FOIA Number: 2006-0470-F

FOIA MARKER

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Collection/Record Group: Clinton Presidential Records

Subgroup/Office of Origin: Speechwriting

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Subseries:

OA/ID Number: 17197

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Folder Title:
Ford's Theater 6/13/99

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Lowell Weiss

Presidential Speech Files

June 1999 – January 2000

ENCLOSURES FILED OVERSIZE ATTACHMENTS 17197
NARA 14434

Document No. _____

WHITE HOUSE STAFFING MEMORANDUM

Date: 6/11/99 ACTION / CONCURRENCE / COMMENT DUE BY: ASAP

Subject: FORD' THEATER TALKING POINTS

return to Lowell Weiss

	ACTION	FYI		ACTION	FYI
VICE PRESIDENT	☑	☐	MOORE	☐	☐
PODESTA	☑	☐	NASH	☐	☐
ECHAVESTE	☑	☐	REED	☑	☐
RICCHETTI	☑	☐	RUFF	☐	☐
LEW	☐	☐	SOSNIK	☑	☐
BERGER	☐	☐	SPERLING	☐	☐
BLUMENTHAL	☑	☐	STEIN	☐	☐
CAHILL	☑	☐	STERN	☐	☐
FRAMPTON	☐	☐	STREETT	☐	☐
IBARRA	☐	☐	TRAMONTANO	☑	☐
JOHNSON, B.	☐	☐	UCELLI	☑	☐
JOHNSON, J.	☐	☐	VERVEER	☑	☐
KLAIN	☐	☐	WALDMAN	☐	☐
LANE	☐	☐	YELLEN	☐	☐
LEWIS	☑	☐	LOVELL →	☑	☐
LINDSEY	☐	☐	_____	☐	☐
LOCKHART	☐	☑	_____	☐	☐
MARSHALL	☐	☐	_____	☐	☐

REMARKS: COMMENTS TO LOWELL WEISS

RESPONSE:

STAFFING.WPD 6/4/99

Staff Secretary's Office
Ext. 62702

Draft 6/11/99 12:40 p.m.
Lowell Weiss

PRESIDENT WILLIAM J. CLINTON
TALKING POINTS FOR FORD'S THEATER GALA
WASHINGTON, DC
June 13, 1999

Acknowledge: All of tonight's remarkable performers [the First Lady will acknowledge them by name]; gala co-chairs Peatsy [PEET-see] Hollings and Tricia Lott.

I also want to thank the incredible visionary who brought this magnificent theater back to life: Frankie Hewitt. As we all know, Ford's Theater was the stage for one of the greatest tragedies in our country's history – the assassination of Abraham Lincoln. But this was also a place that brought him incredible joy. President Lincoln loved theater so much he would quote long Shakespearean passages to his Cabinet. President Lincoln would be very proud of what Frankie Hewitt and all of the generous supporters of the Ford's Theater have done – and so are we.

Of course, I also want to say a special word of thanks to my wife. Long ago, the First Lady recognized the importance of marking the upcoming millennium by showcasing precisely what we honor here tonight – the unique creativity, history, and diversity of our nation. That is why we launched the White House Millennium Council. And that is why, for two years now, the First Lady has been working to help every community celebrate this important milestone in ways that will endure for generations.

"Save America's Treasures" was one of the first Millennium programs the First Lady launched. In the past year, she has helped communities all over America preserve buildings and artifacts and documents that illuminate our history and inspire our future. Just a few weeks ago, she traveled throughout America's Southwest, helping to meet urgent preservation needs everywhere from the cliff dwellings of Mesa Verde National Park to the 105-year-old Lowell Observatory, where the public's imagination about Mars was sparked. Everywhere she ~~has gone,~~ goes she ~~has~~ helped to build the kind of remarkable public-private partnership that sustains and enlivens this magnificent theater.

There are cultural treasures like Ford's Theater in communities across the country. By coming together to preserve them for the new millennium, we can ensure that America will remain the world's beacon not only of liberty, but of creativity, long after the fireworks have faded. Thank you and God bless you.

###

ok for both of them to say "public – private partnership"

Draft 6/11/99 11:30 a.m.
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Nice plug

good

maybe: enlivens?

I don't think you can say this – think of Galileo – but maybe you can be specific about what was discovered there.

There are cultural treasures like Ford's Theater in communities across the country. By coming together to preserve them for the new millennium, we can ensure that America will remain the world's beacon not only of liberty, but of creativity, long after the fireworks have faded. Thank you and God bless you.

great

# # #

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this sounds wonderfully poetic but does it minimize the gravity of what happened -- I think the phrase that worries me is "real-life tragedy"

I also want to thank the incredible visionary who brought this magnificent theater back to life: Frankie Hewitt. As we all know, Ford's Theater was the stage for one of the greatest real-life tragedies in our country's history – the assassination of Abraham Lincoln. But this was also a place that brought incredible joy to President Lincoln, who loved theater so much he would regularly quote long Shakespearean passages to his Cabinet. President Lincoln would be very proud of what Frankie Hewitt and all of the generous supporters of the Ford's Theater have done – and so are we. will this sound royal

this is a stretch - maybe replace with even

Of course, I also want to say a special word of thanks to my wife. Long ago, the First Lady recognized the importance of marking the upcoming millennium by showcasing precisely what we honor here tonight – the unique creativity, history, and diversity of our nation. That is why we launched the White House Millennium Council. And that is why, for two years now, the First Lady has been working to help every community celebrate this important milestone in ways that will endure for generations.

here, who is we - the administration or him and the First Lady

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do we need to be precise w/ something like discoveries from...

There are cultural treasures like the Ford's Theater in communities across the country. By coming together to preserve them for the new millennium, we can ensure that America will remain the world's beacon not only of liberty, but of creativity, long after the fireworks have faded. Thank you and God bless you.

this looks a little awkward to me on paper, though - may read more clearly

###

COVER SHEET

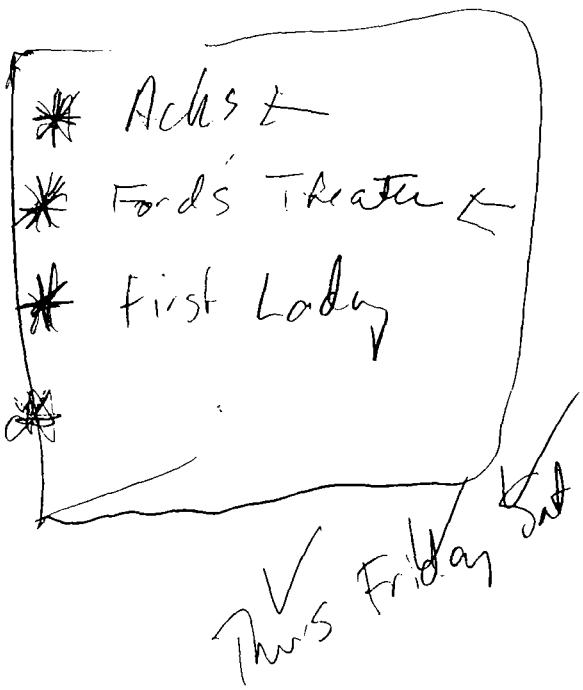
FAX

To: Joshua
Fax #: 202-456-5709
Subject: Ford's Theatre Gala
Date: June 4, 1999
Pages: 15, including this cover sheet.

COMMENTS:

Here are the short bios from the program as well as the press release.

If you need the more lengthy bios, or anything else, please call Scott in my office.



From the desk of...

Frankie Hewitt
Producing Artistic Director
Ford's Theatre
511 Tenth Street, N.W.
Washington, DC 20004

202-638-2941
Fax: 202-347-6269

Contact:
Public Relations
202 638-0896

Ford's Theatre

FOR IMMEDIATE RELEASE
June 4, 1999

ANNUAL FORD'S GALA TO CELEBRATE AMERICAN MUSIC

All-Star Line-up Will Entertain Political & Corporate Leaders

Washington, D.C. – A dazzling line-up of stars will entertain the President and First Lady at the annual Ford's Theatre gala on **Sunday, June 13, 1999 at 7 p.m. "An American Celebration at Ford's Theatre"** will pay tribute to the many forms of American music, from jazz and Broadway to gospel and country, and will be aired as a primetime, one-hour television special entitled **"A Celebration of American Music" on ABC, July 29 at 8:00 p.m. EST.**

This year marks the 20th televised gala at the theatre since the 1968 re-opening and will feature dynamic artists including dancer and actress **Debbie Allen**, opera great **Kathleen Battle**, child soprano **Charlotte Church**, country superstar **Alan Jackson**, jazz songstress **Diana Krall**, Broadway star **Nathan Lane**, gospel diva **Queen Esther Marrow** with **The Harlem Gospel Singers**, tap dance whiz kid **Cartier Anthony Williams**, actors **Adam Arkin**, **Beau Bridges** and **James McDaniel**, and conductor **Bill Conti**.

Actor, director, producer, dancer/choreographer and singer, **Debbie Allen** has influenced nearly every facet of the entertainment industry. She's performed on Broadway, in the hit TV show "Fame," and recently as Harriet Tubman in the stage production of *Harriet's Return*.

Kathleen Battle is celebrated for her lyric soprano voice and unique artistry. She has appeared on the stages of the world's leading opera houses, has performed with the world's great orchestras, and has received five Grammy Awards and an Emmy.

Charlotte Church is a 13-year-old Welsh soprano whose debut album, "Voice of an Angel," has sold over 2 million copies worldwide. She is the youngest solo artist ever to reach the top 30 in the Billboard American album charts and No. 1 in the U.S. classical charts.

Alan Jackson has sold 25 million albums, touts more than 20 chart-topping singles and has won dozens of industry awards, including the Country Music Association's "Entertainer of the Year." He's recently released his eighth Arista album, "High Mileage."

Jazz pianist and vocalist, **Diana Krall** releases her fifth album "When I Look in Your Eyes" on June 8th as a follow-up to her 1997 Grammy-nominated "Love Scenes." In both 1997

-more-

and 1998, the Canadian-born Krall received Grammy nominations for Best Jazz Vocalist.

Stage, screen and television veteran, **Nathan Lane** recently starred in the film "At First Sight" and will soon be seen with Bette Midler in "Isn't She Great." The winner of the Tony, Outer Critics Circle and Drama Desk awards, Lane will perform a Broadway number in the gala.

Following many successful European tours, **Queen Esther Marrow** and **The Harlem Gospel Singers** played to full houses during their U.S. debut at Ford's in February. Gospel-great Marrow's many credits in TV, film and theatre include a musical she wrote about Mahalia Jackson which premiered at Ford's and then moved to Broadway.

Cartier Anthony Williams, a nine-year-old tap dancer from Washington, D.C., known as "Big Coop" in the tap world, is currently appearing with Savion Glover in New York City.

A number of celebrated actors will welcome the musical guests on stage. They include Emmy-nominee **Adam Arkin** who just finished his fifth season as Dr. Aaron Shutt on the critically-acclaimed CBS series "Chicago Hope" and is a versatile actor with many credits in TV, film and theatre; Emmy Award-winner **Beau Bridges** of the famed Hollywood family, who has starred in multiple films and TV movies including the upcoming A&E production "P.T. Barnum" in which he plays the title role; and Emmy-nominee **James McDaniel**, a Washington, D.C. native, who portrays Lieutenant Arthur Fancy on the Emmy Award-winning police drama "NYPD Blue" on ABC.

Bill Conti, one of Hollywood's most respected composers and conductors, has won an Oscar and four Emmy Awards. He will be onstage with his 40-piece orchestra.

Producing Artistic Director **Frankie Hewitt** and **Gil Cates** of Cates/Doty Productions are the executive producers of "An American Celebration at Ford's Theatre." **Joe and Gil Cates**, along with **Dennis Doty**, are producers. **Paul Miller** directs and **Michael Seligman** is the associate producer. The televised special is produced by Cates/Doty Productions in association with ABC.

First Lady Hillary Rodham Clinton is once again serving as the Honorary Chairman of the gala celebration, and **Mrs. Fritz Hollings** and **Mrs. Trent Lott** return as Gala Co-Chairs. **President Clinton**, **Senator Hollings**, and **Senate Majority Leader Lott** will join an impressive array of political and corporate leaders to share an evening of entertainment in America's most historic theatre.

Frankie Hewitt announces that **General Dynamics** has underwritten the gala. "Thanks to this generous support," she said, "all funds raised from the event will go directly to support the theatre's community outreach programs and the production of original works premiered at Ford's." Ms. Hewitt also praised **American Airlines** for its generosity in providing transportation for the stars and production crew.

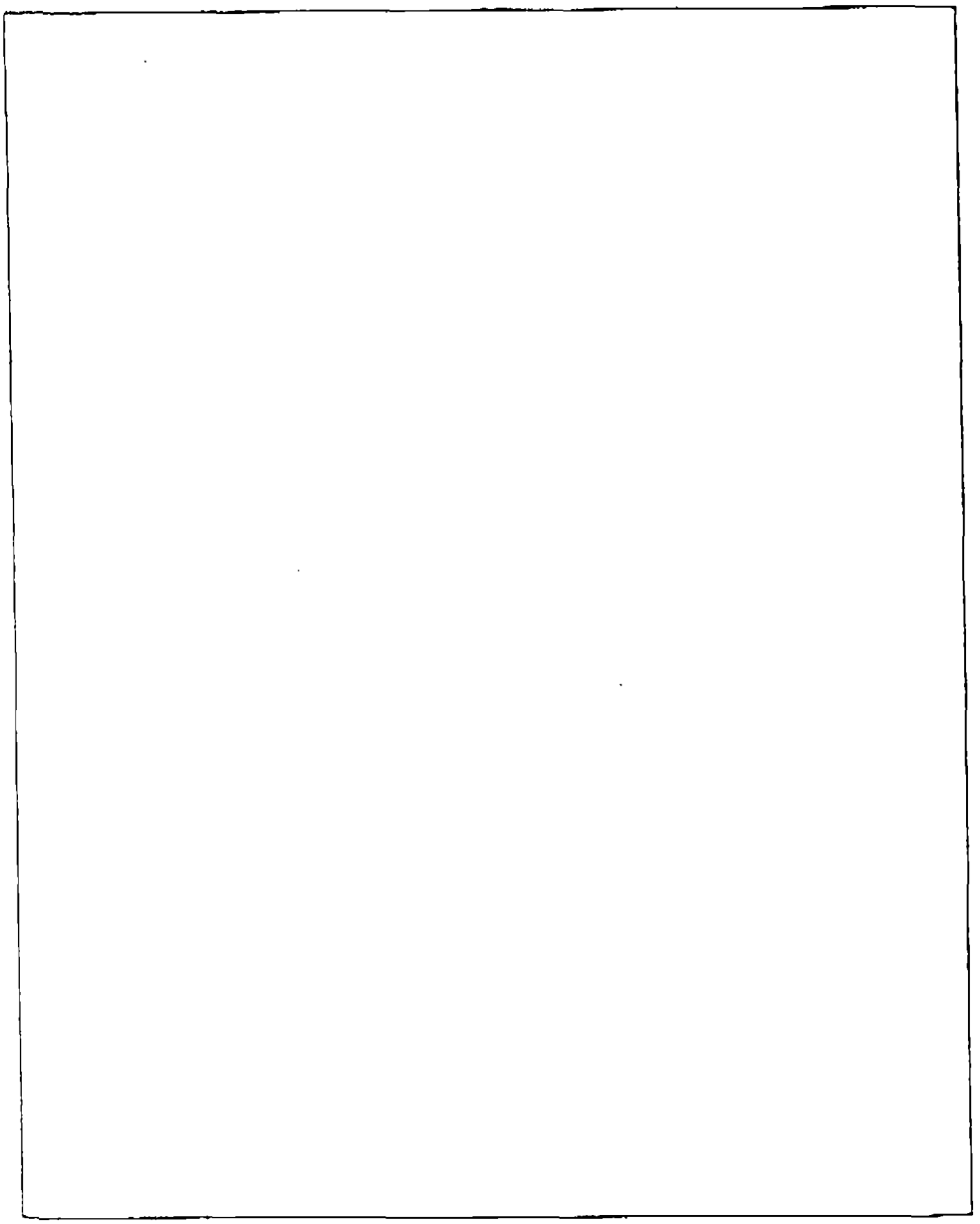
The gala performance is the centerpiece of a weekend of glittering events, including a post-rehearsal reception honoring the show's stars, hosted by The Walt Disney Company/The ABC Television Network and members of the 106th Congress, on Saturday night in the Capitol's Statuary Hall. Events continue with a Sunday afternoon reception at the White House honoring the performers, and a post-show supper at the Organization of American States.

