

Withdrawal/Redaction Sheet

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. paper	Birthplaces/Personal (Partial) (5 pages)	ca. 1994	P6/b(6)
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COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
OA/Box Number: 8169

FOLDER TITLE:

HRC [Hillary Rodham Clinton]/Arts Heritage 9/21/94

2012-1004-S

ms523

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

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

RR. Document will be reviewed upon request.

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

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**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR NATIONAL HERITAGE FELLOWSHIP AWARD CEREMONY
WASHINGTON, D.C.
WEDNESDAY, SEPTEMBER 21, 1994**

[Acknowledgements: Jane Alexander]

We gather here this morning to pay tribute to an extraordinary group of individuals we call the 1994 National Heritage Fellows. Each of them has been judged by a panel of their peers to be an outstanding practitioner of an artistic tradition that is a vital part of our nation's cultural life. Each is an inheritor of the best of our cultural past -- someone who has upheld the highest standards of achievement forged by generations of people who came before.

The folk arts they represent are also cornerstones of the future. Through their mastery of traditional art the National Heritage Fellows offer us a creative vision for the future. Their high aspirations, creativity, determination, and hard work prove in the most vivid way possible the truth of the saying "strong roots bear fruits."

The halls of Congress are a fitting place for this celebration, for as we honor these individuals, we recognize them as representing something much greater than themselves. Just as members of Congress who come together under the same roof to carry out the collective will of the people, these artists, acclaimed as cultural emblems by their communities, stand side by side to embody the diverse roots of our nation's culture. They offer us a vision of ourselves as Americans, and of our richness as a democratic people. While we have come here to honor them, it is they who have honored us by helping make American cultural life so vibrant, so powerful, and so brilliant.

The President wasn't able to join us this morning, but he did send along these special wishes in a letter to each of the fellows:

"Congratulations on receiving a 1994 National Heritage Fellowship from the National Endowment for the Arts. I hope that you will take pride in this outstanding achievement.

One of the greatest strengths of our nation is its rich and diverse cultural heritage. As a master traditional artist, you have met and surpassed the highest standards of excellence in your craft. Your extraordinary skills are helping to insure that the splendid legacies of our past are preserved and carried

forward for generations of Americans to come.

Hillary and I are delighted to extend best wishes for much continued success.

Sincerely,

Bill Clinton"

Thank you.

####

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NATIONAL
ENDOWMENT
FOR THE
ARTS

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FAX TRANSMITTAL FORM

The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans

Office of the
Chairman

TO:

Nicole R

Name

WH

Company

456-6244

Fax Number

FROM:

Sandy Cray

RE:

Heritage Fellows script

DATE:

SEP 12 1994

MESSAGE:

Arts in Education

Challenge &
Advancement

Dance

Design Arts

Expansion Arts

Folk Arts

International

Literature

Locals

Media Arts

Museum

Music

Opera/Musical
Theater

Presenting &
Commissioning

State & Regional

Theater

Visual Arts

NUMBER OF PAGES (including this cover sheet): 9
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are problems or questions concerning this transmission.
Our FAX number is 202-682-5639.

Remarks for National Heritage Fellowship Award Ceremony

Wednesday, September 21, 1994, 10am - 12noon

Jane Alexander

Good Morning. I'm Jane Alexander, Chairman of the National Endowment for the Arts, and I welcome you to this celebration honoring 16 of our nation's most talented and respected folk and traditional artists. They have come from their homes all across the country to receive a National Heritage Fellowship--the highest award offered by the National Endowment for the Arts in the field of folk and traditional arts. Today marks a special moment in the 13-year history of the National Heritage Fellowship awards. For the first time, we are joined by a distinguished guest from the White House who will present this year's fellowships. Ladies and Gentlemen, it is my very special pleasure to welcome the First Lady of the United States--Hillary Clinton.

Hillary Clinton

Thank you, Jane. We gather here this morning to give tribute to an extraordinary group of individuals we call the 1994 National Heritage Fellows. Each of them has been judged by a panel of their peers to be an outstanding practitioner of an artistic tradition that is a vital part of our nation's cultural life. Each is an inheritor of the best of the cultural past, one who has upheld the highest standards of achievement forged by generations of people

who came before.

At the same time, the traditions of the past are the cornerstones of the future, and each of the National Heritage Fellows has shown how their mastery of a traditional art not only reinforces the ties with the past but gives us the foundation for a creative vision for our future. Through their high aspirations, creativity, determination, and hard work, these artists have proven in the most vivid way possible the truth of the saying "strong roots bear fruits."

The halls of Congress are a fitting place for this celebration, for as we honor these individuals, we recognize them as representing something much greater than themselves. Just as members of Congress who come together under the same roof to carry out the collective will of the people, these artists, acclaimed as cultural emblems by their communities, stand side by side to embody the diverse roots of our nation's culture. They offer us a vision of ourselves as Americans, a picture of what e pluribus unum really means. While we have come here to honor them, it is they who have honored us by helping make American cultural life varied and exciting.

The President wasn't able to join us this morning, but he did send along these special wishes in a letter to each of the fellows:

"Congratulations on receiving a 1994 National Heritage Fellowship

from the National Endowment for the Arts. I hope that you will take pride in this outstanding achievement.

One of the greatest strengths of our nation is its rich and diverse cultural heritage. As a master traditional artist, you have met and surpassed the highest standards of excellence in your craft. Your extraordinary skills are helping to ensure that the splendid legacies of our past are preserved and carried forward for the generations of Americans to come.

