classmate LaWanda Chandler in front of a class project.

JOSEPH KELLY

Cartooning, says art student Joseph Kelly, can make you laugh and make you think.

"I want to try to make a difference in the black community, to teach the ignorant what I know in a subliminal kind of way," says Kelly, who's going to try strip characters, editorial cartoons and T-shirts.

The training at Ellington, says the 18-year-old junior, goes way beyond drawing to a seminar on life. He takes part of his own message from Nation of Islam leader Louis Farrakhan: "Some of the things he talks about, such as respecting the black female, having a close relationship with God and knowing yourself," are what Kelly admires.

With some notes from McCoy Tyner playing in the background, instructor Bill Harris walks around, talks and inspects. The tall student with the promise of a mustache and beard towers over Harris. Kelly smiles. "They pushed me."

*people of my by nature have been
devoted lives to their
imagination since life*

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*(my friends here
high on artist
dreams
power -*

DRAFT

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As you probably know, I live with a couple of aspiring performing artists. Sometimes I think my husband would just as soon be a professional saxophonist as President. And my daughter is a fanatic about ballet.

But sharing a house with a guy who thinks he's ~~Gil Evans~~ [Ornette Coleman ~~is a more contemporary example~~] and a daughter who wants to be Margot Fonteyn is not the only reason I feel a special connection to this school.

One of the great privileges of living in the White House is that you sometimes have wonderful artists performing in your own backyard, and that includes students from Ellington. Just this week the choir sang at the festivities honoring Emperor Akihito of Japan, and we were all grateful to have such beautiful voices in our midst.

By now, most of you have discovered the power of human hope and imagination. Without hope, and without imagination, you probably wouldn't have enrolled here, and you probably wouldn't be graduating today.

You have arrived this far because you have a special talent. You earned a rare opportunity to attend one of the finest -- and most rigorous -- high schools in the nation, and you worked hard to take advantage of that opportunity. Now the question is what you do with all of that.

I'm a firm believer that all forms of art -- music, dance, literature, painting, sculpture, poetry and all the rest -- have an enormous capacity to affect social change and make our world a better one.

Romare [Ro-mehr] Bearden, who grew up in Harlem and became one of America's most respected painters, said "art is the soul of a people." Whether we are young or old, rich or poor, black,

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white, green, or blue, the arts allow us to share a universe of emotions. They allow us to explore diverse cultures and transcend our differences. They awaken our senses, which otherwise might be numb to the beauty and the pain of the world around us.

And that's true whether the artist is Ice Cube or Van Gogh.

As you graduate today, you look to a future that holds great promise and great peril. Great peril because our world still has too much poverty, too much racism, too much violence, too much indifference. But great promise because there are 113 young men and women in this room -- and as many parents and grandparents standing behind them -- who have what Wynton Marsalis once called "a hard-earned optimism."

That means a vision of life that is based on tough realities but infused with hope. An attitude about one's own ability to take responsibility and contribute to society no matter what one's background or personal circumstances. An attitude that says: Never give up no matter how many obstacles are thrown in your way.

Last month I had the incredible experience of attending Nelson Mandela's inauguration as President of South Africa, a country divided for three centuries by unspeakable racial hatreds. And there was Nelson Mandela, who had spent 27 years as a political prisoner during apartheid, talking about how he invited his three jailers to his Inaugural ceremony.

It was an extraordinary act of humanity. And it was another testament to the power of hope. Hope gets you somewhere. Resignation does not.

That's evident in the lives of many of you gathered here today, who have made great sacrifices of time and energy to pursue your dreams.

It's evident in the life of this school, which started out as a mere vision and now is celebrating its 20th anniversary as one of the concrete educational success stories in our nation. And you all deserve congratulations for that.

For all the talk about the younger generation being adrift, being a Lost Generation, a Generation X, I believe you have the capacity to do great things if you want to. I believe that you believe in yourselves as well.

I believe that because I know that some of you had to spend an hour in transit to get to your classes . . . I know you often arrived early and stayed late for rehearsals . . . I know you put other interests on hold. I know you did whatever it took to be able to perform in "Iolanthe" or "Malindy Sings" or to get your

Maggie

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the President, a man

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One of the great privileges of living in the White House is that you sometimes have wonderful artists performing in your own backyard, and that includes students from Ellington. Just this week the choir sang at the festivities honoring Emperor Akihito of Japan, and we were all grateful to have such beautiful voices in our midst. *Aretha Franklin & Lou Rawls.*

Key
Needs
to be developed more. By now, most of you have discovered the power of human hope (and imagination. Without hope, and without imagination, you probably wouldn't have enrolled here, and you probably wouldn't be graduating today. *Where there is imagination there is hope.*)

You have arrived this far because you have a special talent. You earned a rare opportunity to attend one of the finest -- and most rigorous -- high schools in the nation, and you worked hard to take advantage of that opportunity. Now the question is what you do with all of that.

I'm a firm believer that all forms of art -- music, dance, literature, painting, sculpture, poetry and all the rest -- have an enormous capacity to affect social change and make our world a better one.

Romare [Ro-mehr] Bearden, who grew up in Harlem and became one of America's most respected painters, said "art is the soul of a people." Whether we are young or old, rich or poor, black,

**FIRST LADY HILLARY RODHAM CLINTON
COMMENCEMENT ADDRESS
DUKE ELLINGTON SCHOOL FOR THE PERFORMING ARTS
WASHINGTON, DC
JUNE 15, 1994**

DRAFT

Thank you, Eli and Niesha [Nee-sha], Principal Wilson, Mrs. Cafritz, Mayor Kelly, Superintendent Smith, board members, administrators, faculty, alumni, families, and friends who have gathered here. But most of all, thank you to the graduates of the Class of '94 for enabling me to be part of your celebration.

As you probably know, I live with a couple of aspiring performing artists. Sometimes I think my husband would just as soon be a professional saxophonist as President. And my daughter is a fanatic about ballet.

But sharing a house with a guy who dreams of playing like John Coltrane and a daughter who dreams of dancing like Margot Fonteyn is not the only reason I feel a special connection to this school.

One of the great privileges of living in the White House is that you sometimes have wonderful artists performing in your own backyard, and that includes students from Ellington. Just this week the choir sang at the festivities honoring Emperor Akihito of Japan, and we were all grateful to have such beautiful voices in our midst.

Today, you can reflect on what it took to get to Ellington and what it took to graduate. You're here today because you earned a rare opportunity to attend one of the finest -- and most rigorous -- high schools in the nation, and you worked hard to take advantage of that opportunity. Now the question is what you do with all of that.

By now, most of you have discovered the power of human hope and imagination. Where there is imagination, there is hope. Where there is potential for creative expression, there is potential for human progress.