For more information about "An American Celebration at Ford's Theatre," please contact Nicki Miller, Director of Public Relations, at 202-638-0896.

###

DEBBIE ALLEN

Actor, director, producer, dancer/choreographer, and singer, Allen's career has touched nearly every facet of the entertainment industry. Her award-winning performances on Broadway included roles in *Purlie*, *Raisin*, *Sweet Charity*, and *West Side Story*. In addition to her work on "Fame," Allen has directed TV sitcoms and movies, produced Steven Spielberg's "Amistad," and choreographed five Academy Awards shows. She returned to the stage last year to portray Harriet Tubman in *Harriet's Return*.



ADAM ARKIN

Adam Arkin is in his fifth season as Dr. Aaron Shutt on "Chicago Hope," a role which has garnered him a Best Supporting Actor Emmy Nomination. Arkin is currently in production on the drama "Hanging Up," opposite Meg Ryan and Diane Keaton and will be seen soon in the comedy "With Friends Like These," produced by Penny Marshall. He most recently starred in "Halloween H20." Arkin had a recurring role as the sociopathic chef Adam on "Northern Exposure" and made his Broadway debut in *I Hate Hamlet*, for which he received a Tony Award Nomination.

KATHLEEN BATTLE

Battle's lyric soprano voice has taken her to the world's leading opera houses, including the opera houses of Vienna and Paris, the Metropolitan Opera, and the Royal Opera House Covent Garden. She has performed with the world's greatest orchestras and major conductors, with a repertoire ranging from Handel and Strauss to jazz and spirituals. She has received five Grammy Awards, including three as Best Classical Vocal Soloist. Battle was inducted into the "NAACP Image Award Hall of Fame" in February 1999.

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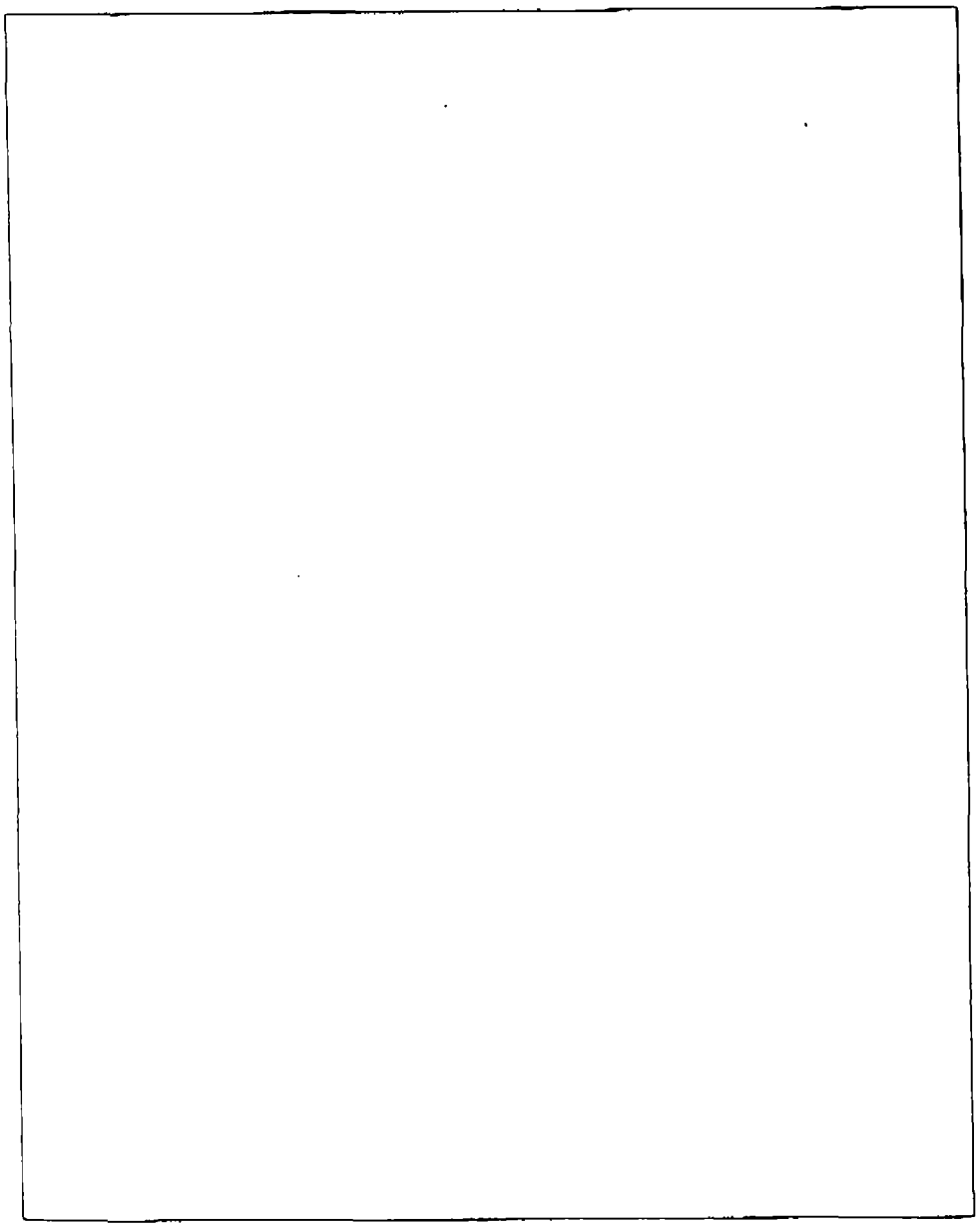
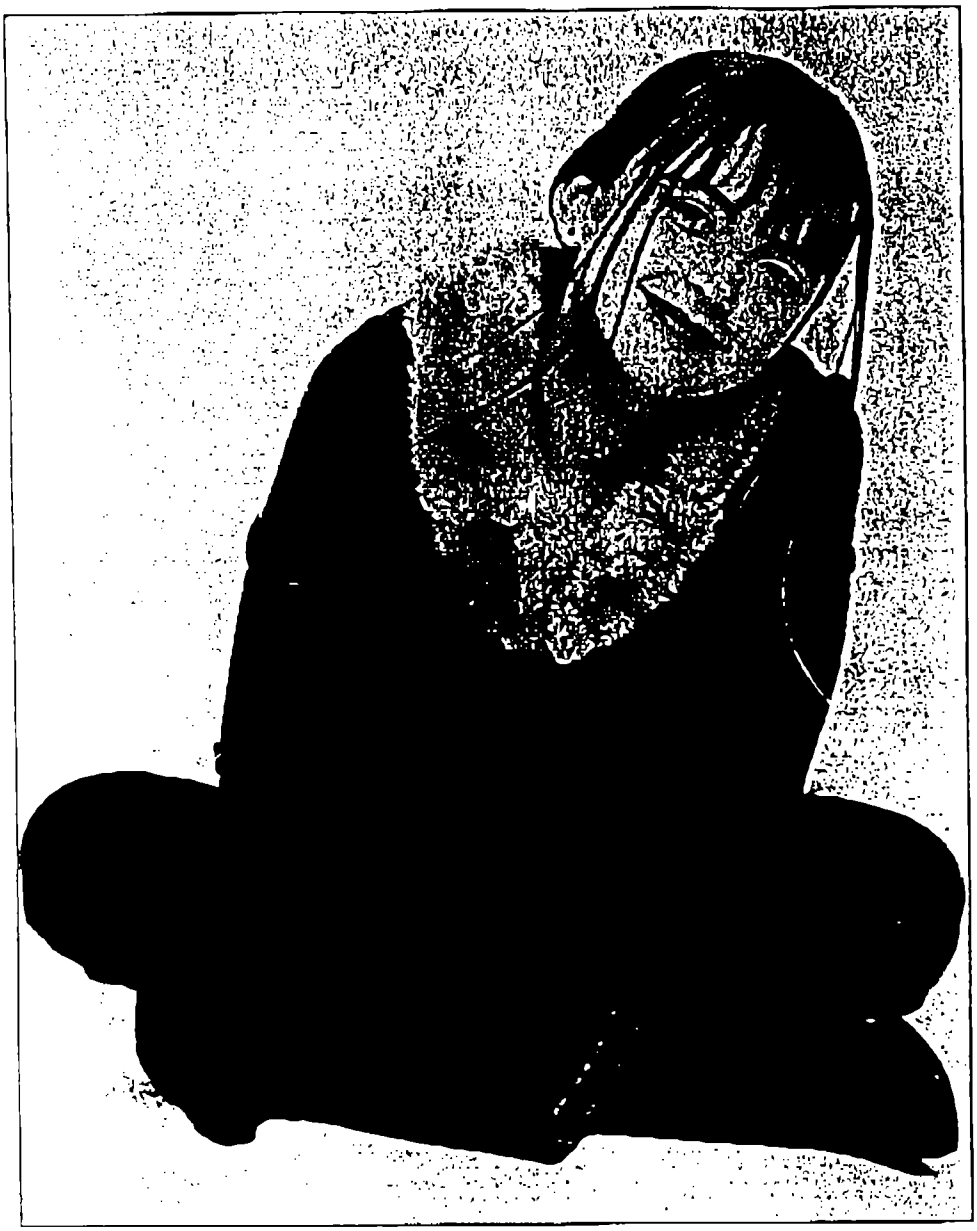


BEAU BRIDGES

Award-winning actor Beau Bridges recently finished production on A&E's "P.T. Barnum," in which he stars as the legendary showman. In 1998, he starred in the ABC drama "Maximum Bob" and completed work as an actor and executive producer on "The Defenders." Bridges received his third Emmy Award in 1997 for his performance in HBO's "The Second Civil War." He has appeared in more than 80 televisions shows and films, including "Kissinger & Nixon," "Without Warning: The James Brady Story," "The Fabulous Baker Boys," and "Rocket Man."