Hillary and I are delighted to extend best wishes for much continued success.

Sincerely,

Bill Clinton"

Thank you.

Jane Alexander

Thank you Mrs. Clinton. Now, before you present the 1994 National Heritage Fellowships, I want to thank the members of the honorary Congressional committee who sponsored this reception and invite them to share any words they might have with us. [Jane introduces each senator and congressman present and offers them the microphone.]

Thank you, (Senator) _____.

PRESENTATION OF THE AWARDS

Jane Alexander [Jane reads each citation as the First Lady gives each awardee a framed certificate]

And now, let's meet the 1994 National Heritage Fellows!

-- First, from Chicago, Illinois, an internationally acclaimed master of Irish traditional music, winner of the All-Ireland fiddling championship when she was 18, and a leader of the Irish-American musical renaissance. For her ongoing contributions to Irish-American fiddling, the National Endowment for the Arts honors--LIZ CARROLL!

Originally from Alabama, now from Atlanta, Georgia, led by a pioneer of the African-American gospel quartet singing style, a group of veteran singers who since the 1940s have moved the spirit of millions of Americans and brought their music to theatres across the country in the Obie-winning musical "Gospel at Colonus." For their ongoing contributions to artistic excellence in African-American gospel music, the National Endowment for the Arts honors--CLARENCE FOUNTAIN AND THE BLIND BOYS!

-- From Princeton, Maine, an inheritor of a centuries-old tradition of basketweaving among her Passamaquoddy Indian people, a model of

impeccable workmanship, and a cornerstone of the Maine Indian basketweaving revival. For her contributions to artistic excellence in the art of Passamaquoddy basketweaving, the National Endowment for the Arts honors -- MARY MITCHELL GABRIEL!

-- From Dripping Springs, Texas, a progenitor of Texas Swing fiddle style, proclaimed "Instrumentalist of the Year" five times by the Country Music Association, and 1994 Grammy award-winner for his version of the fiddle classic "Redwing." For his ongoing contributions to excellence in the art of Texas fiddling, the National Endowment for the Arts honors--JOHNNY GIMBLE!

-- From Rancho de Taos, New Mexico, the matriarch of the deep-rooted New Mexican Hispanic embroidery tradition known as Carson-style colcha, a teacher, and a role model through her innovation within tradition. For her ongoing contributions to artistic excellence in colcha embroidery, the National Endowment for the Arts honors -- FRANCES VAROS GRAVES!

-- From Seattle, Washington, a Native American storyteller in the Skagit [SKA-JIT] tribal tradition, a traditional orator, and an advocate for the survival of her Lushootseed language and tribal ways. For her ongoing contributions to artistic excellence in the art of Skagit storytelling, the National Endowment for the Arts honors -- VIOLET TAQSHEBLU [TAHK-shuh-bloo] HILBERT!

-- From Los Angeles, California, an internationally renowned

practitioner of the complex and multi-faceted form of artistic expression called chado, or "tea ceremony," and a master teacher revered by thousands of her disciples across the United States. For her ongoing contributions to artistic excellence in the art of chado, the National Endowment for the Arts recognizes -- Ms. SOSEI SHIZUYE MATSUMOTO!

-- From Erath [EE-rath], Louisiana, a man of wit, unfailing good humor, and intense musicality who has enlivened Cajun musical life through his original compositions, guitar playing, and singing. For his ongoing contributions to artistic excellence in the art of Cajun music, the National Endowment for the Arts honors -- D. L. MENARD [muh-NAHRD]!

-- From Brooklyn, New York, a virtuoso performer on the most revered of pan-Arabic string instruments--the oud [OOD]--a traditionalist, and an important creative force in Arabic music internationally. For his ongoing contributions to artistic excellence in Arabic music, the National Endowment for the Arts honors -- SIMON SHAHEEN [see-MOHN shah-HEEN]!

-- From Glendale, California, widely acclaimed for the creativity and exquisite detail of her work, a prolific embroiderer in the complex style of her ancestral Armenian home of Marash [MAH-rahsh] and a living symbol of Armenian culture in the United States. For her ongoing contributions to artistic excellence in Armenian embroidery, the National Endowment for the Arts honors -- LILY

VORPERIAN!

-- And finally, from Blue Springs, Mississippi, a harmonica-playing preacher whose skillful and expressive early recordings of religious songs such as "This Train" have become classics of the African-American musical tradition enjoyed by Americans everywhere. For his ongoing contributions to artistic excellence in African-American gospel music, the National Endowment for the Arts honors --
- ELDER ROMA WILSON!

Ladies and Gentlemen, the 1994 National Heritage Fellows!
[APPLAUSE]

Thank you, Mrs. Clinton, for being with us this morning and for making this occasion all the more joyous. And thanks to all the members of Congress who have joined us and who made this event possible. And last, but by no means least, I want to acknowledge the J.C. Penney Company for its generous support of this reception and ask that Barbara Bierman and her colleagues from J.C. Penney stand to be recognized. [applause] And now before bringing the ceremonial part of this reception to a close, let's give one more round of applause to the 1994 National Heritage Fellows!
[APPLAUSE] Thank you all for coming.

[The Fellows will stay around to visit until 12 noon. There will most likely be spontaneous performances by some of the musicians.]