I'm a firm believer that all forms of art -- music, dance, literature, painting, sculpture, poetry and all the rest -- have an enormous capacity to affect social change and make our world a better one.

We all have felt our emotions soar at hearing a favorite song. We all have been moved by a poem, a dance, or a painting.

white, green, or blue, the arts allow us to share a universe of emotions. They allow us to explore diverse cultures and transcend our differences. They awaken our senses, which otherwise might be numb to the beauty and the pain of the world around us.

And that's true whether the artist is Ice Cube or Van Gogh.

Really?!

~~Hope~~
~~Imagination~~
Imagination
&
Hope
As you graduate today, you look to a future that holds great promise and great peril. Great peril because our world still has too much poverty, too much racism, too much violence, too much indifference. But great promise because there are 113 young men and women in this room -- and as many parents and grandparents standing behind them -- who have what Wynton Marsalis once called "a hard-earned optimism."

That means a vision of life that is based on tough realities but infused with hope. An attitude about one's own ability to take responsibility and contribute to society no matter what one's background or personal circumstances. An attitude that says: Never give up no matter how many obstacles are thrown in your way.

Essence of
the
Artist =
someone who

~~takes~~ -- ~~indeed~~ is driven -- to take responsibility.

Last month I had the incredible experience of attending Nelson Mandela's inauguration as President of South Africa, a country divided for three centuries by unspeakable racial hatreds. And there was Nelson Mandela, who had spent 27 years as a political prisoner during apartheid, talking about how he invited his three jailers to his Inaugural ceremony.

— This is an abrupt turn.

It was an extraordinary act of humanity. And it was another testament to the power of hope. Hope gets you somewhere. Resignation does not.

That's evident in the lives of many of you gathered here today, who have made great sacrifices of time and energy to pursue your dreams.

It's evident in the life of this school, which started out as a mere vision and now is celebrating its 20th anniversary as one of the concrete educational success stories in our nation. And you all deserve congratulations for that.

For all the talk about the younger generation being adrift, being a Lost Generation, a Generation X, I believe you have the capacity to do great things if you want to. I believe that you believe in yourselves as well.

I believe that because I know that some of you had to spend an hour in transit to get to your classes . . . I know you often arrived early and stayed late for rehearsals . . . I know you put other interests on hold. I know you did whatever it took to be able to perform in "Iolanthe" or "Malindy Sings" or to get your

paintings into a Washington exhibit or to finish writing a play.

The point is: You've gotten this far. Don't ever give up.

*The point
is larger
than this.*

The most important thing is to engage. It's to use the creativity and imagination you have developed here at Ellington in ways that cajole, provoke, excite, and inspire the world around you.

Whether or not you pursue a career in the performing arts, you are blessed with the ability to express yourself artistically. Some of us can't sing on key or draw a stick figure. But you have learned to articulate a whole range of ideas and values and emotions in ways that those less gifted can't even imagine.

[need great thoughts or ideas for this section . . . the speech will end with the paragraph below]

As Wynton Marsalis says: "Always bring your horn. . . . Know the tune. . . . Learn to listen with empathy. . . . Understand your role in the ensemble. . . . And enjoy playing."

Risk - Responsibility

To: Lissa
From: Claire
Re: Duke Ellington School for the Arts
Date: June 9, 1993

I. Duke Ellington

Edward Kennedy "Duke" Ellington was born in Washington DC on April 29, 1889. Nicknamed for his aristocratic dress and manner, Duke Ellington has been called "the greatest American composer." The son of father who worked two jobs to provide for Duke and his sister, he demonstrated a childhood talent for painting and was later offered a scholarship to the Pratt Institute. However, his love for music proved stronger and, despite his early rejection by a piano teacher for exuberantly playing too many off-tone chords, he taught himself to play music. His first composition, "Soda Fountain Rag" was based off his work as a soda jerk and was composed entirely by ear. He continued to work with jazz bands in Washington throughout the 1910's and 1920's, until he moved to New York and started his first "big band", the Washingtonians. There he achieved his greatest popularity at the Harlem Cotton Club.

In his half-century as a composer, pianist and band leader, Duke Ellington revolutionized the concept of jazz. With his demand and love for complex arrangements and improvisation, he produced work that was "lush and complexly harmonic". Of his more than 1,000 compositions, the most famous are "Harlem Suite", "In My Solitude", "Sophisticated Lady", "Mood Indigo", and "My People" for the one hundredth anniversary of the Emancipation Proclamation; he also composed pieces for motion pictures, musical comedies, and ballets.

Duke Ellington, the "greatest talent in the history of jazz" was awarded an honorary degree from Columbia University (the only Jazz musician ever to receive it), the Presidential Medal of Freedom in 1970, and the Legion d' Honneur in 1973. Yet, despite his success, Ellington always maintained a focus on the "very deep African roots of jazz" (direct quote). He died on May 24, 1974.

(Source: Current Biography, 1974; The Concise Baker's Biographical Dictionary of Musicians, 1988).

II. General Information

The Duke Ellington School of the Arts, located in a 100 year-old building in upper Georgetown, was founded by Peggy Cooper Cafritz in 1974 as a haven for the underprivileged yet gifted youth of the city. Training approximately 400 young people for grades 9-12, it is the only predominantly African

American arts high school in the nation and is run by principal Carolyn Wilson. 113 students will graduate this year. Although it is part of the DC public school system and continues to struggle with a lack of funding and resources, the school nevertheless has developed an excellent reputation as both a school and an arts training program. The school is primarily funded by the Ellington Fund (formed in 1978 as the fund-raising arm of the school), the National Endowment for the Arts, contributions from local companies, community groups, and entertainers. The school is free to residents of the District. Students, chosen through competitive auditions, are highly dedicated and travel as much as an hour and a half to attend early morning rehearsals; they then take a six course curriculum and finish the day with more rehearsals in the afternoon and evening. The teachers are often critically acclaimed professional artists and performers. Aside from an academic curriculum which includes four years of English, three years of Social Studies, two years of Science, and two years of Mathematics, Foreign Language, Physical Education and Typing, the school offers intense training in all art forms, including dance, theatre, vocal and instrumental music, writing and art (see handout). The school strives to emphasize both parts of its curriculum equally. The school has an exceptional record: the highest attendance rate of all District schools; 99% of its students graduate and 95% are accepted to college; however, only 85% can afford to attend.

III. Organizations/Special Programs

1. Ellington Show Choir
2. Duke Ellington Professional Company (Theatre)
3. D.C. Youth Ensemble (formed in 1980-resident program of the school)
 - Senior Company
 - Summer Theatre Camp
 - Summer Theatre Ensemble
4. Ellington Orchestra
5. Jazz Quartet (played at the American Embassy in France in February)
6. Shepherding Program - provides 9th and 10th graders with a framework for learning. It encourages greater involvement for teachers and administrators in the lives of the students.