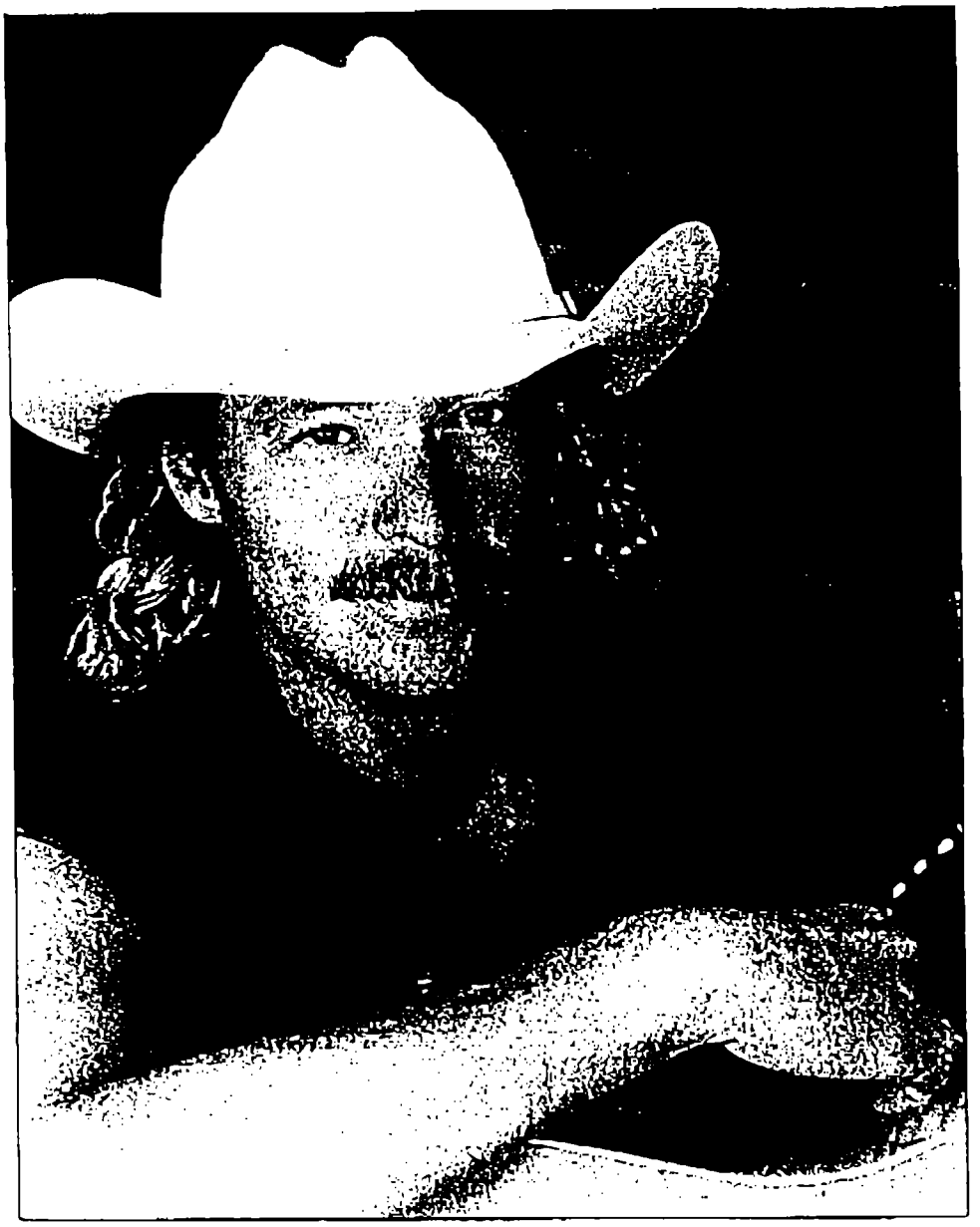
13



CHARLOTTE CHURCH

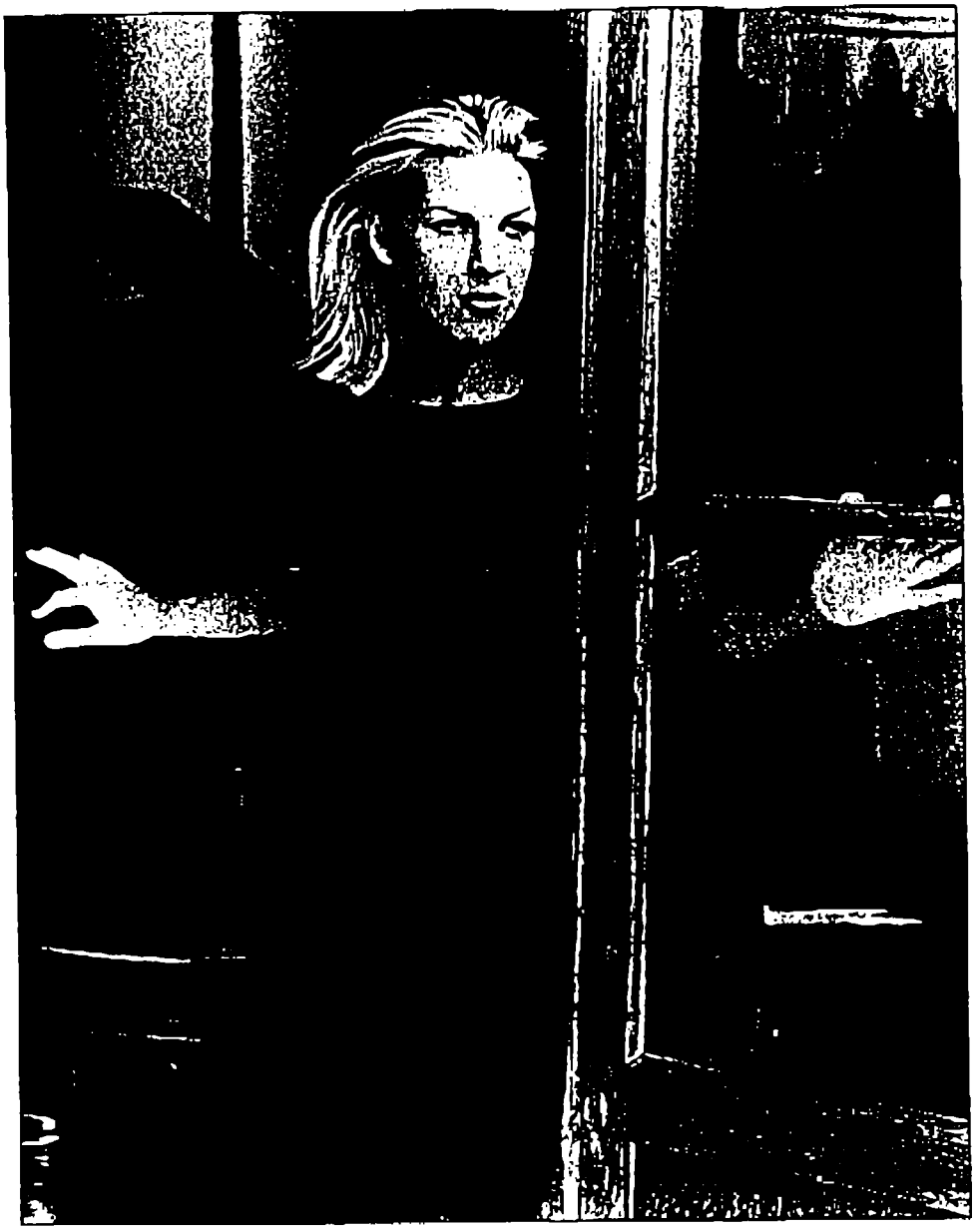
As The Express on Sunday Magazine put it, "Charlotte Church set her heart on stardom at the age of three. [Ten] years on, her amazing singing talent has rocketed her to the top of the charts." This 13-year-old Welsh soprano is the youngest solo artist to go top 30 in the Billboard American album charts and No. 1 in the U.S. classical charts. Her debut album, "Voice of an Angel," released late last year, has sold more than two million copies.

14



ALAN JACKSON

Singer/songwriter Alan Jackson has sold more than 25 million albums, making him one of country music's most successful entertainers. He has won nearly every award country music has to offer, including the Academy of Country Music Awards' Male Vocalist of the Year in 1994 and 1995 and Entertainer of the Year by the Country Music Association in 1995. Best known for his songs "Chattahoochee" and "Don't Rock the Jukebox," Jackson wrote half of the songs on his newest release, "High Mileage," with its Top 10 country single, "I'll Go On Loving You."



DIANA KRALL

"When I Look in Your Eyes" is the follow-up to Diana Krall's 1997 Grammy-nominated "Love Scenes." The June 8th release, her fifth, was produced by Verve Music Group chairman Tommy LiPuma. In both 1997 and 1998, the Canadian-born Krall received Grammy Nominations for Best Jazz Vocalist. She was named 1998 GAVIN Jazz Artist of the Year, and Jazz Report named Krall both 1998 Musician of the Year and Best Female Jazz Vocalist.

NATHAN LANE

Equally successful on stage, screen, or television, Lane recently starred opposite Mira Sorvino and Val Kilmer in "At First Sight." He also starred in "Mousehunt," and his performance as Albert in "The Birdcage" earned him a Screen Actors Guild Award and a Golden Globe Nomination. On Broadway, Lane's performance in *A Funny Thing Happened on the Way to the Forum* earned him Tony, Outer Critics Circle and Drama Desk Awards. He can next be seen starring opposite Bette Midler in "Isn't She Great."

JAMES McDANIEL

James McDaniel portrays Lt. Arthur Fancy on the Emmy Award-winning police drama, "NYPD Blue." He has appeared in numerous television, film, and theatre productions, including "Hill Street Blues," "Malcolm X," and "The Defenders." McDaniel won an Obie Award and was nominated for a Drama Desk Award for his portrayal of Wendall in the New York stage production of *Before It Hits Home*. Born and raised in Washington, D.C., McDaniel resides in Los Angeles with his wife and two sons.

QUEEN ESTHER MARROW

Queen Esther began her career at 22 when she was discovered and went on tour with Duke Ellington. Queen has performed on film, television, and Broadway, starring in the national tour of *Sing, Mahalia, Sing* and writing and starring in her own musical tribute to Mahalia Jackson, *Truly Blessed,* which premiered at Ford's Theatre and went on to Broadway. Queen Esther returned to Ford's Theatre in February to star in *Inspiration* with The Harlem Gospel Singers, with whom she has been touring Europe since 1991.

The National Park Service

Ford's Theatre
National Historic Site

A Ranger's Talk

Park rangers at Ford's Theatre National Historic Site offer talks about the assassination at the following times during the day:

- ***9:15***
- ***10:15***
- ***11:15***
- ***2:15***
- ***3:15***
- ***4:15.***

The ranger talk at Ford's is one of the most memorable experiences our visitors have of our site. It is important to check our schedule, or call, before visiting to make sure the theater is available for the talks. The talks are usually fifteen minutes long and cover the history of the Lincoln assassination and the theatre. Below is an example of the interpretive talk:

Hello, my name is Joe Hood and I work here at Ford's Theatre National Historic Site. The place is a living memorial to Abraham Lincoln's love of theater. The set behind me is for the current production, Hot Mikado. They have a full slate of events at Ford's. Out of all the Presidents, Lincoln made it to theater the most. He made it to Ford's about a dozen times. He probably made it to the opera a bit more but that was mainly due to his wife Mary.

The place itself was built in 1833, originally as a Baptist Church. The place became vacant and a man named John Ford came along and turned it into a theater. In 1863, that building burned-down--John Ford rebuilt it in the span of six months and renamed it "Ford's New Theatre." In 1865, after the assassination of Lincoln, the government came in and closed the place down. What happened next was that the building was gutted. What remains of the original theater are three of the main walls, a couch in the "State Box," and that portrait of George Washington. At this point many people asked, "Why George?" Well there was no Presidential Seal at the time and Mr. Lincoln was not as famous yet. So what they used that evening was an etching of our first President. After 1865, the place resembled an office building. In 1893, three floors collapsed, killing twenty-two people. And starting in 1965, they put this place back together the way it was in 1865.

Everyone knows that John Wilkes Booth killed Abraham Lincoln. Booth was a top ten Shakespearean actor. He was rather well known in his day and age and came from a family of Shakespearean actors, his father Junius--his brother Edwin. John Wilkes Booth was a

Confederate supporter but did not go to war because his mother had an odd dream that he would one day do something very special for his country. And she didn't want John to get hurt.

John Wilkes Booth did not originally intend to assassinate Abraham Lincoln but to capture the President, take him down to Richmond, Virginia and have him traded for southern prisoners. The capture plan failed on 17 March 1865. Booth now turned to the idea of assassination. The when and where came the morning of 14 April 1865 when John Wilkes Booth walked into this theater to pick-up his mail. While he was doing that he was told by Harry Ford that General Grant and Abraham Lincoln would be here for that evening's performance. John Wilkes Booth was seen leaving looking like a man with a mission.

That evening, about 7:30, the play called "Our American Cousin," which was a British comedy, began. The presidential party had not yet shown up. About an hour later, the star actress of the play, Laura Keene, was on stage and she noticed a disruption on the Dress Circle at which point she stopped the play, motioned to the orchestra leader and they struck up "Hail to the Chief," the President's song.

At this point, most of the 1700 people got up and gave the President a standing ovation. 1700 people is about a thousand more than we can fit into this theater today, about a ~~thousand more than we had for President Clinton when he was here~~ six months ago.

Incidentally, when the President does come to visit, which seems to be about every year, he doesn't sit up in the State Box. One out of respect for Abraham Lincoln but another is that it is rather a lousy place to watch a play. Where the President does sit when he comes to visit and ~~what is considered the best~~ seat in the house is front and center where [the man in the red suit] is sitting.

There are a couple reasons why they are able to "jam-pack" this theater so well. There were no fire codes back then so that you would have people sitting on the floor, in the aisles, and against the walls. The top rung up there is called the Family Circle, that was also used for seating, today it is only used for lighting systems. And the kicker for "jam-packing" this place full is that the chairs your sitting on, they seem comfortable, there is a cushion on the bottom, one on the back and there is a fair amount of elbow room between you and your buddies. Well the original chairs were about ~~eighty-five percent~~ of the size they are today--this being before the age of cookies and ice cream.

The Presidential party made its way across the top of the Dress Circle. In the couch sat a Clara Harris and her fiance Major Henry Reed Rathbone. I know I said before that General Grant was going to be with the Presidential party. At this hour, General Grant was on his way to Burlington, New Jersey to visit his son. Essentially, Mrs. Grant did not get along very well with Mary Lincoln. Mrs. Lincoln sat in the small chair next to her in the rocking-chair was Abraham Lincoln. Once the party finally sat down, the play resumed.

During that evening, John Wilkes Booth was in and out of this theater. Where he was going was next door, to what's today called the Box Office, what was then called the Star Saloon. What he was doing over there was gathering-up courage for doing something that had never been done before in American history.

At a little past ten o'clock John Wilkes Booth entered the theater for final time. Up the stairs in the Lobby and across the top of the Dress Circle. On the side, by the State Box, Booth meets a man who's a security guard/valet for President Lincoln, not the Secret Service person [guy/dude].

The Secret Service had not yet been established for the protection of Presidents. Ironically, the Secret Service was created during Lincoln's terms of office but did not start protecting President's until after 1901. Its main mission before that was to protect the currency from

counterfeit. Also, Lincoln didn't like bodyguards, he felt they got in his way. A week before he was walking down the streets of Richmond, Virginia, the capital of the Confederacy, and no one even took a shot a him--so he feels "why need I worry in Washington." Booth shows this man his card and he is able to go through the doorway. Once through the doorway, he closes the door and bars it shut with a piece of music stand that had been left up there. Booth then goes to an inner doorway. Today there is a plexiglass window to view box but the original door is downstairs in the museum. If you look closely about four feet up from the floor you'll see a small hole about the size of a dime. Booth peers in the hole to see that the President is in the box. What Booth does now is that he puts his ear to that same hole and he listens. What he is listening for is a line in the play.

Booth knew that in Act III, Scene 2, the lead actor named Harry Hawk would come to the stage and be out there all by himself to utter that play's funniest lines. The lines themselves make no real sense today but go something like this, "Don't know the manners of good society, eh. Wal, I known enough to turn you inside out old gal. You Sockdologizing old mantrap." On these lines this theater roared. 1700 people laughing in this theater makes a lot of noise. Under that noise, Booth is able to open that inside door, pull out a .44 caliber, single shot deringer, and form a range of about ten inches away form Lincoln's head, fire the shot. Abraham Lincoln himself, his eyes closed, body lurches forward and he is held in place by a screaming Mary Lincoln.

Major Rathbone, seeing a man standing amidst the gun-smoke goes up to apprehend this man. Booth drops the deringer and pulls out a long hunting knife and stabs at Major Rathbone. Major Rathbone feigns and gets it in the arm. This blow pushes the Major back.

Booth then goes to the railing of the State Box. The twelve foot leap to the stage is going to have to be his escape out of here, there is no way he is going to make it back the way he came in--the theater is filled with Union soldiers all wanting to see General Grant and Abraham Lincoln. Booth has jumped off this railing before. He is a very athletic actor, his schtick is a flying leap into a play, that's what he liked doing best.

This was the only evening that the flags were ever around the State Box. Normally, the box would look exactly like the one on the opposite side, without the flags though. The furniture inside the State Box came from John Ford's home, he wanted to make a really good impression on the President.

Before Booth is able to jump off the box, Major Rathbone comes back and gets Booth by a coattail. This throws Booth off balance, a spur from the back of one of Booth's boots gets caught in a flag, we think it the blue Treasury Guard flag hanging in the center. In fact, the original flag is downstairs in the museum . A spur gets caught in a flag and Booth falls to the stage, landing rather heavily on his left foot, breaking a small bone above his left ankle.

At this point, Booth scurries across the stage with the knife still in his hand, seeing the audience out around, he shouts "Sic Semper Tyrannis," a Latin phrase, also on the Virginia state flag, but a Latin phrase meaning "Thus always unto tyrants." Booth in his Shakespearean mode, felt that Abraham Lincoln was a tyrant or a Julius Caesar and Booth saw himself as Brutus, killing the tyrant.

Booth then flees the back part of the stage. One person gets in his way, the orchestra leader Willliam Withers just happened to be on break at that time. Booth slashes and stabs him, goes through a doorway in the back of the theater on to an awaiting horse and not to be heard from again for about 12 days.

After that period of time Booth is found out hiding in a tobacco shed down in Port Royal, Virginia, at a place called Garrett's Farm. Booth is surrounded by Federal troops whom ask for him to come out, Booth says, "You're not taking me alive." At this point these Federal troop set this shed afire. Those flames lit up the night air and the troops could suddenly see

inside, one of those troops was named Boston Corbett. Corbett could see through the slats of the shed that Booth still had a rifle and a pistol in his hands. So Corbett took a shot a Booth, striking Booth in the back of the neck. John Wilkes Booth dies a couple hours later.