National Endowment for the Arts 1994 National Heritage Fellowship Ceremony

Date: Wednesday, September 21
Place: Russell Senate Office Building, Room 325 (Caucus Room)
Time: 10am-Noon

Schedule of Events

10:00am	--Artists, Press, and Guests Gather
10:30	--Ceremony begins.
10:30-10:33	--Jane Alexander welcomes those present and introduces the First Lady.
10:33-10:38	--First Lady speaks
10:38-10:40	--Jane introduces Congressional Representatives
10:40-10:46	--Congressional representatives offer brief remarks
10:47-11:00	--First Lady presents 11 framed certificates to National Heritage Fellows as Jane Alexander reads brief citations for each.
11:00-11:03	--Closing remarks by Jane Alexander
11:03-12 noon	--Congressional representatives and special guests visit with artists, press interviews, informal performances by musicians, crafts display
12 noon	--Ceremony ends

**1993 National Heritage
Honorary Committee:**

Senate

Sen. Frank H. Murkowski
Sen. Ted Stevens
Sen. Paul Coverdell
Sen. Daniel K. Akaka
Sen. Daniel K. Inouye
Sen. Dirk Kempthorne
Sen. Charles E. Grassley
Sen. Tom Harkin
Sen. Thad Cochran
Sen. Trent Lott
Sen. Bill Bradley
Sen. Frank R. Lautenberg
Sen. Jim Sasser

House

Rep. Jack Kingston
Rep. Patsy T. Mink
Rep. Larry LaRocco
Rep. James A. Hayes
Rep. Bennie Thompson

1993 NATIONAL HERITAGE FELLOWS

Santiago Almeida, *Texas-Mexican conjunto musician*, Washington
Kenny Baker, *Bluegrass fiddler*, Tennessee
Inez Catalon, *French Creole singer*, Louisiana
Nicholas & Elena Charles, *Yupik woodcarver/maskmaker and skin sewer*, Alaska
Charles E. Hankins, *Boatbuilder*, New Jersey
Nalani Kanaka'ole & Pualani Kanaka'ole Kanahale, *Hula masters*, Hawai'i
Everett Kapayou, *Native American singer (Mesquakie tribe)*, Iowa
McIntosh County Shouters, *African-American spiritual/shout performers*, Georgia
Jack Owens, *Blues singer/guitarist*, Mississippi
Mone & Vanxay Saenphimmachak, *Lao weaver/needleworker and loommaker*, Missouri
Liang-xing Tang, *Chinese-American pipa (lute) player*, New York

We are pleased to acknowledge the contributions of
J.C. Penney Company to the
National Heritage Fellows Celebration

~~~~~

Ana M. Steele, Acting Senior Deputy Chairman  
**NATIONAL ENDOWMENT FOR THE ARTS**

cordially invites you to attend  
the presentation of the

**1993 NATIONAL HERITAGE FELLOWS**

at a

Reception and Awards Ceremony  
Honoring these outstanding traditional artists  
Wednesday, September 22, 1993

10:00 - 12:00 noon  
332 ~~Russell~~ <sup>Russell</sup>  
Room 216 ~~Hart~~ Senate Office Building  
2nd St. and Constitution Ave., N.E.  
Washington, D.C.

~~~~~

RSVP

(202) 682-5434

(Congressional Staff Welcome)

1994 National Heritage Fellows Honorary Committee

SENATE

Senator Jeff Bingaman

Senator Barbara Boxer

Senator John B. Breaux

Senator Thad Cochran

Senator William S. Cohen

Senator Paul Coverdell

Senator Dianne Feinstein

Senator Trent Lott

Senator George J. Mitchell

Senator Carol Moseley-Braun

Senator Daniel Patrick Moynihan

Senator Patty Murray

Senator Paul Simon

HOUSE

Representative John Lewis

Representative Jim McDermott

Representative Susan Molinari

Representative Carlos Moorhead

Representative Bill Richardson

Representative Olympia J. Snowe

Representative Jamie L. Whitten

Jane Alexander, Chairman
NATIONAL ENDOWMENT FOR THE ARTS
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the presentation of the

1994 NATIONAL HERITAGE FELLOWS

at a
Reception and Awards Ceremony
Honoring these outstanding traditional artists
Wednesday, September 21, 1994
10:00 - 12:00 noon
Room 325 - Senate Caucus Room
Russell Senate Office Building
Washington, D.C.

NATIONAL
ENDOWMENT
FOR THE

ARTS

MEMORANDUM

April 8, 1994

TO: Anne Bartley, Office of the First Lady
FROM: Sandy Crary, Chief of Staff
RE: National Heritage Fellowship events

The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans

I am following up in writing with the information on the Endowment's National Heritage Fellowship Events. In our early planning session in your office on Clinton-related arts events, we all agreed that this would be an ideal one for the First Lady to be involved with.

The actual awards will be presented at a Congressional reception on Wednesday, September 21 from 10 to noon in the Senate Caucus Room in the Russell Building. This would be the ideal event for the First Lady to attend. She could personally present the awards which usually number about 12. The concert, at which the awardees present their work is scheduled for Friday evening, September 23 at Lisner Auditorium. *

We had 225 nominations this year. The panel's recommendations will go to our May Council meeting for final approval with a press release approximately two weeks later. I am hoping that one of the awardees will be from Arkansas.