IV. Recent Performances/Honors

1. "Malindy Sings" - an adaptation of Cinderella. Performed the week of June 5, 1994.
2. Choir will perform the Japanese national anthem for Emperor Akhito during his visit.
3. "Iolanthe" by Gilbert and Sullivan. Performed the week

of May 13, 1994.

4. Comptroller of the Currency Eugene Ludwig recently commissioned the art students to produce a painting of Washington for his building.
5. Motown Records promised in September of 1993 to build a state-of-the-art recording studio for the school.
6. Selected for overall excellence as one of the top fifty schools in the nation in April 1994.
7. Selected in 1990 as a national winner in a grant program - received 572,175. Award funds special interventions for disadvantaged students and efforts to promote community and parent involvement.
8. Duke Ellington Youth Festival, in April of 1994, featured art exhibits, music, and dance of students from all local public schools.

V. Outstanding Students

1. Clifton Walker
He is only 17, but Clifton has sung in front of Harry Belafonte and at the Kennedy Center. He says that performing is ". . . like a rush. I turn into something totally different."
2. Joseph Kelly
He is an 18-year-old junior studying drawing. He wants to use his cartoon characters and skills to "make a difference in the black community"
3. Dyron Holmes
Originally a "shy and unmotivated teenager", Dyron has won two theatre scholarships, received critical acclaim for his performances and won national awards for his first two scripts. In September of 1993, his play "Brothers of Time" was read at the Young Playwrights Festival in New York. He says he wants to write plays "that make people think and examine themselves".
4. Dave Chappelle
He graduated in 1991 and moved to Los Angeles to pursue a career in comedy. Last fall, he was given the role of "Achoo" in Mel Brooks' film, "Robin Hood: Men in Tights".
5. Maleta Carson
As last year's valedictorian, Maleta has sung five times at the White House, including the inauguration of President Clinton. Stating that so many things are "out of control", including racism, violence, and

poverty, she hopes to use her talent to express herself and change the current dilemmas.

6. Henry Malendez

A 1993 graduate, Henry has presented his artwork at the Washington Project for the Arts, the Hirshhorn Museum, the National Institute of Health, and the Children's Defense Fund. He was recently honored at CDF's "Beat the Odds" celebration. Although he admits he loved art before he came to Ellington, he credits the school with being the place where he found a means of expression and "developed a talent".

VI. Quotes

1. "Learning is pleasurable, but it is never simple and rarely easy to grasp worthwhile things. The best inspiration is success. (Jo Ann Nolen, English teacher).
2. "Nurturing the spirit and wealth of talent, creativity, dedication and entrepreneurial spirit is what Next Century schools is all about" (Louis Gerstner, announcer of grant winners - see above).
3. "The mission of the school is threefold: It seeks to instill in each student an appreciation of his or innate intellectual and creative potential; it aims to develop in each student the rudiments of discipline, cooperation, and hard work necessary to succeed in professional occupations; and it seeks to teach the skills that will contribute to the student's personal fulfillment and proficiency in his or her chosen art form" (see handout).

VII. Pop Culture Icons

1. Snoop Doggy Dogg - musician/rapper (He is controversial, though because of criminal charges against him).
2. Ice Cube - rapper
3. Ice-T - rapper (also facing or has faced criminal charges).
4. Janet Jackson - musician
5. Spike Lee - film director
6. Wesley Snipes - actor
7. Arrested Development - musicians
8. Branford/Wynton Marsallis - musicians

Princeton University
Baccalaureate address by Wynton Marsalis
June 5, 1994

Thank you all very much. I'd like to especially thank the youngsters on the selection committee. They said they heard me speak in Chicago four years ago, so now I know that I'm getting much older. I appreciate you all inviting me here for this wonderful ceremony, and I wrote my speech with a No. 3 pencil. Now those who know about pencils know what that means. So when you see me do this, I'm trying to discern what was written down here.

You know, I love to come to graduation ceremonies because we have the whole range of human life. We have the grandchildren, grandparents -- we have those who are graduating, who have been a pain in the collective butts of their mothers and fathers for a long time. But, you know, the thing about the graduation is that when you sit and you watch the students, those who have been the most pain, when it's time for them to graduate, they're looking all over everybody's shoulders to see if they can find Momma and Daddy, or Momma or Daddy. And that's how human life is when we come to special things or special moments in our lives, and this indeed is one of them. And the thing about most special moments is that they are happy and also sad at the same time. But what we want to do is we want to reverse that order and we want it to be sad and also happy. That's why I played that tune that I played. See it started off real slow and you were, like, "Yeah, okay." Then we got to the groove, and you said, "Yeah, okay, that's a groove," because, see, everything in the world likes to groove. You know, the planets are spinning around. First it was the bang and then the spin. And that's what I'm hear to talk about today. That's what we call the Blues. Because the Blues that we play, the Blues music, must be distinguished from the Blues of life. The Blues of life is this sorrowful tune that we all must play. And we will play them. We won't escape it. What we want to learn how to do is play the Blues.

Now I know that when you have to give a graduation speech, you have to go through all of the things that are wrong with the world and tell you that, now that you have your diploma, it's up to you to change these things. But like a good friend of mine once told me when I was young and thought that I too would change the world, he said, "Man, you didn't break it and you ain't gonna fix it."

Now, we all know about these things. We know that the reason that the winter time is cold and the summer is hot is because of ozone depletion. We know that there are millions of little wars raging around the world soon to be one big war, perhaps because we all love being ourselves, being whoever that is before the hyphen. We all know that families are broken up because of a lack of moral and spiritual direction. We all know that our political system is corrupt,

people wanting to sleep with women and do other things that we all love to hear about so much in the newspaper. We know that the banking system is falling apart; Social Security is gone. Somebody bought a big house with that. We know about racism, sexism, and all different types of *isms*, a lot of *isms* that haven't even been created yet. We know of all these great tragedies -- Michael Jordan is playing baseball. But the true tragedy that confronts all of you is that most of you really have spent the last of your parents' money. Now, and those who have loans to pay, well, good luck. There are no jobs, there are no jobs, there are no jobs.

Yes, my Brothers and Sisters, pain is in the world. But, you know, pain has always been in the world. That's the first thing we realized when we came out of Mommy. Slap, welcome to the world. You never heard of anybody coming out laughing. That's why it is important to learn how to play the Blues.