Back to the evening of 14 April 1865--Major Rathbone sees that the President is not faring too well. He makes his way to the outermost door and faints unto the bar holding the door closed due to a loss of blood. This effort allows the door to be opened. One of the first people into the box, as far as surgeons, is a man named Dr. Charles Leale. The doctor comes into the box and sees that the President has no apparent breath or pulse. He takes this six-foot-four bodied President and lays him on the floor of the box and somehow the President is revived.

The President's pulse was back, his breathing was rather weak but something was still amiss. This President is not regaining consciousness. That Dr. Leale remembered seeing a man run across the stage with a knife in his hand, so he is looking for a stab wound on the President's body but doesn't seem to find anything. He checks the President's eyes and sees that there might be some sort of brain damage. He feels around the sides of the President's head and discovers a half inch hole behind the President's left ear.

At this point he utters, "This wound is mortal." They don't want the President to die in that box in this theater. They want him to die in the comfort of a bed.

They have Federal troops clear the top part of the Dress Circle, people are moved, chairs are broken out of the way. And the President is carried out the same way he came in. Across the top of the Dress Circle, down the stairs, and into the Lobby of the theater.

The White House, or Executive Mansion as it was called in the day is about five blocks over in that direction. The roads back then were cobblestones, dirt, mud, and what not. The President would not survive that trip.

Across the street there were nothing but houses. An unfortunate turn, no one was home. Everyone was out partying the end of the war. Everyone except for one person over at the Petersens' Boarding House. This man had been out too late the night before and was figuring just sitting this one out.

Well, a large mob had gathered down below, a torch-lit parade was coming down 10th Street for Lincoln's benefit. This man over there was awakened by this and comes down to stand at the front door of Petersens' Boarding House, with a candle in his hand.

At the same time they are bringing the President out of the theater and they see a man standing over there and they say, "We'll take him over there!"

It took about five minutes to go across the large mob in the street, up the steps, and down a long hall to a small nine by seventeen foot room. They laid the President down in that six-foot bed.

At first, they tried to break the back end of the bed off. Whether the bed was too strong or the fact that these guys were doctors, we don't know. Either way, they laid the President's head down on the pillow that's closest to you when you go over there and had feet going diagonally across the other side of the bed. The bed itself would be away from the wall a bit because there was a doctor standing behind the bed and holding the President's head up the entire evening.

As far as that first surgeon to reach the President, he more or less maintained medical control of the President the entire evening, being by the President side counting his hourly pulse and breaths

At 7:22 AM, 15 April 1865, those breaths stopped.

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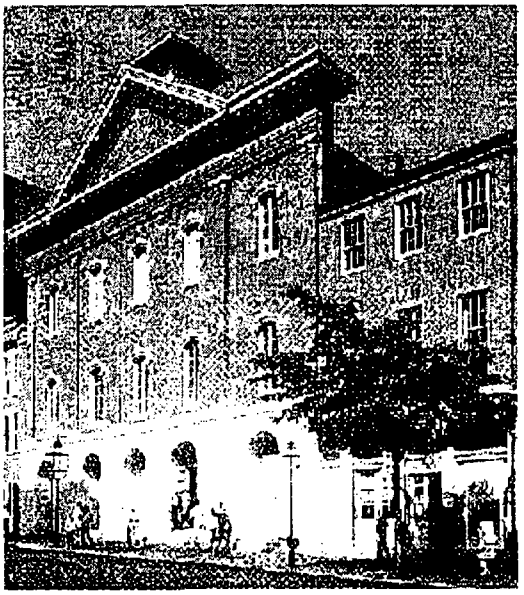

Theatre With History

Theatre entrepreneur John T. Ford leased the First Baptist Church in 1861 and converted it into a music hall. "Ford's Atheneum" grew in popularity and was poised for tremendous success when the building was destroyed by fire. Undaunted, the entrepreneur immediately began reconstruction and opened Ford's "New Theatre" in August 1863.

On the evening of April 14, 1865, Abraham Lincoln, his wife and two guests attended *Our American Cousin* . That night, John Wilkes Booth fired a shot that plunged the nation into mourning and a Theatre into darkness. John Ford tried to reopen the Theatre but threats of arson closed its doors. The government bought the Theatre in 1866 and over the next 90 years it was an office building, warehouse and museum.

In 1954, President Dwight D. Eisenhower signed a Congressional act to restore the Theatre. Reconstruction began ten years later, and a beautifully restored Ford's Theatre reopened in 1968 with the play *John Brown's Body*.

Return to Ford's Theatre Home Page

Ford's Theatre Society
511 Tenth Street, N.W.
Washington, DC 20004
VOICE: (202) 638-2941
FAX: (202) 638-1001
onstage@fordstheatre.org

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The National Park Service

Ford's Theatre
National Historic Site

Chronology of Ford's Theatre

1833 First Baptist Church of Washington was completed upon future site of Ford's Theatre.

1859 Church vacated when the First Baptist congregation merges with the Fourth Baptist congregation.

December 10, 1861 John T. Ford leased 10th St. church building for use as a theatre.

February 28, 1862 After initial success, Ford invested $10,000 in new renovation and remodeling.

March 19, 1862 Building reopened as "Ford's Athenaeum."

December 30, 1862 Building gutted by fire.

February 28, 1863 Cornerstone for present structure laid. Approximate construction cost of $75,000.

August 27, 1863 Ford reopened theatre under the name of "Ford's New Theatre."

April 14, 1865 President Abraham Lincoln assassinated in Ford's Theatre while watching the play "Our American Cousin." Theatre closed.

A sketch of the escape of John Wilkes Booth.

July 7, 1865 Ford's plans to reopen theatre were thwarted by Secretary of War Edwin Stanton who stationed troops outside the building.

The theater in 1865, draped in black

July 8, 1865 War Department began leasing the building from Ford.

August 1865 War Department began conversion of theatre into a three story office building for approximate cost of $28,000.

December 1865 Surgeon General authorized to use the building as Army Medical Museum.

1866 - 1887 Three story office building: War Department records on first floor, Library of Medicine on second floor, Army Medical Museum on third floor.

April 7, 1866 Congress appropriates $100,000 for purchase of building.

July, 1866 Ford was paid final installment by the Treasury Department for the purchase of the building.

1887 Library of Medicine and Army Medical Museum moved to new building on the National Mall. All three floors of building were used by War Department clerks.

June 9, 1893 Interior collapse of three floors resulted in 22 government clerks killed, 68 injured.

Bodies are removed from building after 1893 collapse.

1893 - 1931 Building served as a warehouse and a publications depot for Adjutant Generals Office of War Department.

July 1, 1928 Building transferred from War Department to Office of Public Buildings and Public Parks.

1930 Star Saloon building was demolished.

February 12, 1932 Lincoln Museum opened on first floor of old Ford's Theatre building.

August 10, 1932 Building transferred to administration of National Park Service.

1946 Senator Milton Young of North Dakota introduced first legislation for restoration of Ford's Theatre.

July 7, 1964 After completion of restoration study, Congress authorized $2,073,600 for restoration of Ford's Theatre.

January 5, 1965-December 1967 Ford's Theatre restored.

January 21, 1968 National Park Service held dedication ceremonies for restored Ford's Theatre.

January 30, 1968 Gala reopening ceremony occurred. Helen Hayes was the guest star, the first actress on the Ford's Theatre stage since Laura Keene

February 5, 1969 First performance held at Ford's Theatre since 1865.

February 13, 1968 Restored Ford's Theatre opened to the public.

June 23, 1970 Congress established Ford's Theatre National Historic Site comprising Ford's Theatre and the Petersen House. Ford's Theatre used both as an active theatre and a historic site.

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The National Park Service

Ford's Theatre
National Historic Site

Frequently Asked Questions

How many people were in attendance on the night of Lincoln's assassination?
Approximately 1,700 people attended the theatre on the night of the assassination. We will never know the exact count due to the fact that bench seating was used in the balcony (the Family Circle) section of the theatre.

What were the prices of tickets at the theatre when Lincoln was assassinated?
There were three prices for tickets that evening; they are

- Family Circle - 25 cents
- Dress Circle - 75 cents (The Presidential party watched the play from the State Box on this level)
- Orchestra Level - One Dollar

With the exception of the State Box, where the President and his guest were seated, the boxes were not in use that evening. A ticket for the upper boxes was ten dollars and a ticket was six dollars for the lower boxes.

Where was Secret Service when Lincoln was shot?
Secret Service was not assigned to protect the president until 1907. There was a lone Washington DC police officer assigned to escort the President from the White House to Ford's and back. Lincoln did not seek any form of personal protection but Secretary of War Stanton had two military units escort President Lincoln's carriage on its travels in the city.

Was John Wilkes Booth able to roam the theatre at will?
Booth was a personal friend of theatre owner John T. Ford, and because of this relationship it was not unusual for Booth to be seen around the theatre.

Is Ford's a working theatre? (Do they still have shows?)
Ford's Theatre reopened in 1968 as a living memorial to Lincoln. The site is a national historic site as well as a working theater. There are three to five productions a year at the theater.

Who died here? (What happened here?)
On April 14, 1865, actor John Wilkes Booth assassinated President Abraham Lincoln during a performance of "Our American Cousin."

What time is the next tour/talk?
Ford's Theatre is a self-guided tour. Visitors can see the State Box in the balcony, the Lincoln Museum in the basement and the Petersen House located at 516 10th Street. Rangers and volunteers present narrative talks at quarter past the hour (9:15, 10:15, 11:15, 2:15, 3:15, and 4:15--there is a break during lunch time). For times and location of the next

talk, please have the visitor check with the Ranger working in the lobby.

Are these the original chairs in the Theatre?
No, these chairs have been designed to look similar to the type of chairs that were in the building the night the President was killed. They are slightly larger and have padded cushions.

Why is there a picture of George Washington on the State Box?
The picture was placed there to decorate the box when Lincoln came to the theatre that evening. We believe that to be the original portrait that was here on April 14, 1865. It is interesting to note the state box had never been decorated before, this was the first time.

How can I get tickets to plays at theatre?
The box office is located next to theatre or you can call the Ford's Theatre Society box office at (202) 347-4833 or e-mail them at onstage@ford'stheatre.org.

Where was Lincoln shot? (physically)
The bullet entered behind his left ear, traveled through the brain and lodged behind his right eye.

How old was Lincoln when he was shot?
He was 56 years old.

Is the furniture in the Petersen House original?
The furniture is original to the period, but not necessarily original to the Petersen House. (The original pillow and pillowcase were removed in Fall of 1994 for conservation. They are to be returned to the Lincoln Museum.)

Is the bed in the Petersen House the actual one in which Lincoln died?
No, the original bed is on display at the Chicago Historical Society in Chicago, IL. This bed, however, is similar in size and design. Lincoln was six feet four inches tall and was placed on the bed diagonally.

Is the wallpaper in the Petersen House original?
No, it is a pattern chosen from the time period. In the room where Lincoln died, the wallpaper is a reproduction of the original.

Why was President Lincoln brought to the Petersen House?
The house was a boarding house. One of the boarders, who lived upstairs, heard the commotion, came down, opened the front door and said "Bring him in here!"

Did Lincoln ever regain consciousness?
No.

What happened to Booth after the assassination?
Soldiers from the New York State Volunteers surrounded a tobacco barn near Port Royal, Virginia. Inside the barn were John Wilkes Booth and David Herold, one of Booth's accomplices. Herold surrendered. Booth refused to surrender and was shot to death by one of the soldiers on April 26, 1865.

Booth died in the early morning hours just before sunrise, twelve days after he assassinated President Lincoln. His dead body was wrapped in an army blanket and placed on a tugboat for transport to the Washington Navy Yard about 80 miles north of the Garrett Farm in Virginia where he was shot.

There was an autopsy performed on April 27 and a handful of people who knew Booth by sight identified his body during the autopsy. The doctors removed a small portion of Booth's

spine containing the bullet that tore through his body. This bone fragment is on display, today in a museum on the grounds of Walter Reed Hospital.

What happened to the Ford's Theatre building after the assassination?
The building was saved from destruction when Secretary of War Edwin Stanton ordered a 24-hour guard be placed around the brick building to protect it from an angry crowd wanting to burn it to the ground because of Booth's evil act.

In July of 1865 theatre owner John T. Ford was ready to resume performances but emotions ran high against the reopening; the theatrical operations did not resume. At the same time Washington's YMCA announced in the newspapers its intention to purchase the building and to open Ford's Theatre in its decor of April 14, 1865; it would be renamed "The Abraham Lincoln Memorial Temple." Within a few weeks this plan faded-away due to lack of financial backing.

The Federal government managed to negotiate a deal with Ford to rent the building with an option to buy. In the fall of 1865, a Brooklyn firm removed the entire interior of the theatre and converted it into a federal office building for $28,000. No alterations were made to the façade but three floors of office space were created inside. The option to buy was exercised in 1867 and the government purchased the structure for $100,000.

The building operated as an office until June 9, 1893 when the interior of the historic building collapsed. Twenty-two clerks died in the tragedy and sixty-eight were seriously injured. Within a year the damage was repaired and the former theatre was remodeled into a government warehouse; again the original outside was not altered.

The building remained in this form until 1931 when workers returned to modify the first floor. It was converted into a museum dedicated to displaying artifacts of the life of our sixteenth president. Many of the museum's artifacts were from the Osborn Oldroyd collection which had been purchased for $50,000 in 1927 from eighty-eight year old Oldroyd. Oldroyd spent a lifetime collecting items related to Lincoln's life including dozens of unique items associated with the assassination.

(If you have any question not addressed on this page please email us at NACC_FOTH_Interpretation@nps.gov).

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Updated Tour Schedule

Current Play

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The Derringer
The Chair
Lincoln Security
Petersen House
Booth's Escape
Booth Life
Chronology
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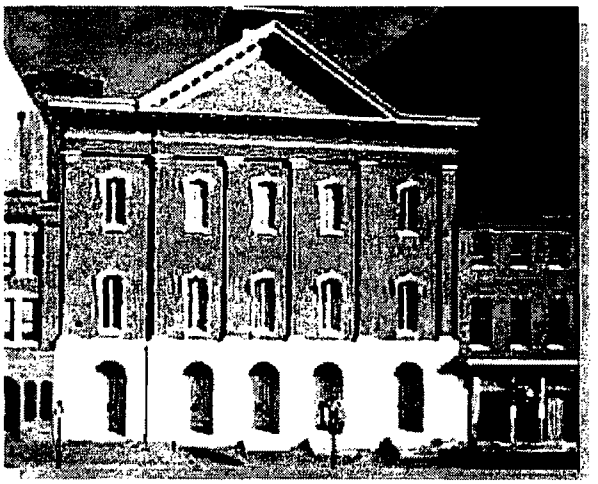
Ford's Theatre
National Historical Site

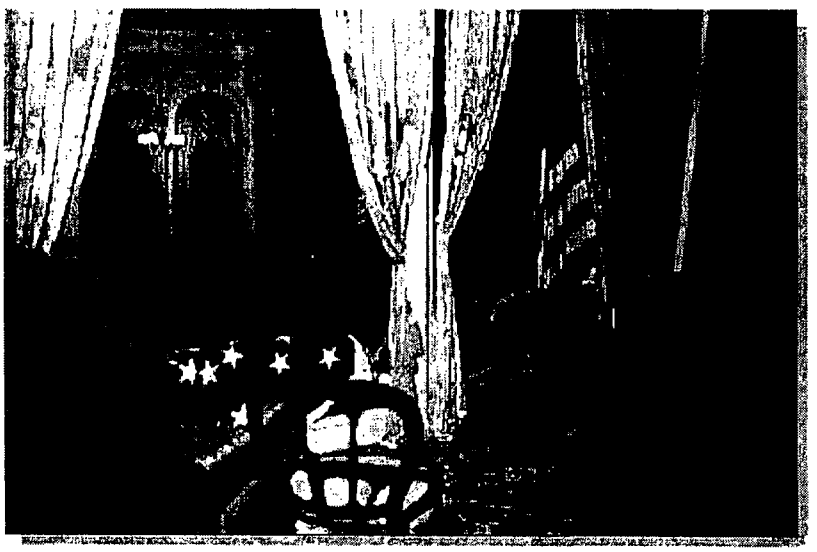
The Theatre and the Museum will be closed to the public June 7th - June 14th. Click to learn more.