Arts in Education

Challenge & Advancement

Dance

Design Arts

Expansion Arts

Folk Arts

International

Literature

Locals

Media Arts

Museum

Music

Opera-Musical Theater

Presenting & Commissioning

State & Regional

Theater

Visual Arts

Patti - we
need to
do this - HMC will
give out the full
award. Dr. -
big deal

Liz B

MEDIA ADVISORY FOR:
September 21, 1994

CONTACT: Cherie Simon
Kathy Christie
202-682-5570

The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans

CAPITOL HONORS SLATED FOR ARTS ENDOWMENT GRANTEES

Congress Hosts Tribute to

American Folk Arts Greats

WASHINGTON -- Eleven of America's most talented and accomplished folk artists -- chosen by the National Endowment for the Arts as the 1994 recipients of National Heritage Fellowships -- will be honored by Congress in ceremonies to be held at 10:00 am, Wednesday, September 21, in the historic Senate Caucus Room (325 Russell) on Capitol Hill. The awards ceremony marks the beginning of three days of celebration in honor of the Fellowship recipients in Washington.

"We honor these extraordinary Americans for their lifetime work," said Arts Endowment Chairman Jane Alexander. "They are artists of traditions pure in form and rich in spirit, the wellspring of our diverse American culture."

Chosen by the Arts Endowment in early June, the winners are:
Liz Carroll, Irish American fiddler, Chicago, Illinois
Clarence Fountain and the Blind Boys, African American

gospel singers, Atlanta, Georgia

Mary Gabriel, Native American (Passamaquoddy)

basketmaker, Princeton, Maine

Johnny Gimble, Western swing fiddler, Dripping Springs,

Texas

Frances Graves, Hispanic American colcha embroiderer,

Ranchos de Taos, New Mexico.

Violet Hilbert, Native American (Skagit) storyteller,

Seattle, Washington

Sosei Shizuye Matsumoto, master of the Japanese tea

ceremony, Los Angeles, California

D.L. Menard, Franco-American Cajun musician/songwriter,

Erath, Louisiana

Simon Shaheen, Arab-American oud player, Brooklyn,

New York

Lily Vorperian, Armenian (Marash-style) embroiderer,

Glendale, California

Elder Roma Wilson, African American Harmonica player, Blue

Springs, Mississippi.

-more-

Arts in Education

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Folk Arts

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Media Arts

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Music

Opera/Musical
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LIZ CARROLL

Irish traditional music has been an important thread in America's artistic fabric since the immigration of an estimated seven million Irish fleeing famine, poverty, and oppression in the mid and late 19th century. Irish musicians from remote villages in the old country met and exchanged ideas and regional repertoires and styles. New, urban, Irish "villages" took shape in places like Chicago and the Bronx in which Irish fiddlers, pipers, flutists, harpists, and the like, enjoyed a lively, creative musical ambience. While the first Irish recordings were made in New York, the "bible" of Irish tunes appeared in Chicago in 1903, an enormous (still the largest anywhere) compilation by Chicago's Chief Superintendent of Police, Francis O'Neill. It was said that O'Neill had an open job offer on the police force for any good fiddler or piper. In the mid-1900s, this older-style Irish music with its ancient Gaelic ballads and vast instrumental repertoire was falling increasingly into disfavor, edged out by mass pop culture and a new breed of pop songsters singing tunes on Irish themes. But traditional Irish music refused to die, and, aided by a continuing migration from the old country, it experienced a reinvigoration that began in the 1970s and continues to this day. Central to this Irish music renaissance is fiddler Elizabeth "Liz" Carroll.

Liz Carroll was [REDACTED] P6/b(6) in 1956 of Irish immigrant parents from County Offaly and County Limerick. Her father, a button accordion player, began teaching her Irish traditional music when she was 5, and Liz also had the opportunity to hear her grandfather play during visits to Ireland. Although she studied classical violin for a brief period from a nun at her parochial school, local concerts of Irish music, sessions (informal Irish musical gatherings), and her family were her main sources of musical schooling. Liz honed her skills through years of playing at meetings of the Irish Traditional Musicians Association, and exposure to the music of veteran Chicago Irish musicians Johnny McGreevy, Joe Shannon, Seamus Cooley, Jimmy and Elenor Neary, and others, who imbued her with a wealth of tunes, techniques, and stories that gave her a breadth and depth of musical and cultural knowledge possessed by few of her generation. In 1975, after a series of stunning victories in the junior division of the All-Ireland Fiddle Championship, Liz, then 18 years of age, astounded the Irish music world both in the U.S. and in Ireland by winning the senior division championship title. In accomplishing this feat, she was immediately recognized as one of the most outstanding Irish fiddlers of all time. This is still true today. Folklorist and concert producer Nick Spitzer says of Liz: "She is widely admired for her wide

-more-

Alabama's Talladega Institute for the Deaf and Blind. Founding member Clarence Fountain remembers how after the group scored its first hit record "I Can See Everybody's Mother But Mine" in 1949 and was signed by Specialty Records in 1953, there was great pressure to switch over to the rock 'n' roll sound of pop music. But Fountain refused, saying, "Rock is alright for those who are into it, but the Blind Boys have devoted our lives to serving the Lord."

While the group has experienced changes in membership over the years, current members Clarence Fountain, Jimmy Carter, George Scott, and Johnny Fields are outstanding veterans of quartet singing and have been with the group since the 1940s. And as a group, they have kept their integrity intact, upholding the nickname "house-wreckers," given to the most exciting quartets in recognition of their ability to "shout" the church by stirring their listeners into states of spiritual ecstasy. "We never really had a chance to be on big national TV shows or anything like that," Fountain once said, "because I think we were a little too intense for that. So we built our audience the really hard way: night after night, town after town, from one side of the country to the other."