Now, what makes the Blues so special is that the Blues has an optimism which is not naive. That means a hard-earned optimism, not that type of fake cynicism that you find around today, what I like to call unearned cynicism. You haven't done anything so nothing is worth doing. Well, the Blues is not like that. The Blues is like the hero that has to face the dragon. Now you know what's in the hero's mind when he or she walks up on that dragon. Not this. But what the Blues teaches us is that yes, it is messed up, but it's gonna be cool. And that is the thing that we have to attempt to address in the contemporary world. Yes, there are many problems, and there always will be many problems, but it's gonna be cool. And when you believe that, it means that your whole life is permeated with an optimism, so that a tragic situation is not the end of life; it's a chance to correct it and make it sound good. That's what we do on the bandstand.

So what I'm gonna do is give you all a few metaphors from the bandstand to help you address the bittersweet blues of life. Now, number one, *always bring your horn*. If you don't have your horn, you can't play. Don't be on the sidelines talking. Get out onto the bandstand with horn in hand, ready to deal with whatever you have to deal with. Number two, *know the tune*. If you don't know the tune, you can't play it. Now if you don't know the tune, lay out until you figure it out. If you can't figure it out, act like you know it. Number three, *never turn down a gig*. Say yes and then learn how to play. I get called for gigs to play polkas. "Say, man, do you know how to play a polka?" "A what, polka? How much is the gig paying? \$75, oh yeah, I played that, yeah." You tell them that Poplowski and them was playing last week. "Yeah, I learned, I know that." Then learn how to play that polka.

If something goes wrong on the bandstand, assume that it's your fault. Don't look around, because what you'll discover most of the time is that you're the one that's messing up. It's like playing out of tune. I stand up every night and play out of tune and I'm looking at everybody else in the horn section.

Then after I've looked at everyone, then I say, well, maybe it's me. And then I notice that, yes, I am the one that's out of tune. See? You can relate to that.

Now, *learn to listen with empathy*. What that means is you don't just listen to what is said or to the notes that are played. Listen to what is felt. Most of the time when we're talking or when we're playing, we're only getting 20 or 30 percent of what we really want to say out. So it's important, if you're going to be on the bandstand, you have to learn how to listen, listen, listen, listen. That's very important.

This next one is extremely important in the modern world: *Don't play too loud*. Did you ever notice how most of the things that are loud are either ignorant or irritating? I know y'all can relate to that. It gets to the point where you go to a concert and you can't hear the music for the sound. It's so loud that the volume has overtaken the music. So what are we doing today? Well, we're not gonna play any music. We're just gonna be loud. Now an extra part of playing too loud is also to play too long. That's why I'm getting ready to end this speech very soon.

It's like in jazz, we go to jam sessions. Yeah, Baby, I know, I know. I know how that is. He's thinking about those long solos that people play. If there are five horn players ready to play a solo, each one will play five minutes a piece. Now let's say you are the third horn person. You're not going to play one minute. You'll be thinking, well, I'm just gonna play a minute because they played five. But when it comes your turn, you're gonna play six. And you're gonna say, "Well, they played so I want to get my chance to play." Yes, yes, that's right.

Now, *when the song is over, stop*. Don't keep playing when the song is over. Everything exists in its time. Don't beat a dead horse into the ground. Something happens and it's over, let it be over, and move on to the next thing. That has destroyed many a good marriage, that dead horse.

Another thing is, *when the song is over, know what people have played*. One exercise I give to young musicians all of the time is we play a song and the whole band plays. And when the band is finished, I ask each member of the band, what did he play or what did she play? And they never know. I say, well, what were you doing while they were playing? Oh, I was thinking about myself. Well, that's not what they say of course. They say, oh, yeah, uh, um-hum.

Develop your own personality. That's an important thing in jazz music. You have to have your own sound. Find out what makes you yourself and then do as much as you can to be that. And if it's something you don't like, don't do it. It's not even hard. But be aware of yourself, and try to project your best self at all times to people. It's what we call having good manners, knowing how to say yes ma'am, no sir, thank you. You can be a genius, but if you have bad manners,

people won't invite you into their homes to eat. Then you have to depend on your own cooking.

Understand your role in the ensemble. There's nothing worse than a center who wants to be a quarterback. There's nothing worse than somebody watching an event who wants to be on the field. Nothing worse than a critic in the newspaper. So when you have a role to play, understand what your role is, and that will help you to better fulfill that role. When you have a job, understand what your job is, and do your job better than the job itself, whatever the job is. It's like a quote that my great mentor Albert Murray always teaches me. Since we're in a cathedral, he says that you go to three people working on a cathedral. You go to the first person and say, "Well, what are you all doing?" "Well, I'm putting this brick down, and I'm slapping some of this stuff on it, and I'm gonna put this next brick on top of it and I'm gonna slap some more on it and put this next brick on it." You go to the second person. "What are y'all doing here?" "Well, by October we have to have this big wall put up, so I'm trying to put this wall up, so could you leave me alone?" You go to the third person. "What are you doing here?" The third person says, "We're building a great cathedral." Now they're all putting those bricks down, but that third one is gonna put that brick down another way. And that's what you want to be.

Next, always swing. Now I'm gonna describe what swing is, because swing is a matter of continuous coordination. Now I want you all to notice that when we were saying the prayers in the beginning, somebody would say something, the leader, and then the whole congregation would respond. Now you ever notice how we start almost at the same time and end together? That's a strange phenomena, isn't it? There's a ten-minute echo in this room, but somebody sets a cadence and then we all follow it. That's what swinging is. You don't know who set the cadence. It might have been you. It's not important who set it. What is important is that you are a participant in something that is coordinated. When we are on the bandstand as jazz musicians, we are always trying to swing. And that means that when something terrible takes place or somebody gets lost in the form or the beat is dropped, we are all trying to bring it together with style and in some sort of groove. Don't be afraid to catch a groove and ride it. It's 1994, let's swing our way into the 21st.

Here's another important one. *If you are the only one who can play, you have to teach somebody else how to play to have a good time.* If you have a football and nobody else knows how to play the game, you know that game where you throw it up and catch it yourself? And you talk to yourself and you say, he's going for the touchdown. And you throw your own pass and you run under it and you catch it. Six points. Now you know that's not fun. And that is exactly how our society works. When you have dysfunction, when you have dysfunctional elements in your society, sometimes it's incumbent upon you to make it cool. If you don't do it, maybe no one else will.

Don't assume that you know what people want to hear because you don't know. They might actually want to hear how you feel. That's what messes up many movies. You make a movie and they say the public will never like this, it's too complicated. So let's destroy it and make it like the other 50 movies. The public goes to the movie and says, yeah, the movie was all right, but it was like the other 50 that I saw.