John Wilkes Booth, a popular actor, ended his full-time stage career in May of 1864. The Maryland native wanted to spend most of his time on his primary interest--supporting the Confederate States of America. Within months, Booth was working actively with Confederate partisans. A Plan to capture President Lincoln and exchange him for Confederate prisoners of war brought Booth into contact with Dr. Samuel Mudd, John Surratt, his mother Mary, Lewis Thorton Powell, David Herold, George Atzeroldt, and others. This plan failed when on the day chosen for the capture, President Lincoln changed his plans and did not travel on the road where conspirators were waiting.

This March 17, 1865 failure was quickly followed by two major Confederate defeats. Richmond, the capital of the Confederacy, was abandoned to Union troops and on Palm Sunday, April 9th, Robert E. Lee surrendered his army to General Grant.

Soon after these defeats, Booth decided to assassinate President Lincoln while Powell was to kill Secretary of State Seward, and Atzerodt was to kill Vice President Andrew Johnson. Booth hoped to throw the country into political chaos.



Within hours of Lincoln's shooting, Booth fled Washington on horseback and met Herold on the road. Both men rode into southern Maryland. The pain from the broken small bone in his left leg (broken in the escape from the State Box at Ford's Theatre) led Booth and Herold to stop at Dr. Mudd's home for medical aid.

On April 26th, twelve days after having killed the President, Booth and Herold were surrounded while hiding in a tobacco shed in Port Royal, Virginia. Herold surrendered to the Union troops, but Booth held out and was shot while the shed burned down around him.

The other conspirators were soon arrested. Atzerodt, Herold, Powell, and Mrs. Surratt were all found guilty and sentenced to death by hanging. Dr. Mudd and two others involved in the original capture attempt were sentenced to life in prison. Edman Spangler, who held Booth's horse during the assassination, was sentenced to six years hard labor. In 1869, President Andrew Johnson pardoned the surviving conspirators.

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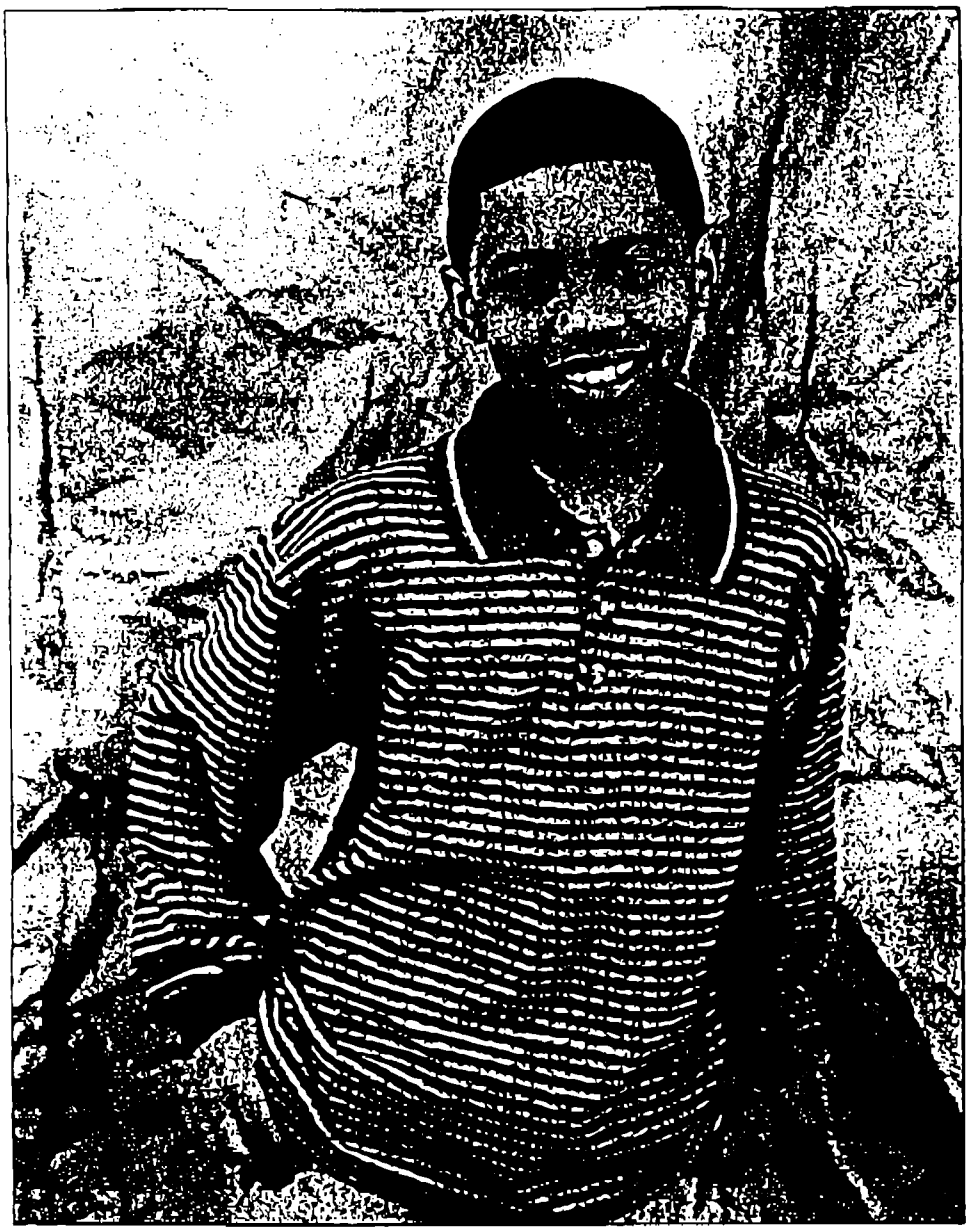

CARTIER ANTHONY WILLIAMS

Nine-year-old Cartier Anthony Williams won Amateur Night at the Apollo in New York City in 1995, only one year after he began tapping. He is currently appearing with Savion Glover on Broadway, and has performed many times at the Kennedy Center. Williams has tapped with the Dance Theater of Harlem, at the Smithsonian Tribute to the Nicolas Brothers, and at the critically acclaimed Tap Zone Festival at Dance Place. Williams resides in Washington, D.C.

1861 –

When I was a boy in high school I was once required to memorize 100 lines from MacBeth -- hardly designed to entice me to a public career. (Laughter.) But then again, I learned about the dangers of blind ambitions -- (laughter) -- the fleeting nature of fame -- (laughter) -- the ultimate emptiness of power disconnected from higher purpose. Mr. Shakespeare made me a better President. (Applause.)

David Shipley

it appears that the Macbeth scene took place on a steamboat. Lincoln read three the reflections of the kind who has murdered his predecessor, Duncan, only to be overtaken by torments of mind

his favorite part of Hamlet is not "To be or not to be" but "O my offense is rank, it smells to heaven." altho

MB is his favorite

Scott – Lessons in Elocution

Fal 1 Hal

Hiss one character of Kings

For God's sake let us sit on the ground + tell Sad stories of the death of kings, all murdered

LEVEL 1 - 7 OF 64 STORIES

Copyright 1998 The Patriot Ledger
The Patriot Ledger (Quincy, MA)

December 7, 1998 Monday ROP Edition

SECTION: NEWS; Pg. 08

LENGTH: 344 words

HEADLINE: First lady praises state's historic restoration efforts

BODY:

BOSTON (AP) -- As part of her continuing effort to promote historical preservation, Hillary Rodham Clinton came to Massachusetts this weekend to announce private grants totaling more than $ 300,000 for restoration projects.

The first lady's visit included a nod to the ghosts of writers past, including Henry Wadsworth Longfellow and Charles Dickens, and the memories of a one-time slaves gone free.

Clinton toured the two-story yellow wooden home of Longfellow in Cambridge, where writers and artists gathered in the late 1800s and -- nearly a century earlier -- General George Washington plotted Revolutionary War strategy during the siege of Boston.

While taking in wallpaper and floor coverings nearly 150 years old, and looking over the same portraits Longfellow himself enjoyed, the first lady called on all Americans to honor the past.

"I felt overwhelmed," Clinton said. "We have a lot of work to do to make sure this house can convey what happened here."

U.S. Sen. Edward M. Kennedy, D-Mass., and Poet Laureate Robert Pinsky toured the home along with Clinton and were greeted by a group of school children who read them Longfellow's poem "Paul Revere's Ride."

Kennedy joked about Massachusetts being the first lady's second home because she attended Wellesley College here, and he praised her efforts for historic preservation and nearly $ 300,000 raised for the Longfellow House by private donors.

"Many things are happening in our country today but I don't know of any more important," Kennedy said. "This is the best of our past and it reminds us of our future."

It was Clinton's second visit to Massachusetts this year to promote the "Save America's Treasures" program, a project that grew out of the Clinton administration's effort to mark and celebrate the coming of the new millennium.

In July, the first lady made a one-day stop in Pittsfield at the Colonial Theater, a century-old building activists are trying to restore. Two weeks later, the U.S. Commerce Department announced a $ 37,000 grant for theater restorations.

LEVEL 1 - 8 OF 64 STORIES

The Associated Press State & Local Wire

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Associated Press.

December 6, 1998, Sunday, PM cycle

SECTION: State and Regional

LENGTH: 594 words

HEADLINE: First lady visits state historical sites, praises restoration efforts

BYLINE: ERICA NOONAN, Associated Press Writer

DATELINE: BOSTON

BODY:

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Also on Saturday, Mrs. Clinton visited the nation's oldest standing African-American church, built in 1806. Nestled along one of the famed cobblestone streets in Boston's Beacon Hill neighborhood, the African Meeting House is a three-story brick structure just around the corner from one-time homes of abolitionists and underground railroad stops that once sheltered blacks

fleeing slavery.

"It offered a place where slaves and people of color could worship in dignity. It was a sacred and secular center," Mrs. Clinton said. "You can almost hear the voices of the past, black and white voices joined together, demanding freedom."

Before a cheering crowd, Mrs. Clinton announced $ 40,000 in private donations pledged to restore and preserve the meeting house and its artifacts, including a collection of first-edition poems by Phyllis Wheatley, a former slave who once worked in Boston.

Next, the first lady made a stop at the Franciscan Children's Hospital and Rehabilitation Center in Boston where she toured a daycare center for sick and disabled children and met with youngsters, parents and teachers.

Speaking at a dinner celebrating the 125th anniversary of the Massachusetts College of Art, Mrs. Clinton stressed the importance of art education.

"Art plays a vital role, not a marginal role, but a vital role in our every day lives," she said. "I am looking forward to the day in the United States of America when there are no more debates over whether the arts deserve public support."

LEVEL 1 - 11 OF 64 STORIES

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The Times Union (Albany, NY)

November 29, 1998, Sunday, THREE STAR EDITION

SECTION: MAIN, Pg. A3

LENGTH: 323 words

HEADLINE: Program aims to rescue the nation's treasures

BYLINE: JAMES A. DUFFY; Knight Ridder

BODY:

WASHINGTON -- The effort to restore the original Star-Spangled Banner is the centerpiece of a much larger national effort to mark the millennium by rescuing endangered national treasures.

Under the Millennium Project -- a partnership between the White House and the Department of the Interior with the National Endowment for the Arts and the National Endowment for the Humanities -- federal grants are being offered to the states to match money raised locally to preserve artifacts, documents, monuments and sites that have played an important role in the story of the United States.

Here are a few of the projects targeted for funding in the program across the nation:

In West Orange, N.J., a new visitors center is in the works at Thomas Edison's research laboratory. Edison earned 1,093 patents in 44 years for the inventions he worked on there. Boxes of his work, some 400,000 artifacts and 5 million pages of paper, are still not catalogued.

In Pittsfield, Mass., plans are under way to refurbish the Colonial

Theater. The current owner took care to preserve the original decor of the theater -- which is now a paint store -- including its ceiling mural and box seats. Built in 1903, it remains one of the country's finest examples of theater architecture.

The home of Harriet Tubman, known as the "Moses of her people" for assisting about 300 escaping slaves on the Underground Railroad for more than 30 years, is in Auburn, Cayuga County. The brick house, where she lived with her husband on 30 acres, is in need of renovation or conservation, as is the Home for the Aged, which she established there.

The restoration of the Star-Spangled Banner is being paid for by two contributors to the Millennium Project, Polo Ralph Lauren and the Pew Charitable Trusts.

It is expected to cost at least $ 5.5 million to protect the flag, move it to a newly constructed conservation lab and work on it for three years.

LOAD-DATE: December 4, 1998

HEADLINE: Campaign on to restore Pittsfield's Colonial glory; MUSIC / CLASSICAL NOTES

BYLINE: By Richard Dyer, Globe Staff

BODY:

The Colonial Theatre in Pittsfield opened in 1903. Before it closed 49 years later, great musicians like Fritz Kreisler, Igance Paderewski, Sergei Rachmaninoff, and Amelita Galli-Curci played and sang there, and actors like Maude Adams, Mrs. Minnie Maddern Fiske, John Drew, John Barrymore and Ethel Barrymore, George Arliss, and E. H. Sothern trod its boards, and Anna Pavlova danced. Walter Hampden played Hamlet and Bulwer-Lytton's "Richelieu," and Sarah Bernhardt expired as "The Lady of the Camellias." The Boston Symphony Orchestra performed there under Max Fiedler, and Geraldine Farrar sang in a touring production of "Carmen." Eubie Blake performed there, and so did such other popular artists as Harry Lauder and Will Rogers. Nancy Reagan's mother, Edith Luckett, was leading lady in the resident stock company when she met her first husband, Nancy's father, Kenneth Seymour Robbins.

In 1937, after the end of the great days of barnstorm touring, the Colonial became a movie theater; since 1952 it has been the home of Miller's Art and Paint Supply. The owner, the late George Miller, knowing the building's history and value, adapted it to the purposes of his business without destroying any of the original structure.

Now an organization called the Friends of the Colonial Theatre wants to restore the 950-seat facility as a civic adornment. The cost is estimated at $ 8.5 million, supplemented by an additional $ 3 million endowment fund. The plans received a big boost through a state visit in July by Hillary Rodham Clinton. More than $ 6 million has been promised from various government sources, and the Friends is actively at work trying to raise the rest, in hopes of being able to schedule a gala reopening on the centennial of the theater, which opened Sept. 28, 1903, with a production of Reginald DeKoven's operetta "Robin Hood."