Today, Clarence Fountain and the Blind Boys continue to draw large audiences to theaters, churches, festivals, and nightclubs around the country, as they have for over 50 years. More and more, they are reaching broad audiences outside of the Black church network. Recent appearances include the World Music Institute in New York City, the New Orleans Jazz and Heritage Festival, the Monterey Bay Blues Festival, the San Francisco Symphony Summer Pop Series, and the Detroit Festival for the Arts.

MARY MITCHELL GABRIEL

The centuries-old basketmaking traditions of Maine's Indian tribal peoples are today at perhaps the most important juncture of their history. While interest in basketmaking has been on the wane among tribal youth, a heightened concern for the future of their culture and a deep love of their artistic tradition has motivated a determined group of basketmakers and cultural advocates to act. Unprecedented collaborations between several tribes and state arts and natural resource agencies have tackled problems of dwindling supplies of basketmaking materials, inadequate markets, and disinterest in learning traditional aesthetic principles and skills. Central to these efforts among the Passamaquoddy people is one of the most accomplished and giving basketmakers of the region--Mary Mitchell Gabriel.

-more-

JOHNNY GIMBLE

In the words of Merle Haggard, Johnny Gimble is "the greatest [Texas] swing fiddler alive today." [REDACTED] P6/b(6) [REDACTED] P6/b(6) in 1926, and raised on a farm near Tyler, Johnny Gimble became heir to both the old and the new of the immensely influential fiddle traditions of Texas. The Depression years of the 1930s saw the old-time, Southern-derived Anglo string band tradition with its breakdowns, schottisches, waltzes, and reels blend with the big-band jazz and pop music of the day to form a new sound known as "Western swing." Epitomized and promoted by renowned bandleader Bob Wills and his group, The Texas Playboys, in the 1940s and later, Western swing rose to prominence nationally as one of the most popular American regional musics. In 1949, Johnny Gimble and his fiddle became part of that band and continue to bring the Texas fiddle sound into the lives of millions of Americans through recording and live performance.

Johnny was playing mandolin and fiddle professionally with his brothers by age 13. Following his graduation from high school, he performed with the Shelton Brothers on KWKH radio in Shreveport, Louisiana, and in the campaign band during Jimmie Davis's (the singing governor of "You Are My Sunshine" fame) successful bid for that state's highest office. He did a stint in the military during World War II, and then continued to hone his skills playing with a number of Texas radio and dance bands until he joined Bob Wills. According to Jim Day, President of the Texas Old Time Fiddlers Association, "During those years [with the Playboys] Johnny was very likely the most talented and technically gifted fiddler of all the fiddlers who played with Bob Wills band. As Bob Wills is given credit for making Western Swing famous, Johnny Gimble had much to do with the development of the sound and rhythm of Western Swing." He left Wills' band to settle down and raise his children in Waco, where he had a television show for three years, cut hair at the Veterans Administration hospital, and played for dances on weekends.

Then, in 1968, he moved to Nashville with his wife Barbara and his [REDACTED] P6/b(6) [REDACTED] He arrived in Nashville at a time when interest in the fiddle was on the rise. He recorded with Merle Haggard ("If we Make It Through December"), Conway Twitty ("You've Never Been This Far Before"), Connie Smith ("If It Ain't Love"), and other popular artists. In 1975, he won the Country Music Association's coveted "Instrumentalist of the Year" award, the first of the five times he received it. He was proclaimed "Fiddler of the Year" eight times by the Academy of Country Music and received a Grammy in 1994 for his arrangement of "Red Wing" on the Bob Wills tribute album by the group Asleep at the Wheel. Several of his compositions like "Slow 'N Easy Blues" and "Under the

-more-

As other women in the area followed her example and started their own colcha cottage industries, a "Carson colcha" style emerged that incorporated new stitch patterns and new motifs into the old form. As described in a Millicent Rogers Museum exhibit, "Carson colchas are relatively easy to identify in that they reflect an Anglo sense of pictorial composition and are relatively large in size when compared to earlier ones. In addition, the materials used in the making of a Carson colcha are almost all recycled. . . . Another identifying feature. . . . is the vertical direction of the stitches, whereas in the older colcha embroideries, the stitches follow the curves of the pattern".

Frances Varos Graves continues to produce her distinctive colchas. Her work has been exhibited widely, appearing in one-woman shows in Taos, the One Space/Three Visions exhibit at the Albuquerque Museum, the widely-toured exhibit Spanish Textile Tradition of New Mexico and Colorado at the Museum of International Folk Art in Santa Fe, and the Colcha Embroidery of Northern New Mexico exhibit at the Millicent Rogers Museum, among others. Her niece and her grandson's wife produce and sell colchas, and through her participation in the New Mexico Arts Division's state apprenticeship program, she continues to pass on her "Carson colcha" tradition to future generations.

VIOLET (ṭaq'səblu) HILBERT

P6/b(6) in 1918, Violet "Vi" Hilbert was part of a generation that grew up speaking the Lushootseed (Puget Sound Salish) language, shared by several Native American tribes from the Puget Sound eastward to the Cascade Mountains. As a child, she was surrounded by accomplished traditional orators and storytellers. Her father was a tribal historian and one of the last speakers of the Skagit Coast Salish language. Her mother Louisa Anderson was a skilled raconteur and an ebullient public speaker, and her father Charlie Anderson possessed a rich store of traditional stories and song. As a young girl, she traveled with her parents picking berries throughout the Northwest and attended 15 schools before receiving her high school diploma. Though she was forbidden to speak her Native tongue at Indian boarding schools, outside of school she was raised according to the old values by her mother and father, who valued their family history and who were proud of the rich store of ancestral names and stories that, according to tribal tradition, they owned and she would inherit. She attended important tribal ceremonial events such as funerals and naming ceremonies and was taught the strictest standards of propriety that require generosity, discretion, and forbearance. An immense repertoire of traditional tales,

-more-

"meditative arts," but in Japan none is more highly esteemed or inclusive of different artistic media than chado, or "way of the tea." In the words of Gerald Yoshitomi, "The art of Tea has been characterized as the very essence of Japanese culture, embodying as it does the various artistic disciplines of ceramics, architecture, horticulture, landscape architecture, visual art, literature, and calligraphy, not to mention the mental discipline which goes into the formation of one's character."