Once I was in Germany on a tour playing classical music, and I had a long drive from Munich to a town named Marktoberdorf. It was about eight years ago. And a guy picked me up in a car and I was very lonely. I was over there by myself and I couldn't speak any of the language. And you're just playing classical music, so you're kind of by yourself, standing out there playing the concerto. So we got in the car and I tried to talk to gentleman, and he didn't say anything to me. So I started looking at him funny. He might have been in the Third Reich or something. I had projected all types of values onto the man. This man is a Nazi, he is a racist. That's why he won't speak to me. So the ride was three and a half or four hours and it was raining. So in that three and a half or four hours, I had constructed the man's entire history in my mind. And everything he did corroborated what I thought about him. If he turned around, if he switched lanes, oh, there is he, I'll bet he probably drove tanks. And all the while I had put a tape of Thelonius Monk in, and Monk was just playing. I surrendered to all kinds of hip tunes. So I was saying, man, this guy, he's never nodding his head, he's not grooving, he's jive. So we got to the hotel in this city. It was like 3:30 or 4 in the morning, and I left the car without taking the tape. So the man got out of his car, came in to the hotel and gave me the tape. And when he put the tape in my hand, he looked at me and said, Thelonius Monk. I said what, Thelonius Monk? So the whole time the man was checking Monk out when I thought he was thinking about Hitler. You never know. Don't think that they are like this. There is no "they". There is only "we". Somebody might look a certain way but that doesn't mean that's how they are. That's a lesson that I also learned in the country when I would hear very extremely country people who could barely deal with the English language. Like what that baby is over there saying. You got to try to figure it out.

Next, *enjoy playing*. Yes, enjoy playing. Have a good time out here. Learn how to enjoy the life of the senses. When you look at something, look at it. When you touch something, touch it. When you taste something, taste it. And remember how it tastes, and enjoy it. Don't let anything take your enjoyment away from life. That's really how you play the blues. Yes, I know what you're looking for all right, Momma, and not a pacifier. That's not it. Now last -- I knew y'all would get that one -- I'm gonna finish with this last one. And that is, *be clean, because if you don't sound good at least you will look good*.

Thank you all very much.

June 14, 1994

**DUKE ELLINGTON SCHOOL OF THE ARTS
COMMENCEMENT CEREMONY**

DATE: Wednesday, June 15

TIME: 6 PM

LOCATION: Duke Ellington School Theater

FROM: Liz Bowyer, Claire Wofford

I. PURPOSE

To attend the commencement ceremony of the Duke Ellington School of the Arts, and give remarks on the power of art to affect social change, and the graduates' responsibility to use their talents to contribute to society.

II. BACKGROUND

Duke Ellington School of the Arts

Since its founding in 1974 as a creative alternative to traditional education, the Duke Ellington School of the Arts has developed an excellent reputation in the DC community and the nation as both an academic institution and an arts training program. Peggy Cooper-Cafritz and Mike Malone, the school's founders, established the school as a safe haven for Washington's underprivileged but gifted youth, and today Duke Ellington is the only predominantly African-American arts high school in the nation.

The Ellington school strives to recruit from the poorest neighborhoods in Washington, and each year enroll approximately 500 students in grades 9 - 12. According to the school, more than 60 percent of Ellington students come from dysfunctional to barely functional families who live in dangerous, crime-ridden areas.

Although the Ellington School is part of the DC public school system, it has many private characteristics. Admission is selective and is based on audition or portfolio review; student-teacher ratio is low; and teachers have greater autonomy than other public school teachers. In addition to public funds, the school is also funded through the Ellington Fund, the National Endowment for the Arts, corporate contributions, community groups and entertainers like Stevie Wonder, Lena Horne, Andre Watts, Colleen Dewhurst, and Debbie Allen.

Curriculum

In addition to the standard academic curriculum, the Ellington School offers a demanding artistic curriculum in all art forms: dance, theatre, technical theatre, vocal and instrumental

music, literary arts, visual arts, media, and museum studies program in collaboration with the Smithsonian (Ellington is the only high school in the nation with a museum studies program.) The school day lasts from 8:30 am to 5:00 pm, during which students attend early morning rehearsals, take six academic courses, and finish the day with more rehearsals in the afternoon and evening.

Achievements

The Ellington School is celebrating its 20th anniversary this year. Ninety-nine percent of Ellington students graduate, and approximately ninety-two percent are accepted to college. The Ellington School has the highest attendance rate and the lowest drop out rate of all District schools, and usually ranks third or fourth highest in SAT scores.

Ellington was selected as a Blue Ribbon School in 1993, and has been recognized by Redbook magazine as a top school of the nation, and by Nabisco as a Next Century School.

Commencement Ceremony

One hundred and thirteen students will graduate at the commencement ceremony on Wednesday, which the school has designated "Hillary Rodham Clinton Day". This year, the graduating class is expected to collectively receive \$1.5 million in scholarships.

Immediately following your remarks, you will receive the first annual "Ellington Shield: The Shield Against Hopelessness", honoring your lifelong commitment to America's children. This award will replace the annual Ellington Award, which has been presented in past years to Johnetta Cole, James Vanderzee and Roger Stevens, among others. The shield was designed by John Dreyfuss, a sculptor who serves on the Board at Duke Ellington.

III. PARTICIPANTS

Dais Participants

HRC

Carolyn Wilson, Acting Principal

Mr. Reeves, Assistant Principal

Treva Lindsey, Assistant Principal

Willy Macelroy, Special Assistant to the Principal

Peggy Cooper-Cafritz, Founder of the Duke Ellington School and the Ellington Fund

Mayor Sharon Pratt Kelly

Franklin L. Smith, Superintendent of DC School System

Karen Shook, DC Board of Education

R. David Hall, DC Board of Education

Valencia Mohammed, DC Board of Education

Erica Landberg, DC Board of Education

Carol Foster, Artistic Coordinator

Jim Nathanson, Counselor

Hilda Mason, Former President of City Council

Representative from Ford Motor Company (scholarship presentation)
Representative from Anheuser-Busch Company (scholarship presentation)
Jack Radner, Valedictorian
Dana Johnson, Salutatorian

IV. SEQUENCE OF EVENTS

V.

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. letter	Address (Partial) (1 page)	06/01/1994	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
OA/Box Number: 8168

FOLDER TITLE:

HRC [Hillary Rodham Clinton] Duke Ellington School 6/15/94

2012-1004-S
ms505

RESTRICTION CODES

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

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

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

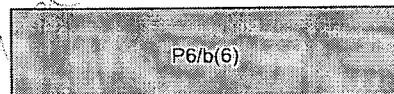
RR. Document will be reviewed upon request.