A recent tour of the building revealed a sound structure and the outlines of a facility that could be beautiful once again; it is still acoustically lively. You do have to look at the potential through decay and evidence of vandalism, however. There is a lot of work to do in addition to restoration (cleaning, painting, replastering, relighting, rerigging the stage, reseating the auditorium), buying the building, the land, and adjoining property; finding an alternate and equally desirable space for Miller's Art and Paint; adding dressing rooms and support facilities; expanding the orchestra pit ("orchestra

of 16" boasted the flier for an early opera production); providing for adequate parking, and access - there are two balconies and many steep flights of stairs.

The Colonial could clearly be useful to resident and touring attractions, and it might contribute to the revitalization of downtown Pittsfield, which was hit hard by the opening of the Berkshire Mall in nearby Lanesborough a few years ago. Various performing-arts groups in the Berkshires, such as the Berkshire Opera and Jacob's Pillow, are among the "interested parties" who are following the project closely, and it's easy to see why. All of Greater Boston does not boast a comparable potential resource.

LEVEL 1 - 16 OF 64 STORIES

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O'Dwyer's PR Services Report

September, 1998

SECTION: Pg. 14

LENGTH: 474 words

HEADLINE: First Lady lobbies on behalf of 'treasures'

BODY:

First Lady Hillary Rodham Clinton kicked off her campaign to highlight the need to preserve U.S. historical sites at the Francis Scott Key Monument in Baltimore.

Her effort is part of the White House's "Save America's Treasures" campaign to mark the millennium.

It is designed to form public/private partnerships and raise awareness of the need to restore these landmarks.

Other stops on Mrs. Clinton's tour included the Edison National Historic Site (also known as the Invention Factory) in West Orange, N.J.; Colonial Theater in Pittsfield, Mass., and the Harriet Tubman Home in Auburn, N.Y.

The First Lady completed her tour by delivering remarks at the 150th Anniversary of the Women's Rights Convention in Seneca Falls, N.Y.

According to the July 14 edition of The New York Times, Mrs. Clinton acknowledged that her lobbying for historic preservation is less controversial than some past endeavors, like her involvement in healthcare.

"In embracing preservation, Mrs. Clinton is attaching her star to a populist design movement that has sprung from the ground up from its inception," the Times said.

Money pours in

While it may have sprung from the ground, Mrs. Clinton's high-profile tour has gotten the campaign up and running.

On July 14, General Electric announced a donation of $ 5 million to the National Park Foundation to help restore the Edison National Historic Site. Television producer Norman Lear donated $ 1 million for the curation and publication of the Founding Fathers' Papers.

The Save America's Treasures Campaign is just one item on a very long list of White House Millennium Council goals.

Other initiatives include "Millennium Evenings at the White House," a series of lectures and cultural showcases hosted by President and Mrs. Clinton which will "highlight creativity and inventiveness through our ideas, art and scientific discoveries."

Another initiative, the logistics of which are still being worked out, is the Mars Project. The Project is being jointly developed by the National Endowment for the Arts, the U.S. Department of Education, the NASA/Jet Propulsion Laboratory and the J. Paul Getty Trust and will encourage students and communities in imagining a village on Mars.

"We're working on a myriad of details on that, as you might imagine," said Sue Vogelsinger, Director of Communications for the White House Millennium Council.

As part of the Millennium Council effort, President Clinton has also announced that the U.S. will participate in Expo 2000, the World's Fair in Hannover, Germany.

"America has prospered from its spirit of discovery, innovation and optimism," said President Clinton. "This turning point is an opportunity to pursue the most important exploration of all -- rediscovering and reaffirming our common identity in a new and different time."

GRAPHIC: Picture, First Lady Hillary Rodham Clinton

LANGUAGE: ENGLISH

LOAD-DATE: September 21, 1998

Council: 65209

THE COLONIAL THEATER
113 South Street, Pittsfield, MA

Description

Built in 1903 as a theatre and opera house, the Colonial currently houses a paint supply store. Classical and Renaissance architectural elements in the facade relate this structure to the Colonial period houses which once surrounded it, but a marquis added in the 1930's, when it was used as a movie theatre, identifies it as Miller Supply. With care to protect as many of the original theatre fixtures as possible, the current owner's father leveled the rake of the orchestra section to create the floor of the store and added a dropped ceiling suspended by cables. Above the dropped ceiling, the rest of the theatre can be seen from the balcony. It is horseshoe shaped with the most distant seats only 80 feet from the stage. The lavishly ornamented interior has a proscenium framed by decorative plaster and painted panels depicting Art and Music, two balconies, mezzanine and balcony boxes adorned with cherub-like figures, a 50 foot high domed ceiling with mural and, in the current store, elaborate columns.

History and Significance

A turn of the century jewel, this 1,200 seat theatre by architect Joseph McArthur Vance, combines the ornate beauty of a European opera house with practical American innovations in theatre design pioneered by J.B. McElfatrick. Designed according to the highest precepts of theatre practice, it has good sight lines and depth of stage (34 feet). The acoustics are on par with just a handful of premier theaters in the world. Theatre architecture expert Louis Fleming calls the Colonial one of the six or seven best remaining examples of legitimate theatre architecture in America and one of only 13 or 14 theaters like it in the world.

From the time it was built in 1903, until 1915, when motion pictures began to dominate, the Colonial was a performing arts venue. Situated between the large markets of Boston and New York City, the Colonial was a regular stop for some of the era's most famous early 20th century entertainers, from Sergei Rachmoninoff to Eubie Blake and John Philip Sousa, from Pavlova to the Zigfield Follies, from the Barrymores and Sarah Bernhardt to George M. Cohan, the Three Stooges and Billie Burke. President William Howard Taft spoke from the stage of the Colonial representing the League to Enforce Peace.

The Colonial opened in 1903 as part of the Sullivan Bros. system of company-owned theatre facilities throughout western Massachusetts. It boasted its own resident company which performed between traveling shows; quite an unusual thing at the time for a city the size of Pittsfield, In 1911, Joseph F. Titus purchased the theatre for the Pittsfield Theatre Company for significantly less than the original $70,000 construction cost. In 1915, the theatre was sold to the Goldstein Brothers Amusement Company to operate as a movie house.

Between periodic closings and sales, the Colonial played second-run movies until the late 1950's, when George Miller purchased the building to house his paint and wallpaper store. Miller obtained the property despite being the lowest of four bidders because he was the only one who did not plan to raze the building. The Colonial is currently operated as Miller Supply Co. by George's son, Stephen, who has inherited his father's custodial interest and resolve that the

business must adapt to the building.

Preservation Needs
Interest in renovating the Colonial was raised by a 1983 study commissioned by the City of Pittsfield to look into the feasibility of establishing a performing arts center downtown. In 1994, a 13 member advisory board was appointed specifically to explore the feasibility of restoring the Colonial Theatre and turning it into a first class performing arts facility. Many of the original historical architectural features are well preserved, but refurbishment will be necessary. The basic structure is sound, but several areas will require reinforcement. Massachusetts seismic code must be met. The paint store facility must be removed and the rake and seating restored to the orchestra section. The ceiling mural is partially deteriorated. About 30,000 square feet of new support space must be added to the existing building and additional land must be purchased for that space and for parking.There is discussion of an endowment to support operating costs.
Estimated cost: $14 million

The Colonial renovation is not intended to preserve a museum piece, but to create a performing arts facility which will bring quality experiences in the arts to the people of Pittsfield and the visitors it will attract. In addition to touring productions, several area arts organizations have expressed interest in using the Colonial to expand their summer seasons year round. The project will be a centerpiece for the revitalization of the downtown area. (This would potentially be the lead project within a plan for the restoration of two other downtown buildings: the Old Central Fire Station which the Business and Professional Women are pursuing; and the former Berkshire Eagle flatiron building which would become an American Graphic Arts Museum.) It is expected to create jobs, increase sales for existing businesses and spur new business development needed to provide services for the estimated 110,000 people it will attract yearly. It is expected to pump an estimated $5.5 million into the local economy in the first year of operation.

Resources
The Friends of the Colonial Theatre group is the primary supporter and is working to raise private dollars as well as advocating for public funding.

Through Senator Andrea Nuciforo, Jr. the State of Massachusetts has committed an appropriation of $2.5 million, as part of the Convention Center Bond Bill, earmarked for restoration of the theatre. Representative John Olver is working to secure federal funds for the development of the strategic business plan, required to obtain the Bond Bill funding, as well as for the restoration.

Contact
Glenn Russo, Pittsfield Department of Community Development, 413-499-9368.

Southwest tour last month generated 130 stories in the print and broadcast media that reached a potential audience of more than 14 million

In many ways, these tours are our most effective public-awareness tools:
--they draw public attention to the program
--highlight critical preservation needs
--galvanize local preservation efforts.

To illustrate the importance of these tours, I want to tell you about the impact of the First Lady's visit to Pittsfield, Mass., last July:

--depressed community with several well-known cultural institutions nearby: Tanglewood, Jacob's Pillow Dance Festival, Berkshire Opera, Williamstown Theater Festival, etc.

--before last summer, town council was focused on "jobs" as key to jump-starting local economy

--First Lady's visit galvanized community into realization that culture could be important element in revitalization -- and that rehab of the historic Colonial Theater was key

→ --city hired consultant who produced plan calling for restoration of theater w/new additions to improve performance facilities, installation of new parking facilities nearby, redesign of traffic circulation downtown to accommodate expected traffic, etc.

→ --plan has been adopted by the city, board has been formed to hire exec director to oversee the project

→ --state senator has already arranged for $2.5 million grant, additional fundraising is underway

→ --most important: city now realizes that rehab of the Colonial Theater can be catalyst for broader revitalization, can help make Pittsfield a year-round cultural center, can help bring new jobs, new spin-off business, new life to community

Virginia L. Cearley [redacted]

Record Type: Record

To: Lowell A. Weiss/WHO/EOP@EOP

cc: Ellen M. Lovell/WHO/EOP, Noa A. Meyer/WHO/EOP@EOP
Subject: Ford's Theater

Lowell,

I actually did not have a thing on this event, I spoke with Frankie Hewitt's office, at Ford's Theater. They are sending over a packet of information on the Theater, the Theater program, the event, etc.

The basics are: The Pres and First Lady have attended this performance each year since he has been in office. Normally, after the gala performance, they both go up on stage and make brief remarks thanking the talent and the producers, etc. This year, they want to have the President make brief remarks thanking the talent and have the First Lady speak to historic preservation and public-private partnerships. (Ellen will have a much clearer idea about this, obviously.) HRC is the Honorary Chair of this event.

When the theater was going to be reopened, 30 yrs ago or so, it was going to be a museum, run by Interior or NPS, with a separate but related public-private partnership to run the theater program and raise money for the theater. They now have about 50 corporations that support them each year, many of whom will be in attendance that night.

The event is going to feature many different styles, genres of music, jazz, broadway, opera, etc. We'll get all the info on the line-up.

As soon as I get the packet of info I'll have it sent over to you and to Noa.

Hope that's a start. Ginger

- < program
  bio performers
- special

202
456 5709

Virginia L. Cearley [redacted]

Record Type: Record

To: Lowell A. Weiss/WHO/EOP@EOP

cc:

Subject: Re: Ford's Theater

I do have it: 638-2941

Ellen M. Lovell
06/06/99 03:28:17 PM

Record Type: Record

To: Lowell A. Weiss/WHO/EOP@EOP

cc:
Subject: SAve America's Treasures

Some ideas for the POTUS intro:

Save America's Treasures was one of the first millennium programs that the First Lady launched -- because she was so concerned that the historic sites (like Fords Theater), monuments, documents and artifacts that tell the American story survive into the next millennium to inspire the next generations of our nation.

Since then (just about a year ago) she has visited some thirty historic sites and collections -- all over America -- bringing recognition and support. (FActs: 13 sites on July, 98 Save America's Treasures Tour through DC. Del, NJ,New York state, Mass.; separate visits to sites in Queens,Boston, Cambridge, LA and SanFrancisco; 8 visits to sites, including two national parks in NM,CO,and AR.; also visits to sites in rural VA and MD.) In partnership with the National Trust for Historic Preservation, she became hon. chair of the new Save America's TReasures Committee, which as raised $33 million in private funds for our Treasures. With the cooperation of Congress, we were able to award $30 in federal funds to 62 nationally significant project with urgent preservation needs: from the Star-Spangled Banner at the Smithsonian Institution, to the ancient cliff dwellings at Mesa Verde National Park in Colorado.

Her tours:

from the Star-Spangled Banner to the Harriet Tubman Home (in Auburn NY) from the Louis Armstrong House and Archives in Queens, to the Conservatory of the Flowers -- the landmark of Golden Gate Park. From the African Meeting House in Boston (the oldest standing black church in America), to the Palace of the Governors in SAnta Fe -- the oldest public building in continuous use.

Everywhere she has traveled, the public has learned a valuable history lesson, and rallied to support the site. Where she did not bring gifts, she inspire those who value their historic places, to give a gift to the future, by saving them.

Story of Colonial Theater in Pittsfield (see fax) -- saved by conscientious owners, now a focal point for community revitalization.

on Louis Armstrong House and Archives -- house in Queens, materials at Queens College. A SAve America's TReasures Committee member raised nearly $100,000 (mostly from musical instument manufacturers) so that the 600 tapes Armstrong recorded of his conversations and jam sessions and thoughts about his music, could be transferred to more stable media before they completely deteriorated and were lost. (Armstrong regarded as greatest practioner of America's music, and greatest ambassador, overcoming race discrimination.)

Can we imagine an America where school children do not stand in hushed reverence at the battlefileds of Gettysburg?

or where we can no longer visit the Henry Wadsworth Longfellow House or the Thomas Edison Invention Factory to be inspired by American creativity and ingenuity? How can we not honor the creations of our ancient inhabitants whose Native-American ancestors still carry on their traditions? Why would we not save the films and music and literature that are our legacy.

OUr motto for the millennium is "Honor the Past -- Imagine the Future" -- by honoring the past, we will imagine a better future -- of shared values and mutual respect (diversity). you get the idea.

I'll check on her remarks to see where they are going. If you need any more stories, let me know.

COVER SHEET

FAX

To: Josh
Fax #: 202-456-5709
Subject: Ford's Theatre
Date: June 7, 1999
Pages: 7, including this cover sheet.

COMMENTS:

From the desk of...

Frankie Hewitt
Producing Artistic Director
Ford's Theatre
511 Tenth Street, N.W.
Washington, DC 20004

202-638-2941
Fax: 202-347-6269

2/3 phase

Part age the

Nave

~ack

~ FT

~ Lincoln

June 13, 19

$ benefits theater

Acknowledge

bold

4 sections

Shows ... he = scholar ... for him in that he

① Sandburg or others

anecdote

Lincoln appreciation of

arts. Lincoln

theater arts.

greater or other detail.

Lincoln

② FT

↓

Lincoln

visual images

Millenium

- resurrection

③ FC ?

Goals

① good things FT

② hire + appropriate FC

③ Pres

+ knowledge

Lincoln's life was almost devoid of recreation

Lincoln's first opportunity to see shakespearean plays came only when he was President.