Chado is a complex series of hundreds of steps designed around the act of serving tea and requires a connoisseurship of all the necessary physical accoutrements as well as acute sensitivity in the disciplined interaction between its participants. When properly practiced, the natural setting, the delicately wrought tea utensils, the simple elegance of the decorations, and the smooth, regulated movements of the participants combine to remove the host and guests from the pressures of the outside world and place them in an atmosphere where each finds inner peace and tranquility. Historically, chado has left its mark on many other art forms. In the 16th and 17th centuries, for example, tea masters influenced the shaping of some of the most beautiful of ceramic tea ware, always preferring the simple, rustic, and spare over the highly finished and refined.

In the United States, the most influential teacher and accomplished master of chado is Sosei Shizuye Matsumoto. Mme. Matsumoto was [REDACTED] P6/b(6) in 1920. Her interest in cha-no-yu (or chado) as a young woman took her to Kyoto, Japan, where she studied for seven years to master the essence of the tea ceremony, and she received a teaching credential from Tantansai, the 14th generation Grandmaster of the Urasenke School of Chado. After World War II, she saw that there were few practitioners of the tea ceremony among Japanese-Americans in her new home of Los Angeles, but her desire to start a school was thwarted by the unsettled times, with her people returning from the wartime internment camps. In 1951, she was invited to the signing of the U.S.-Japan peace treaty in San Francisco, where over a four-day period she and the Urasenke Grandmaster served tea to more than 3,000 American and Japanese officials, including President Truman and Prime Minister Yoshida. That same year she opened the first tea ceremony classes in the United States, and presented the tea ceremony in the Twentieth Century Fox film "East is East." In the 1950s, Mme. Matsumoto introduced millions of Americans to chado through appearances on CBS and NBC. In 1968, she was invited to present at the Olympic Arts Festival in Mexico City. Her more than 40 years of teaching and lecturing throughout the country has resulted in over 120

-more-

yet, but that's where I learned all my first songs. And all those songs were in English. I couldn't hear any French songs on the radio" (from The Makers of Cajun Music by Barry Jean Ancelet). When D.L. was 16 years old, his parents quit farming and moved into town. There he heard his first live Cajun music and immediately fell in love with the guitar. He ordered one from a catalog for \$11.00 and learned to play. His first dance job was in Abbeville with Elias Badeaux and the Louisiana Aces, embarking on a musical path that would place him firmly in the era of Cajun music marked by post World War II road houses, honky-tonks, and family dance halls.

At first, D.L. specialized in singing English language songs and left the Cajun ones to the more experienced singers. Soon, he was not only applying his heartfelt voice to songs in French, but began composing new songs, and adding French words to instrumentals. The local popularity of one of his first songs surprised everyone, including himself. "In those days, a [recording] session cost \$175, which included 300 records, you understand, and you could sell them. "La Porte d'en Arriere" (The Back Door) came out on a Wednesday and by Saturday I had my \$175 back already and some extra money to split among the guys in the band....That night, we had to play it seven times on the bandstand." "La Porte d'en Arriere" and many of his other songs like "Un Homme Marie" and "La Vie d'un Vieux Garcon," have become part of the standard traditional repertoire. To pursue his musical interests, D.L. quit his service station job to find another, more flexible job. He learned how to make chairs, and opened a shop next to his house. His comfortable rockers are found in homes throughout the area, and when he appears at folk festivals, he often demonstrates chairmaking when he's not playing music.

Since 1973, D.L. has been taking Cajun bands to festivals, including the National Folk Festival and the Smithsonian Festival of American Folklife. He has represented the U.S. abroad, touring for the State Department to South and Central America, Asia, the Near East, and Europe, and has come to be one of the most well-known representatives of Cajun culture. In his words, "It made us feel so proud of our culture to see people from all over applauding the music we brought them from south Louisiana."

SIMON SHAHEEN

The oud (also, ud), a pear-shaped lute, has been in Arabic musical tradition since at least the 7th century, having been borrowed from their Persian neighbors. The long-time favor it has commanded among musicians from many musical traditions, both rural and urban, throughout the

-more-

events, and to share his skill with developing Arab musicians. He has been a vital force in keeping these traditions alive. In the words of his nominator Margaret Wolfson, Mr. Shaheen's authentic cultural and musical roots, his extraordinary skill and experience as performer and teacher, his fluency-- derived from natural ability and serious study-- in both Near Eastern and Western musical styles, his vibrancy as a person and dedication to his musical heritage, combine to make him an ideal instrument to transmit and preserve near Eastern folk music in this country."