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[001]

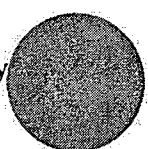
*Ever
am I going
to the
graduation*



June 1, 1994

*Pass on to
Lissa*

Margaret Williams
The White House
Chief of Staff to the First Lady
Washington, D. C.



Dear Ms. Williams:

I have written you in the past with such favorable response. So again I write to you to pass on to the First Lady this information regarding an upcoming speaking engagement she has at Duke Ellington School of the Arts.

The senior student parents of the Duke Ellington School of the Arts have learned that the First Lady will be the speaker for this year's graduation ceremony. I send to her this personal note regarding the Ellington students.

The Ellington student is a unique kind of student because besides possessing a special art talent, this student must possess a high level of endurance and fortitude. For four years, the Ellington student spends nine-to-ten hour days at school each day. Then he or she spends one to two more hours each way, coming and going to school each day.

The academics and arts are married in their lives for four years. The love and respect for both create a dynamics that produces a proud and proven individual who knows blood, sweat and tears, but also one who knows the joy to endure and excel.

Some of these students will pursue professions other than art professions. Yet, a most wonderful thing has happened in their lives. For they have had one moment in time where they have raced with destiny and in many ways won.

Sincerely,

Charlotte H. Carter

Charlotte H. Carter

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
002a. letter	Address (Partial) (1 page)	12/21/1993	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
OA/Box Number: 8168

FOLDER TITLE:

HRC [Hillary Rodham Clinton] Duke Ellington School 6/15/94

2012-1004-S

ms505

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To Maggie Williams
Office of

12/23/93 1:42 PM
From Kim CALVIN
TELETYPE CENTER CAFRITZ'S OFFICE
Location: Tele. Charge
Fax: 537-7540
Original Dispatch: ☐ Name: ☐ Date: 12/23/93

Fax: 456-6244
Telephone: 4

Attn: Evelyn Lieberman

Please see that Ms. Williams gets this and please
call to let me know you received

[002a]

Can we tentatively
put this on
mail

THE WHITE HOUSE
WASHINGTON

December 21, 1993

Ms. Peggy Cooper Cafritz

P6/b(6)

P6/b(6)

P6/b(6)

Dear Ms. Cafritz:

Thank you for your kind letter and invitation to Mrs.
Clinton.

Although the upcoming official schedule is arranged only a
few weeks in advance, we will be happy to keep your invitation in
mind as Mrs. Clinton's schedule is being planned.

Mrs. Clinton appreciates your thoughtfulness and sends her
best wishes.

Sincerely,

Patti Solis

Patti Solis
Special Assistant to the President
Director of Scheduling
for the First Lady

Commencement
for Duke Ellington
School of the Arts

SM
① Please find
MS original
in attached
→ attached

Commencement

File
June 15

[Signature]

FILE
JUNE

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
002b. letter	Address (Partial) (1 page)	12/21/1993	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
OA/Box Number: 8168

FOLDER TITLE:

HRC [Hillary Rodham Clinton] Duke Ellington School 6/15/94

2012-1004-S
ms505

RESTRICTION CODES

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THE WHITE HOUSE
WASHINGTON

[0026]

December 21, 1993

C O P Y
from [illegible]

Ms. Peggy Cooper Cafritz

P6/b(6)

Dear Ms. Cafritz:

Thank you for your kind letter and invitation to Mrs. Clinton.

Although the upcoming official schedule is arranged only a few weeks in advance, we will be happy to keep your invitation in mind as Mrs. Clinton's schedule is being planned.

Mrs. Clinton appreciates your thoughtfulness and sends her best wishes.

Sincerely,



Patti Solis
Special Assistant to the President
Director of Scheduling
for the First Lady

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
002c. letter	Phone No.; Address (Partial) (1 page)	11/09/1993	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
OA/Box Number: 8168

FOLDER TITLE:

HRC [Hillary Rodham Clinton] Duke Ellington School 6/15/94

2012-1004-S

ms505

RESTRICTION CODES

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Fax Transmittal Memo 7572

To: Mrs. Evelyn Lieberman

Location:

From: 456-6244

Comments:

Date: 12/6/93

Time: 2:45 pm

From: Peggy Cooper-Carter

Location:

Full Charge:

From: 537-7040

To: 244-1966

Original

Revised

☐ Deleted

☐ Return

☐ Call for status

[002c]

Please call when you are in receipt of this
- thank you

Patricia

P6/b(6)

Peggy Cooper-Carter

244 1966

November 9, 1993

- Commencement
letter
- send back to me.

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

P6/b(6)

Dear Hillary:

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

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

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

Mrs. Hillary Rodham Clinton
November 9, 1993
Page 2

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

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

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

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

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

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

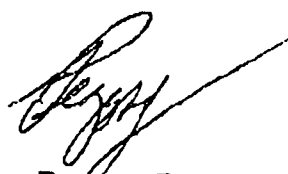
Mrs. Hillary Rodham Clinton
November 9, 1993
Page 3

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

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

I look forward to hearing from you.

Fondly,



Peggy Cooper Cafritz

LEC-06-1993 02:41 FROM PEGGY COOPER CAFRITZ TO 4566244 P.01

Fax Transmittal Memo 7872

To: Ms Evelyn Lieberman

From: Peggy Cooper Cafritz

Location: 12/6/93 2:45 pm

Phone: 456-6244

Fax: 537-7040

Comments: 244-1966

Original: ☐ Destroy ☐ Return ☐ Call for pickup

Please call when you are in receipt of FAX
-thankyou-

Patci

Peggy Cooper Cafritz

- Commencement
letter
- send back to me.

November 9, 1993

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

Dear Hillary:

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Mrs. Hillary Rodham Clinton
November 9, 1993
Page 2

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Mrs. Hillary Rodham Clinton
November 9, 1993
Page 3

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I look forward to hearing from you.

Fondly,



Peggy Cooper Cafritz

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003a. letter	Address (Partial) (1 page)	03/25/1994	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
OA/Box Number: 8168

FOLDER TITLE:

HRC [Hillary Rodham Clinton] Duke Ellington School 6/15/94

2012-1004-S

ms505

RESTRICTION CODES

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THE WHITE HOUSE
WASHINGTON

Duke
Ellington School

File June.

15th

March 25, 1994

[003a]

Ms. Peggy Cooper Cafritz

P6/b(6)

Dear Ms. Cafritz:

Thank you for your kind letter and invitation to Mrs. Clinton. I apologize for my late response to your previous correspondence.

Although Mrs. Clinton's official schedule will not permit her to attend this year's commencement ceremonies, she appreciates your thoughtfulness and sends her best wishes.

Please do not hesitate to contact our office if we can be of any assistance to you in the future.