Lincoln had the habit of covering aids and reading passages of shakespeare aloud to them

Chap 305 during the CW, Lincoln would sit-p 196 at his WH reciting from tragedy.

3 21 once in the recollection of Charles Sumner, making his staff listen while he twice recited the sole soliloquy of Macbeth

Donald 15 He frequently quoted to his partner Wm Herndon lines from Hamlet

Gets his introduction to shakespeare from his step mother's copy of Wm. Scott's Lessons in Elocution

P 47 during his bachelor years in New Salem he memorized long passages from Shakespeare plays

History of Ford's Theater

1863 New theater built on ashes of another

station worked against exploitation

1865 Gov't rents from ord $1,500/month.

Later purchased 100,000 sq ft 3-floor office building

1932

1893 collapse + kill

1932 appropriate $ to convert.

d

Donald 568 he came usually w/ Mary,
but also w/ Tad or a small party of
associates

enjoyed everything

rarely missed an opportunity to see Shakespeare

In Feb 1864, one of the most dangerous
periods of the war, he took time to see Edwin
Booth perform Richard III, J. C., Macbeth

He was so fond of the singing of Felicita Vestvali
that he attended her play, Ganea, or the Jewish
Mother, twice + w/in a week went to
hear her in two other musical dramas

he also spends time explaining Shakespeare to
his cabinet.

Visited FT 10+ during Presidency
Grows 21+

T+T, 165 The manager of the nat'l theater even
says that he was in the habit of
the night of his renominations,

tragic - reading from Sh's plays kings to go to
discuss the death of his son, wife

at Matthews' hot to see whether Shakespeare se
well or ill acted; with him he thought offices,

he was so in control over Shakespeare that, in
Carlenter (1772, 82)'s words, he wrote with a
degree of fire + power than made it seem
like a new creation

has opinions on Richard III,

sole recreation

3 week stretch in 1869 he viewed R III 35 more
H, Richelieu, the Fool's Revenge, R III
2+

determined one visiting Shakespearean actor to
invite the President to all of the
performances — which he did

Herdman the drama was Fresh + delightful to encounter,
having been brought up outside of the large
cities, where theatres were uncommon

FORD'S THEATRE SOCIETY PRODUCTIONS

GALAS
1968 – 1998

1968

GALA OPENING/CBS-TV SPECIAL/"An Inaugural Evening at Ford's"
Starring: Helen Hayes, Henry Fonda, Robert Ryan, Andy Williams, Frederic March, Harry Belafonte, Patricia Brooks, Odetta, Richard Crenna, Carmen De Lavallade, Nina Foch, Jean Thielemans
Taped: January 30, 1968

1970 - 1971

NBC–TV SPECIAL - A FESTIVAL AT FORD'S
Starring: Andy Williams, James Stewart, Pearl Bailey, The Supremes, Tennessee Ernie Ford, Bobbie Gentry, Henry Mancini, Dionne Warwick
Taped: November 23, 1970

1971 – 1972

NBC-TV SPECIAL – FESTIVAL AT FORD'S
Starring: Bob Hope, Henry Mancini, Jonathan Winters, Melba Moore, Raymond Burr, Charlie Pride, The Pat Boone Family, Carol Channing
Taped: November 12, 1971
Aired: November 15, 1971

1977 – 1978

NBC-TV SPECIAL – TENTH ANNIVERSARY CELEBRATION
Starring: James Whitmore, Vincent Price, Bill Schustik, Delores Hall, Billy Dee Williams, Linda Hopkins, Henry Fonda, John Houseman, Lorne Greene, Alexis Smith and The American Dance Machine
Taped: January 29, 1978

1979 - 1980

NBC-TV SPECIAL – "A CELEBRATION OF COUNTRY"
Starring: Lynn Anderson, Senator Robert Byrd & The Autumn Harvest, Glen Campbell, Johnny Cash, Roy Clark, Freddy Fender, Larry Gatlin, Tom T. Hall, Loretta Lynn, Ronnie Milsap, Bill Monroe and The Bluegrass Boys, The Oak Ridge Boys, Dolly Parton, Eddie Rabbitt, Charlie Rich, The Statler Brothers, Ray Stevens, Mel Tillis, Dottie West, Tammy Wynette
Taped: October 2, 1979
Aired: October 16, 1979

1980 - 1981

NBC-TV SPECIAL - A FESTIVAL AT FORD'S

Starring: Tony Bennett, George Benson, Richard Bonynge, Lynda Carter, Johnny Cash, June Carter Cash, David Copperfield, Christopher Cross, Rodney Dangerfield, Dom DeLuise, Peter Gennaro, Andy Gibb, Lena Horne, Marilyn Horne, Loretta Lynn, Victoria Principal, Jack Klugman, Natalia Makarova, Luciano Pavorotti, Itzhak Perlman, Juliet Prowse, Dame Joan Sutherland, Twyla Tharp, Andy Williams

March 21, 1981

1982 - 1983

METROMEDIA-TV SPECIAL – A FESTIVAL AT FORD'S

Starring: E. G. Marshall, Grace Bumbry, David Copperfield, Michael Davis, Larry Gatlin and the Gatlin Brothers Band, Natalia Makarova and Denys Ganio, Liza Minnelli, Wayne Newton, Lou Rawls, Ben Vereen, with the cast of "1000 Years of Jazz" and the U.S. Army Chorus

Taped: September 25, 1982

1984 - 1985

CBS-TV SPECIAL – A FESTIVAL AT FORD'S

Starring: Linda Evans, John Forsythe, Ricardo Montalban, James Whitmore, Bobby Berosini's Orangutans, David Copperfield, Robert Guillaume, Delores Hall with the cast of GODSPELL, Cynthia Harvey, Ronn Lucas, Julia Migenes-Johnson, Patti LaBelle, Ronn Lucas, Featured performers of "Singin' In The Rain"

Taped: June 2, 1985

Aired: June 12, 1985

1985 – 1986

CBS-TV SPECIAL – A FESTIVAL AT FORD'S

Starring: Richard Chamberlain, Jaclyn Smith, Louie Anderson, Paul Anka, Kathleen Battle, Victor Borge, Fernando Bujones, Lance Burton, Sandy Duncan, Joel Grey, Cynthia Harvey, Freddie Roman, Ross Stretton, Sylvia, Tommy Tune, and the cast of HOT MIKADO

June 8, 1986

1986 - 1987

ABC-TV SPECIAL – A FESTIVAL AT FORD'S

Starring: Bea Arthur, Mikhail Baryshnikov, Don Johnson, Sammy Cahn, Cab Calloway, Glen Campbell, David Copperfield, Norm Crosby, Alessandra Ferri, Maureen McGovern, Kevin McKenzie, Bob Nelson, David Sanborn

June 21, 1987

1987 – 1988

ABC-TV SPECIAL – A FESTIVAL AT FORD'S

Starring: Harry Hamlin, Jane Seymour, James Stewart, Frankie Avalon, Sid Caesar, Rosemary Clooney, Clifton Davis, Fabian, Michael Feinstein, Joseph Gabriel, LaToya Jackson, Shirley Jones, Robert Klein, The Raspyni Brothers, Bobby Rydell, The Williams Brothers, and the cast of ELMER GANTRY

June 24, 1988

1989 – 1990

TBS-TV SPECIAL – A FESTIVAL AT FORD'S

Starring: John Forsythe, Valerie Harper, Tony Bennett, Dick Capri, Christopher, Roy Clark, The Gatlin Brothers, Janie Fricke, Jake Johannsen, Queen Esther Marrow, Jim McBride, Jim Morris, Diane Schuur, Tanya Tucker, Tommy Tune, and the Duke Ellington High School Show Choir.

March 25, 1990

1990 – 1991

ABC-TV SPECIAL – A FESTIVAL AT FORD'S

Co-hosts: Teri Garr and John Ritter

Special narrator: Morgan Freeman

Starring: Alabama, Andy Andrews, Clint Black, Mary Chapin Carpenter, Alan Jackson, Dan Menendez, Lorrie Morgan, K. T. Oslin, Pendley and Wolz, Ricky Skaggs, The Statler Brothers, Randy Travis, The Whites and Tammy Wynette

Sunday, March 10, 1991

1991 – 1992

ABC-TV SPECIAL: A FESTIVAL AT FORD'S

(Salutes Our Hispanic Heritage)

Co-Hosts: Ricardo Montalban and Jimmy Smits

Starring: Ballet Hispanico, Vicki Carr, David Copperfield, Celia Cruz, Freddy Fender, Barry Manilow, Rita Moreno, Tito Puente, Eddie Torres Dancers, Paul Rodriguez, Arturo Sandoval, Ricky Van Shelton, Vanessa Williams, "Zed" and the Eastern High School Choir

Underwritten by: Anheuser-Busch Companies, Inc.

Air date: Saturday, July 11 at 10:00 p.m.

Gala date: Sunday, June 14, 1992

1993 – 1994

ABC-TV SPECIAL: A GALA FOR THE PRESIDENT AT FORD'S THEATRE

Co-Hosts: Whoopi Goldberg and Jay Leno
Starring: Michael Bolton, Boyz II Men, Brett Butler, Natalie Cole, Michael Davis, Kenny Loggins, and the Eastern High School Choir
Air date: November 24, 1993
Gala date: October 30, 1993

1994 – 1995

ABC-TV SPECIAL – A FESTIVAL AT FORD'S

Host: Whoopi Goldberg
Special Guest Star: Paul Reiser
Lincoln Tribute: Sam Waterston
Guests: Celine Dion, Kenny G, Denis Lacombe, Little Richard, Paula Poundstone, Luther Vandross
Gala Date: October 30, 1994
Air Date: December 7, 1994

1995 – 1996

Host: Brett Butler
Lincoln Tribute: Dennis Franz
Guests: Chicago, Jeff Foxworthy, The Pendragons, Paula poundstone, The Temptations, Shania Twain
Gala Date: November 12, 1995
Air Date: November 18, 1995

1996 – 1997

ABC-TV SPECIAL – A FESTIVAL AT FORD'S

Host: Natalie Cole
Lincoln Tribute: Kevin Spacey
Guests: Jon Bon Jovi, Elayne Boosler, Gregory Hines, Ronn Lucas, Bill Maher, The Pendragons
Gala Date: March 2, 1997
Air Date:

1997 – 1998

ABC-TV SPECIAL – A FESTIVAL AT FORD'S

Hosted by Whoopi Goldberg
Starring Anthony Clark, David Copperfield, John Fogerty, Kirk Franklin and God's Property, Martina McBride
Air date: April 9, 1998
Gala date: February 8, 1998

(Not printed at Government expense)

United States of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 93d CONGRESS, SECOND SESSION

Ford's Theater—A Beautiful and Exciting National Arts Facility

SPEECH
OF

HON. HUBERT H. HUMPHREY

OF MINNESOTA

IN THE SENATE OF THE UNITED STATES

Monday, February 18, 1974

Mr. HUMPHREY. Mr. President, Abraham Lincoln once said:

> Some think I do wrong to go to the opera and the theatre; but it rests me, I love to be alone, and yet to be with people. A hearty laugh relieves me; and I seem better able after it to bear my cross.

These words of President Lincoln eloquently explain man's need for cultural sustenance. Today, our leaders and our people, beset as they are by endless problems, also need a resting place—a spot where the soul and mind can be refreshed and the spirit renewed.

President John F. Kennedy spoke of a connection, hard to explain logically but easy to feel, between achievement in public life and progress in the arts. He said:

> I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens.

Both of these great and tragic Americans urged us not to forget the passion and pride we can feel through an appreciation of our cultural heritage. They shared a common concern and appreciation for the performing arts and actively promoted their proliferation as a means of appreciating and preserving our national heritage while we also give our people an opportunity to understand and appreciate man's ascent to our present civilization.

It, therefore, seems most appropriate that both Presidents Lincoln and Kennedy, whose burdens of office were eased by an occasional escape into the performing arts, are memorialized by thriving performing arts programs.

The success of the recently established Kennedy Center for the Performing Arts, under the leadership of Roger L. Stevens, has done much to realize President Kennedy's desire to enlarge cultural opportunities for our citizens. The Kennedy Center has afforded the American public an opportunity to enjoy superior theater, opera and music.

President Lincoln knew well the charm and beauty of another great theater—Ford's Theater. He attended perhaps a dozen performances at Ford's during his 4 years as President.

In light of his great love for the performing arts, it is a tragic irony that the fact of his assassination at the theater provoked an attitude of hate toward the very thing that he valued so highly. In the aftermath of Lincoln's assassination at Ford's, actors were stoned in the streets and theaters were closed all over America. Secretary of War Edwin Stanton ordered Ford's Theater permanently closed, its beautiful interior gutted, and for more than 100 years it stood as a bleak reminder of the tragedy brought on by the act of a madman.

No small part of the tragedy was that Abraham Lincoln's humanistic involvement with the performing arts was all but forgotten. And perhaps it would have remained so but for the dogged perserverance of two quite dissimilar but both extraordinary people.

One is a Member of this body—Senator MILTON YOUNG, whose persistent efforts to have Ford's Theatre reconstructed to reflect the beauty and elegance it enjoyed in 1865 spanned some 15 years. Year after year Senator YOUNG made his appeal for restoration of this beautiful building and slowly but surely he lined up the support for its eventual reconstruction.

During those early years Senator YOUNG conceived of the restoration as a museum project. He wanted the threatre to look as it did in 1865 so that when visitors came from all over the world they would see a national historic site worthy of the name. It was midway in the planning for this museum that the meeting took place which altered this concept.

Frankie Hewitt, an energetic, intelligent, dynamic and beautiful woman, whose own life of dedication to bettering the lot of mankind is not unlike that of President Lincoln, ran into an old acquaintance at the theatre in New York one evening in 1965. He was then Secretary of the Interior Stewart Udall, under whose direction the reconstruction of Ford's Theatre was about to begin.

In casual conversation about the restoration project, Frankie asked if plans were included to use it as a theatre, and was told they were not. She suggested that restoring the site of an assassination as such was akin to building a monument to a murder, and suggested, instead, that restoring it as an active theatre would make it a living memorial to a great President's love for humanity and the performing arts.

Fortunately, she found a ready ally in Secretary Udall who shared her love for the performing arts. His only question was how such a theatre program could be financed and run in a national historic site. The Government could not and should not undertake such a program directly, he felt, and he did not know if alternatives were available.

MRS. Hewitt assured him that the theatrical community would enthusiastically support a program at Ford's, and she felt equally sure that sufficient private funds could be found to support such an undertaking. At that time, she was merely expressing an opinion, in no way expecting that almost the whole burden of making it all come true would eventually fall to her.

And so began what must seem like a lifetime of weekly commuting from her home in New York, where her husband, Don Hewitt, producer of the immensely successful CBS-TV news show, "60 Minutes" and her two children live, to Washington. She called on Senator YOUNG and found an ally; she got Mrs. Lyndon John-

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son and the White House involved; she explained her idea to interested Members of Congress; she worked long and hard trying to win over a reluctant bureaucracy. And then, once the political decisions had been made, she undertook to find a theatrical producer and the private funds necessary to launch Ford's as a national theatre.