LILY VORPERIAN

It often seems that the incomprehensible social upheaval experienced by Armenian people who fled the massacres of 1910 in their homeland only strengthened their resolve to maintain their unique cultural identity. In Southern California, the "Capital of the Diaspora" where over 300,000 Armenians live, many of their most venerable traditions are alive and in some ways flourishing. In 1989, Armenian oudist Richard Hagopian of Fresno was recognized through a National Heritage Fellowship for his tasteful musicianship and for his efforts to keep traditional music a part of Armenian social life. In Armenian crafts, no artist commands greater respect than Lily Vorperian: inheritor, practitioner, and creator of Marash-style embroidery.

Lily Kambourian was born a refugee, P6/b(6) in 1919, three years after her parents had fled the Armenian city of Marash. Raised in the Armenian colony in Aleppo, she married Haroutioun Vorperian in 1937, had four children, and was widowed in 1953. She moved to Beirut in 1964 and came to the U.S. in 1978, once again escaping the disasters of war. At age 12, she began embroidering, learning from the elderly women who came to her house daily because it was a center for refugee aid distribution. With the exception of her high school years and while she was raising young children alone, she has dedicated herself to her embroidery. Though she is familiar with 18 other regional Armenian embroidery styles, she always preferred that of her parents' home town of Marash, known for its tasteful color combinations, intricate designs, and complex, demanding stitchery. When asked why she favored the Marash style, she answered "Because it is the hardest. It's the same with cooking. I always want to prepare the hardest things."

Ms. Vorperian is a master of her craft, an artist of national and even international stature. In the words of folklorist Susan Auerbach, "Not only is her workmanship in a complex technique superb, but her intricate designs bring

-more-

Train.'" A young minister as well as accomplished harpist, Wilson subsequently teamed up with the young, blind, guitar-playing Reverend Pinson to travel around Mississippi and Arkansas, preaching the gospel on the "brush arbor" circuit and playing the religion-inspired music for which they both became known as masters.

In the 1940s, he parted ways with Pinson and moved to Detroit to raise his family, making his living as a street musician on Hastings Street. It was here that Joe Von Battle, owner of Joe's Record Shop covertly recorded Wilson's astonishing harp-blowing and subsequently released a 78 rpm recording of "Lily of the Valley" and "Better Get Ready," on the Gotham label. These recordings became legendary, and when they were re-released in 1983 by St. George Records, the liner notes stated: "Concerning Elder R. Wilson, nothing of a background nature is available for study. Robert [Richard] remembered recording with a preacher, but sadly nothing else....Hopefully more information will surface on this charismatic preacher who blew harp and quite possibly had the help of ascending masters, as blues legends claim that one sold one's soul to the devil to play that well." Elder Wilson replies: "That ain't true. I'm alive and well in Mississippi and still don't play no blues." Elder Wilson also taught his sons to play the harp, and in another 1940s recording at Joe's Record Shop, he and his three sons made what is now considered to be an important historic 78 rpm release of what Mike Seeger has called "the single most important selection by multi-harp players in existence."

Elder Wilson and Reverend Pinson were reunited when Wilson returned to Red Hill, Mississippi, in the 1980s. They have since performed at the New Orleans Jazz and Heritage Festival, the Chicago Blues Festival, the Smithsonian Festival of American Folklife, the National Black Arts Festival, and other major events. In 1991, the Southern Arts Federation took them to venues throughout the South as part of the "Deep South Musical Roots" tour. Elder Wilson's performances today, usually coupled with his long-time partner Pinson, move audiences as much as they ever did, as described by David Whiteis of the Chicago Sun-Times: "Wilson, who alternates his harp blowing with 'brush arbor' preaching in the traditional southern rural style, provides eloquent accompaniment and a gentle impetus for Pinson's fretwork. Together they provide a rare testimony to the power of music as a vehicle of faith."

NATIONAL
ENDOWMENT
FOR THE
ARTS

Full September

MEMORANDUM

SM
Scheduling

April 8, 1994

The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans

TO: Anne Bartley, Office of the First Lady
FROM: Sandy Crary, Chief of Staff
RE: National Heritage Fellowship events

I am following up in writing with the information on the Endowment's National Heritage Fellowship Events. In our early planning session in your office on Clinton-related arts events, we all agreed that this would be an ideal one for the First Lady to be involved with.

The actual awards will be presented at a Congressional reception on Wednesday, September 21 from 10 to noon in the Senate Caucus Room in the Russell Building. This would be the ideal event for the First Lady to attend. She could personally present the awards which usually number about 12. The concert, at which the awardees present their work is scheduled for Friday evening, September 23 at Lisner Auditorium. *

We had 225 nominations this year. The panel's recommendations will go to our May Council meeting for final approval with a press release approximately two weeks later. I am hoping that one of the awardees will be from Arkansas.

Arts in Education

Challenge &
Advancement

Dance

Design Arts

Expansion Arts

Folk Arts

International

Literature

Locals

Media Arts

Museum

Music

Opera-Musical
Theater

Presenting &
Commissioning

State & Regional

Theater

Visual Arts

*Patti - we
need to
do this - the win
give out the full
art awards. Or -
big deal*



National Endowment for the Arts 1994 National Heritage Fellowship Ceremony

Date: Wednesday, September 21
Place: Russell Senate Office Building, Room 325 (Caucus Room)
Time: 10am-Noon

Schedule of Events

10:00am	--Artists, Press, and Guests Gather
10:30	--Ceremony begins.
10:30-10:33	--Jane Alexander welcomes those present and introduces the First Lady.
10:33-10:38	--First Lady speaks
10:38-10:40	--Jane introduces Congressional Representatives
10:40-10:46	--Congressional representatives offer brief remarks
10:47-11:00	--First Lady presents 11 framed certificates to National Heritage Fellows as Jane Alexander reads brief citations for each.
11:00-11:03	--Closing remarks by Jane Alexander
11:03-12 noon	--Congressional representatives and special guests visit with artists, press interviews, informal performances by musicians, crafts display
12 noon	--Ceremony ends