Sincerely,

Patti Solis
Special Assistant to the President
Director of Scheduling
for the First Lady

Withdrawal/Redaction Marker

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
003b. letter	Address (Partial) (1 page)	12/21/1993	P6/b(6)

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THE WHITE HOUSE
WASHINGTON

copy

[003b.]

December 21, 1993

Ms. Peggy Cooper Cafritz

P6/b(6)

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Special Assistant to the President
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THE WHITE HOUSE
WASHINGTON

[003c]

December 21, 1993

(h)

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P6/b(6)

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Sincerely,

Patti Solis
Special Assistant to the President
Director of Scheduling
for the First Lady

244-1966/01

Reynolds Cooper Caputo

receive MEDAL
at Commencement

November 9, 1993

*Commence
to Wendy*

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

Dear Hillary:

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

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Mrs. Hillary Rodham Clinton
November 9, 1993
Page 2

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Mrs. Hillary Rodham Clinton

November 9, 1993

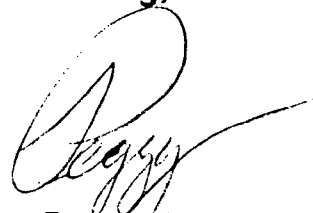
Page 3

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

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

I look forward to hearing from you.

Fondly,



Peggy Cooper Cafritz



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Fax Transmittal Memo 7572

To: Mrs. Evelyn Lieberman

Location

Fax # 456-6244

Comments

From: Peggy Cooper Cafritz

Location

Fax # 537-7040

Original
Subject:

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Patric

P6/b(6)

Peggy Cooper Cafritz

244 1966

November 9, 1993

- Commencement
letter
- send back to me.

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

P6/b(6)

Dear Hillary:

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

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

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

Mrs. Hillary Rodham Clinton
November 9, 1993
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The Arts

See also **Americans on Americans**—Musicians and Dancers, Show People, Visual Artists, Writers; **The Human Condition**—Creativity, Imagination, Perception, Talent; **Popular Culture**; **Science and Technology**; **Social Issues**—Censorship, Pornography and Obscenity; **Work**—Architects, Artists, Writers

True art selects and paraphrases, but seldom gives a verbatim translation.

THOMAS BAILEY ALDRICH, "Leaves from a Notebook," *Ponkapog Papers*, 1903.

Art distills sensation and embodies it with enhanced meaning in memorable form—or else it is not art.

JACQUES BARZUN, *The House of Intellect*, 1959.

Pop art is the inedible raised to the unspeakable.

LEONARD BASKIN, *Publishers Weekly*, April 5, 1965.

Black art has always existed. It just hasn't been looked for in the right places.

ROMARE BEARDEN, interview, *Encore*, October, 1972.

Art is the soul of a people.

* ROMARE BEARDEN, interview, *Encore*, October, 1972.

Art strives for form, and hopes for beauty.

GEORGE BELLOW, in Stanley Walker, *City Editor*, 1934.

Art obeys the opposite of Gresham's law: Quality drives out quantity.

DANIEL BOORSTIN, *Hidden History*, 1987.

There is no known device for artistic conception.

DANIEL BOORSTIN, *Hidden History*, 1987.

Life is a copycat and can be bullied into following the master artist who bids it come to heel.

HEYWOOD BROWN, "Nature the Copycat," *It Seems to Me*, 1935.

I don't know anything about art, but I know what I like.

Popular saying, in Gelett Burgess, *Are You a Bromide?*, 1907.

What was any art but a mould in which to imprison for a moment the shining elusive element which is life itself—life hurrying past us and running away, too strong to stop, too sweet to lose.

WILLA CATHER, *The Song of the Lark*, 1915.

Religion and art spring from the same root and are close kin. Economics and art are strangers.

WILLA CATHER, *On Writing*, 1949.

* The truest expression of a people is in its dances and its music.

AGNES DE MILLE, "Do I Hear a Waltz?" *New York Times Magazine*, May 11, 1975.

Art is the stored honey of the human soul, gathered on wings of misery and travail.

THEODORE DREISER, *Life, Art and America*, 1917.

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation, is the appreciation of his relation to the dead poets and artists.... You must set him, for contrast and comparison, among the dead.

T.S. ELIOT, "Tradition and the Individual Talent," *The Sacred Wood*, 1919.

Life is as the sea, art a ship in which man conquers life's crushing formlessness, reducing it to a course, a series of swells, tides and wind currents inscribed on a chart.

RALPH ELLISON, *Shadow and Act*, 1964.

We look too much to museums. The sun coming up in the morning is enough.

RALPH ELLISON, interview, *Ebony*, November, 1975.

Among the most truly responsible for all people are artists and revolutionaries, for they most of all are prepared to pay with their lives.

ANNE FREMANTLE, Introduction, in Fred C. Giffin, ed., *Woman as Revolutionary*, 1973.

I usually start with a repulsive character and go on from there.

CHESTER GOULD, on his Dick Tracy cartoons, *New York Daily News*, December 18, 1955.

We rely upon the poets, the philosophers, and the playwrights to articulate what most of us can only feel, in joy or sorrow. They illuminate the thoughts for which we only grope; they give us

ROMARE BEARDEN

(1914 -)

Charlotte, North Carolina

One of America's most respected painters, Romare Bearden has received wide acclaim for his works, particularly in the medium of collage. He has had many one-man exhibitions, and has participated in group shows both here and abroad. The Art of Romare Bearden was published in 1972.

- [870] I create social images within the work so far as the human condition is social. I create racial identities so far as the subjects are Negro, but I have not created protest images because the world within the collage, if it is authentic, retains the right to speak for itself.

Interview, *Art News* [October, 1964]

- [871] I am a man concerned with truth, not flattery, who shares a dual culture that is unwilling to deny the Harlem where I grew up or the Haarlem of the Dutch masters that contributed its element to my understanding of art.

Interview, *Art News* [October, 1964]

- [872] I want to see how life can triumph.

Newsweek [April 5, 1971]

- [873] The human heart is limited and only capable of loving and caring for but a few people. If this were not so, we'd all be saints and really take care of our brothers.

Interview, *Encore* [October, 1972]

- [874] Black art has always existed. It just hasn't been looked for in the right places.

Interview, *Encore* [October, 1972]

- [875] White people know doggone well there is Black art, and use it to make money.

Interview, *Encore* [October, 1972]

- [876] Real knowledge, properly used, will help anyone.

Interview, *Encore* [October, 1972]

- [877] Art is the soul of a people.

Interview, *Encore* [October, 1972]

the strength and balm we cannot find in ourselves. Whenever I feel my courage wavering I rush to them. They give me the wisdom of acceptance, the will and resilience to push on.