**1993 National Heritage
Honorary Committee:**

Senate

Sen. Frank H. Murkowski
Sen. Ted Stevens
Sen. Paul Coverdell
Sen. Daniel K. Akaka
Sen. Daniel K. Inouye
Sen. Dirk Kempthorne
Sen. Charles E. Grassley
Sen. Tom Harkin
Sen. Thad Cochran
Sen. Trent Lott
Sen. Bill Bradley
Sen. Frank R. Lautenberg
Sen. Jim Sasser

House

Rep. Jack Kingston
Rep. Patsy T. Mink
Rep. Larry LaRocco
Rep. James A. Hayes
Rep. Bennie Thompson

1993 NATIONAL HERITAGE FELLOWS

Santiago Almeida, *Texas-Mexican conjunto musician*, Washington
Kenny Baker, *Bluegrass fiddler*, Tennessee
Inez Catalon, *French Creole singer*, Louisiana
Nicholas & Elena Charles, *Yupik woodcarver/maskmaker and skin sewer*, Alaska
Charles E. Hankins, *Boatbuilder*, New Jersey
Nalani Kanaka'ole & Pualani Kanaka'ole Kanahale, *Hula masters*, Hawai'i
Everett Kapayou, *Native American singer (Mesquakie tribe)*, Iowa
McIntosh County Shouters, *African-American spiritual/shout performers*, Georgia
Jack Owens, *Blues singer/guitarist*, Mississippi
Mone & Vanxay Saenphimmachak, *Lao weaver/needleworker and loommaker*, Missouri
Liang-xing Tang, *Chinese-American pipa (lute) player*, New York

We are pleased to acknowledge the contributions of
J.C. Penney Company to the
National Heritage Fellows Celebration

Ana M. Steele, Acting Senior Deputy Chairman
NATIONAL ENDOWMENT FOR THE ARTS

cordially invites you to attend
the presentation of the

1993 NATIONAL HERITAGE FELLOWS

at a

Reception and Awards Ceremony
Honoring these outstanding traditional artists
Wednesday, September 22, 1993

10:00 - 12:00 noon
^{332 Russell}
Room 216 - Hart Senate Office Building
2nd St. and Constitution Ave., N.E.
Washington, D.C.

RSVP

(202) 682-5434

(Congressional Staff Welcome)

1994 National Heritage Fellows Honorary Committee

SENATE

Senator Jeff Bingaman

Senator Barbara Boxer

Senator John B. Breaux

Senator Thad Cochran

Senator William S. Cohen

Senator Paul Coverdell

Senator Dianne Feinstein

Senator Trent Lott

Senator George J. Mitchell

Senator Carol Moseley-Braun

Senator Daniel Patrick Moynihan

Senator Patty Murray

Senator Paul Simon

HOUSE

Representative John Lewis

Representative Jim McDermott

Representative Susan Molinari

Representative Carlos Moorhead

Representative Bill Richardson

Representative Olympia J. Snowe

Representative Jamie L. Whitten

Jane Alexander, Chairman
NATIONAL ENDOWMENT FOR THE ARTS
cordially invites you to attend
the presentation of the

1994 NATIONAL HERITAGE FELLOWS

at a
Reception and Awards Ceremony
Honoring these outstanding traditional artists
Wednesday, September 21, 1994
10:00 - 12:00 noon
Room 325 - Senate Caucus Room
Russell Senate Office Building
Washington, D.C.



Figs for Children with AIDS

P e d i a t r i c A I D S F o u n d a t i o n

cc: Patti
Evelyn

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14 March 1994

Mrs. Hillary Rodham Clinton
The White House
1600 Pennsylvania Avenue
Washington, DC 20500

Dear Hillary,

This is a follow-up of my earlier letter concerning the Pediatric AIDS Foundation event in New York City. We were so happy when you said you would be the honorary chair and that you plan to attend the event. But now I am writing because, due to complications with dates of the New York Co-chairs, we have changed the date. The event will now be held on September 25th.

Needless to say, we hope this date will work well. We now have underwriting from *Harper's Bazaar*, and already have two \$100,000 sponsors.

I know the event will be a huge success -- but nothing means more to me than your participation. It sends so many important messages to so many.

I am hoping to get to Washington the beginning of May. As always, I think you're doing a great job.

With love,

Elizabeth Glaser
Co-founderWe should do R
ARAP re date

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002. letter	Personal (Partial) (1 page)	03/17/1994	P6/b(6)

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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]

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RR. Document will be reviewed upon request.

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bcc: Evie

Patti

Full
September [002]

THE WHITE HOUSE

March 17, 1994

Elizabeth Glaser
Pediatric AIDS Foundation
1311 Colorado Avenue
Santa Monica, California 90404

Dear Elizabeth:

Thank you for letting me know that the date of the New York event has been changed to September 25th. I am encouraged by your fundraising successes, and will pass on the new date to my scheduling office.

If you are going to be in Washington in May, please let my assistant, Pam Barnett, know and perhaps we can get together for a visit.

It was good to hear from you again.

Sincerely yours,

Hillary

Hillary Rodham Clinton

P6/b(6)

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SPEECHES - MY DRAFTS

9/16/94