HELEN HAYES, *A Gift of Joy*, 1965.

I cry out for order and find it only in art.

HELEN HAYES, *On Reflection, An Autobiography*, 1968.

[W]hat is necessary for art in America, as in any land, is first an appreciation of the great ideas native to the country and then the achievement of the masterly freedom in expressing them. Take any American and develop his mind and soul *and heart to the fullest by the right work and the right study, and then let him find through this training the utmost freedom of expression, a fluid technique which will respond to every inspiration and enthusiasm which thrills him, and without question his art will be characteristically American, whatever the subject.

ROBERT HENRI, in Hershel B. Chipp, ed., *Theories of Modern Art*, 1909.

Art is a staple of mankind—never a by-product of elitism. So urgent, so utterly linked with the pulse of feeling that it becomes the singular sign of life when every other aspect of civilization fails.... Like hunger and sex, it is a disposition of the human cell—a marvelous fiction of the brain which recreates itself as something as mysterious as *mind*. Art is consistent with every aspect of every day in the life of every people.

JAMAKE HIGHWATER, *Fodor's Indian America*, 1975.

Art is an act of attempted justice and its responsible exercise stirs the ultimate issues when it cannot decide them.

WILLIAM ERNEST HOCKING, *Strength of Men and Nations*, 1959.

Art is not a thing: it is a way.

ELBERT HUBBARD, *One Thousand and One Epigrams*, 1911.

Great art is an instant arrested in eternity.

JAMES GIBBONS HUNEKER, *The Pathos of Distance*, 1913.

Art is nothing more than the shadow of humanity.

ATTRIBUTED TO HENRY JAMES.

In art economy is always beauty.

HENRY JAMES, "The Altar of the Dead," *Prefaces*, 1907-1909.

It is art that *makes* life, makes interest, makes importance, for our consideration and applica-

tion of these things, and I know of no substitute whatever for the force and beauty of its process.

HENRY JAMES, letter to H.G. Wells, July 10, 1915.

Art is the window to man's soul. Without it, he would never be able to see beyond his immediate world; nor could the world see the man within.

CLAUDIA ("LADY BIRD") JOHNSON, speech, Museum of Modern Art, New York City, *New York Times*, May 25, 1964.

Irresponsibility is part of the pleasure of all art, it is the part the schools cannot recognize.

PAULINE KAEI, "Movies as Opera," *Going Steady*, 1968.

[A]dvertising determines what is accepted as art.

PAULINE KAEI, *Kiss Kiss Bang Bang*, 1968.

True art is eternal, but it is not stationary.

OTTO H. KAHN, *Of Many Things*, 1926.

Art changes all the time, but it never "improves." It may go down, or up, but it never improves as technology and medicine improve.

ALFRED KAZIN, "Art on Trial," *Harper's*, October, 1967.

We must never forget that art is not a form of propaganda; it is a form of truth.

JOHN F. KENNEDY, speech, Amherst College, Massachusetts, October 26, 1963.

Art must unquestionably have a social value; that is, as a potential means of communication it must be addressed, and in comprehensible terms, to the understanding of mankind.

ROCKWELL KENT, *It's Me O Lord*, 1955.

Art is the objectification of feeling.

SUSANNE K. LANGER, *Mind, An Essay on Human Feeling*, 1967.

Art cannot disdain the gift of the natural irony, of a transfiguring imagination, or rhapsodic Biblical speech, of dynamic musical swing, of cosmic emotion such as only the gifted pagans knew, of a return to nature, not by way of the forced and worn formula of Romanticism, but through the closeness of an imagination that has never broken kinship with nature. Art must accept such gifts, and reevaluate the giver.

ALAIN LOCKE, on need to recognize black artists, "Negro Youth Speaks," *The New Negro*, 1969.

Art is the desire of a man to express himself, to record the reactions of his personality to the world he lives in.

AMY LOWELL, *Tendencies in Modern American Poetry*, 1917.

- [878] I have chosen to paint the life of my people as I know and feel it—passionately and dispassionately. It is important that the artist identify with the self-reliance, hope and courage of the people about him, for art must always go where energy is.
Interview, *Essence* [May, 1975]

- [879] You can't regiment spirit, and it is the spirit that counts.
Interview, *Ebony* [November, 1975]

- [880] The European traditions are not as interesting as before. Something else is waiting to get born.
Interview, *Ebony* [November, 1975]

- [881] We look too much to museums. The sun coming up in the morning is enough.
Interview, *Ebony* [November, 1975]

- [882] There are roads out of the secret places within us along which we must all move as we go to touch others.
Notes [Date Unknown]

RALPH ELLISON

(1914 -)

Oklahoma City, Oklahoma

Ralph Ellison was a college lecturer, a writer-in-residence at Rutgers University, and a visiting fellow at Yale University. His literary reputation rests primarily on his only novel, The Invisible Man (1947).

- [883] . . . if the word has the potency to revive and make us free, it has also the power to blind, imprison and destroy.
Twentieth-Century Fiction and the Black Mask of Humanity
[written 1946]
- [884] Life is to be lived, not controlled, and humanity is won by continuing to play in face of certain defeat.
The Invisible Man [1947]
- [885] In going underground, I whipped it all except the mind. . . .
The Invisible Man [1947]

- [731] My father was a slave, and my people died to build this country,
and I am going to stay and have a piece of it just like you.

Statement made before the House Un-American Activities
Committee [June 12, 1956]

- [732] . . . I heard my people singing—in the glow of parlor coalstone and
on summer porches sweet with lilac air, from choir loft and
Sunday morning pews—and my soul was filled with their
harmonies.

Here I Stand [1958]

- [733] Freedom is a hard-bought thing. . . .

Here I Stand [1958]

EDWARD KENNEDY "DUKE" ELLINGTON

(1899 - 1974)

Washington, D.C.

Duke Ellington was a jazz musician without peer and a legend during his lifetime. Ellington's innovative musical genius influenced many, and his legacy is preserved in the hundreds of works he composed over a long and productive career. Ellington completed his autobiography, Music Is My Mistress, in 1973.

- [734] Freedom is sweet, on the beat,
Freedom is sweet to the reet complete.
It's got zestness and bestness,
Sugar and cream on the blessedness,
No more pains, no more chains,
To keep free from being free.
Freedom is sweet fat, and that's for me.

It's Freedom from "Sacred Concert" [1965]

- [735] It's harder to defeat
Than it is to spell,
Revenge is not sweet,
It's bitter as Hell.

*Don't Get Down on Your Knees to Pray Until You Have
Forgiven Everyone* from "Sacred Concert" [1965]

- [736] Nobody knows what a square is—it's just nobody wants to be one.

Music Is My Mistress [1973]