I still remember with much pleasure the night of January 30, 1968, when this beautiful restored building was unveiled for the whole world to see. As Vice President, I was one of the hosts for that evening, along with all the members of President Johnson's cabinet. Frankie Hewitt had arranged for the event to be telecast as a CBS-TV news special called "Inaugural Evening at Ford's Theatre," and she and Stewart Udall had convinced some of America's most illustrious performers to come and pay homage to President Lincoln's love for the performing arts.

America's first lady of the theater, Helen Hayes, was the first performer to set foot on Ford's stage since the assassination in 1865. She was followed that night by an all-star roster—including Henry Fonda, Robert Ryan, Andy Williams, Fredric March, and Harry Belafonte.

These stars all contributed their time and talent so that a large grant from the Lincoln National Life Insurance Co., sponsors of the television program, could be used to launch an ongoing theatrical program at Ford's.

And so, with perseverance, imagination, and a great deal of hard work, Frankie Hewitt had turned the Government around, mobilized a group of theatrical greats, and found the necessary funds from private sources to make a theater season at Ford's possible. She felt at that point that she ought to be able to withdraw and go back to her life in New York. Never expecting to actually run the theater herself, she sought out the experts—two different established theatrical producing organizations whom she hoped would build a strong professional program for Ford's.

Both failed. And again, Mrs. Hewitt had to find the money to underwrite large deficits and somehow keep the theater going. Finally, in the fall of 1971, after four generally lackluster seasons under outside producers, attendance had dropped to a dismal 35 percent of capacity and funds were drying up. Frankie decided that—in addition to raising the money—she would have to take on the job of producing a theatrical season as well. The rest is happy history.

With characteristic imagination, sensitivity and not a little courage, she began her producing career by choosing a new, partially developed all-black musical, the first show written by a young black woman named Micki Grant.

The show was "Don't Bother Me, I Can't Cope," and, of course, since its premiere at Ford's in September of 1971, it has gone on to become a major international hit. Cope has been on Broadway for nearly 2 years; it broke box office and attendance records in Los Angeles and has played to standing room only audiences in theaters across the country. It has won more than 25 major awards for excellence.

With several interesting, innovative shows in between—among them "Mother Earth, An Unpleasant Evening With H. L. Mencken," and an appearance of Hal Holbrook as "Mark Twain Tonight"—Frankie ended her first season as producer by arranging for Washington's own production of a musical called "Godspell." Her audience for that first season averaged 76 percent of capacity. What she had not anticipated was that "Godspell," alone, would be her second season. Quite literally, the people would not let "Godspell" go and so it stayed in Washington at Ford's for an unprecedented 18 months.

This season, her third as producer, Mrs. Hewitt has concentrated much of her energy and resources on finding and presenting shows which highlight the American heritage, with a special eye toward our country's bicentennial celebration. She commissioned Paul Sills to use his "Story Theater" technique to dramatize the beginnings of the American Revolution. She brought to Washington a rousing John Philip Sousa operetta, "El Capitan," which had not been professionally produced since the 1890's, and it helped many people to realize that Sousa not only was the "March King" but a many faceted and very talented writer of musical comedy as well.

"El Capitan" was followed into Ford's by George and Ira Gershwin's "Funny Face," for its first production since 1928. Again, it offered a unique slice of Americana for today's theater audience. Of course, I was particularly pleased to see the return of the "Will Rogers' U.S.A." one-man show, starring James Whitmore. It premiered at Ford's 3 years ago and, frankly, the more time that passes, the more pertinent and contemporary Will Rogers' comments become.

The rest of this year's session—"Oh, Coward!", a visit by the immensely talented City Center Acting Company and a return of the champion "Don't Bother Me, I Can't Cope"—promises to make 1973-74 at Ford's the most exciting year yet.

No theater in America is better known than Ford's and so it is important that our constituents have an opportunity to visit it as an historic site during the day, and enjoy its theatrical delights in the evening.

Mrs. Hewitt's organization provides moderately priced programs for all, as well as many thousands of low cost tickets to young people and senior citizens each year, and endeavors to arrange free programs for many inner city children who otherwise would not have the exciting experience of live theater.

One very important question is: "How does Frankie Hewitt do it?" She operates in a small theater of only 741 seats, consistently presents first class productions, and less than 9 percent of her budget comes from the Government.

One of the answers is that she runs a tight ship. Her staff is small, efficient and dedicated. Another answer is that she has been extraordinarily successful at enlisting the interest and aid of remarkable groups of people. Stars such as Andy Williams, James Stewart, Pearl Bailey, Raymond Burr, Bob Hope, Tennessee Ernie Ford, Henry Mancini, the Supremes, the Pat Boone Family, Carol Channing, Melba Moore, Charlie Pride, and Jonathan Winters all have donated their talents to make the exciting "Festival at Ford's" telecasts smashing successes.

Large corporations, such as Armco Steel, Atlantic Richfield, Occidental Petroleum, TRW, Inc., IBM, Reynolds Metals Co., Rockwell International, J. Walter Thompson, The Quaker Oats Co., Kaiser Industries, and the Western Pennsylvania National Bank have helped by making regular annual contributions.

Successive Secretaries of the Interior—first Stewart Udall, then Walter Hickel and today Rogers Morton—all have given their personal attention to this project, thanks in large measure to Frankie Hewitt's enthusiasm and perseverance. And she has successfully enlisted the aid of both the Johnson and the Nixon White House; she has assembled an impressive Board of Trustees, and very soon she will be launching a truly national membership and fundraising campaign to assure that Ford's Theater continues to thrive as an independent, exciting, creative center for America's theater arts.

Surely, Abraham Lincoln, if he were alive today, would be first in line to help. The National Park Service, which administers Ford's, can be justifiably proud of the splendid use to which this national historic site is being put.

And I, for one, think the American people have reason to be proud of and grateful to Frankie Hewitt for sticking with it and finally realizing her dream of a beautiful, exciting, alive Ford's Theater.

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~~June 7, 1999~~ 10:00 am

PRESIDENT WILLIAM J. CLINTON
TALKING POINTS FOR FORD'S THEATER PRESIDENTIAL GALA
WASHINGTON, D.C.
June 13, 1999

Acknowledgements: ~~Lincoln said that he liked certain plays whether they were well or ill acted, but I have to say that tonights' performances were uniformly outstanding~~. **Entertainers:** Debbie Allen [dancer], Kathleen Battle [opera], Charlotte Church [child soprano], Alan Jackson [country], Diana Krall [jazz], Nathan Lane [Broadway], Queen Esther Marrow [gospel diva] and the Harlem Gospel Singers, Cartier Anthony Williams [tap dance, ~~whiz kid~~], Adam Arkin [actor], Beau Bridges [actor], James McDaniel [actor] and Bill Conti [conductor]. **Co-chairs:** Peatsy [Peet-see] Hollings and Tricia Lott **Sponsors:** General Dynamics, American Airlines.

Lincoln Stories

Lincoln~~'s life as President was almost devoid of recreation, but he~~ rarely missed the opportunity to go to the theater.

In a three week period during one of the most dangerous parts of the Civil War he watched seven plays—seeing a favorite, Shakespeare's "Richard III" twice.

Lincoln was a great lover of Shakespeare, but he had never seen a Shakespearean play performed before he became President.

He learned Shakespeare from his stepmother's worn copy of an elocution book.

He memorized long passages of the plays, frequently quoted Shakespeare to everyone from his law partner William Herdon to his cabinet officers. Charles Sumner recalled that he once made the cabinet listen to him recite a long passage from MacBeth two times in a row.

During the Civil War Lincoln would sit up at night and read aloud from Shakespearan tragedies.

Lincoln was so fond of the musical drama of one Felicita Vestvalie that he attended her plays four times within one week.

He visited the theater on a total of 31 documented occasions during his Presidency.

As ~~Headon~~ observed, Lincoln recited Shakespeare with a degree of force and power that made it seem like the plays were his own creations.

WHITE HOUSE MILLENNIUM COUNCIL

Save America's Treasures:
A Visit to the Southwest by the First Lady

FOLLOW THE FIRST LADY

Wednesday, May 19

GRAND CANYON NATIONAL PARK
Grand Canyon, Arizona

Nowhere on earth does Mother Nature present the face of millennia as she does in the Grand Canyon. Several million years of natural history reveal themselves in the layered rocks of the Colorado River's great chasm. The river is always a force of change in the canyon, but humanity has left our subtle marks from the archaic native people who once inhabited the area, to Major John Wesley Powell who explored it, to architect Mary Jane Coulter who designed the signature buildings on the south rim. The Grand Canyon Greenway project is part of an enlightened effort to shape human influence and preserve this American treasure by creating a system of trails that will help the canyon endure into the new millennium. Seventy-three miles of trail will form a new system of transportation choices inside the park that will provide a safe, educational, healthy and environmentally sound alternative transportation route for thousands of visitors.

LOWELL OBSERVATORY
Flagstaff, Arizona

The past and the future share the same starlight as it speeds through millennia-gone-by and streaks past the earth into a future we have not seen. At 105 years old, Lowell Observatory has been and continues to be committed to teaching humankind about our place in the universe and making the discoveries that help us move beyond our planet. Lowell Observatory is the largest privately operated non-profit astronomical research observatory in the world and is a National Historic Landmark. It was here that the public's imagination about Mars was sparked, where the first evidence for an expanding universe was observed, where Pluto was discovered, where maps of the moon's surface for Apollo astronauts were refined, and where the public is invited to learn alongside world renowned astronomers and researchers. Objects and collections which tell this story, and which are vital to the educational work at Lowell are threatened by deterioration, and ongoing care is needed for the Observatory.

Friday, May 21

SEGESSER HIDE PAINTINGS AND THE PALACE OF THE GOVERNORS
Sante Fe, New Mexico

The Segesser Hide Paintings are a colorful eighteenth century record of two events in New Mexico history painted on bison hides. One painting depicts an attack on an Apache village while the other accounts the ambush of the Villasur expedition, a group of Spaniards and Pueblo Indians sent from Santa Fe to search for French intruders in the Spanish empire. Most old New Mexico families can claim a special connection to the Segesser paintings through their ancestors, many of whom were involved in the battle depicted in the second painting. The hide paintings are currently on display in the Palace of the Governors, the oldest public building in the United States and now a unit of the Museum of New Mexico. Built in 1610, it was the seat of nearly three centuries of government and witness to colorful histories including Spanish, Pueblo, Mexican, and American. Both of these unique links to our past are in need of stabilization and conservation so that they may continue to tell their stories to future generations.

SAN ESTEBAN DEL REY AND ACOMA PUEBLO
Acoma, New Mexico

Situated on top of a mesa, hundreds of feet above the surrounding valley, Old Acoma or Sky City, is one of the oldest continuously occupied cities in the United States. As a thriving pueblo today, Acoma honors the many aspects of iys history in its living culture. In 1629 the Spanish established the church of San Esteban del Rey, and the Acoma people completed the church building in 1641. Although Acomas participated in the Pueblo Revolt of 1680, they chose not to destroy their church, making San Esteban del Rey one of the few Spanish missions to survive the uprising. The Pueblo of Acoma is working with Cornerstone Community Partnerships to identify and analyze causes of damage and deterioration of San Esteban, a National Historic Landmark. Skills learned through this program will also be applied to Acoma housing, enabling Acomas to preserve their community for generations to come.

Saturday, May 22

Saturday, May 22

MESA VERDE NATIONAL PARK
Mesa Verde, Colorado

Five thousand archaeological sites including some six hundred cliff dwellings are found in this national park. Established in 1906, it was the first park dedicated primarily to preserving human artifacts rather than natural environments. The Ancestral Puebloans lived on these grounds for hundreds of years but built the most complex cliff dwellings around 1200. Today twenty-four Native American tribes in the southwest have an ancestral affiliation with the sites at Mesa Verde. The cliff dwellings were re-discovered by many people including explorers, geologists, photographers and cattlemen, but did not gain widespread attention until the late 1800's. Virginia McClurg, Lucy Peabody and other women in Colorado and around the country led the effort to protect the area's dwellings and artifacts within a national park. Hundreds of sites are threatened by erosion and hundreds more need their conditions assessed and stabilized. The park has also been designated a World Heritage Site by the United Nations Educational, Scientific and Cultural Organization.

SOUTHWEST PIETA
Albuquerque, New Mexico

Unlike the star-crossed lovers depicted in this sculpture, the city of Albuquerque and the community of South Martinez Town have embraced fully this piece of public art by sculptor Luis Jimenez. This brightly colored fiberglass sculpture, originally funded by the City of Albuquerque and the National Endowment for the Arts, vividly recalls the Aztec and Mexican myths around the two volcanoes located outside Mexico City. The Aztec story accompanied the native Spanish and Mexican people who traveled the "Road of Life" which later became the Spanish " El Camino Real". The combination of the Aztec myth, its romanticized Mexican version, and Christian imagery reveal the mixture of cultures which is the heritage of the region. Students at the neighboring Longfellow Elementary School learn about sculpture and the many sources of their heritage through study of this work of art. Many partners including the community, the city, and the national non-profit Save Outdoor Sculpture of Heritage Preservation are committed to the display, safety, and conservation of the piece which faces on-going threats from the region's harsh elements and acid particulates.

GET INVOLVED

We stand at the convergence of a new century and the next millennium -- a milestone in human history. That is why the President and First Lady created the White House Millennium Council -- to set themes, engage the federal agencies and invite all Americans to participate in meaningful activities through the year 2000.

The overall theme of the White House millennium activities is "Honor the past -- Imagine the future." The President and First Lady are inviting states, Communities, non-profit organizations, federal agencies, and all citizens to participate in activities that strengthen our democracy, improve communities, and give lasting gifts to the future. The President has invited governors, mayors and other elected officials to involve citizens in marking the Millennium; many cities and towns are creating "Year 2000" committees to plan events.

For more information about the Save America's Treasures Program and other Millennium Council initiatives, please contact:

The White House Millennium Council
Ellen McCulloch-Lovell, Director
708 Jackson Place, N.W.
Washington, D.C. 20503
(202) 456-2000
(202) 456-2008 (fax)

millennium@whitehouse.gov

Draft 5/18/99 8:00 pm
Lowell Weiss

PRESIDENT WILLIAM J. CLINTON
REMARKS DURING LAUNCH OF PENNSYLVANIA STATION
REDEVELOPMENT PROJECT
NEW YORK, NY
May 19, 1999

Acknowledge: Sec. Slater; Gov. Pataki; Charles Gargano, Chairman of Penn Station Redevelopment Corp.; Bob Peck, Commissioner of the Public Buildings Service; George Warrington, CEO of AMTRAK; Rudy Umscheid, U.S.P.S. VP of Facilities; architect David Childs; John Kennedy Jr., whose mother did so much to advance the cause of historic preservation in this city and around the country.

Of course, there is one person who has done more than any other to make this day possible ... a man who has been called "the nation's best thinker among politicians since Lincoln and its best politician among thinkers since Jefferson" ... Sen. Daniel Patrick Moynihan. Although he spoke from this podium for only a few moments today, for decades it is he who has given voice to the dream of millions of New Yorkers -- to create a new Pennsylvania Station that is truly worthy of that name and of this great city.

If I can borrow the famous inscription on this building, "neither snow nor rain nor heat nor gloom of night" could have stopped Pat Moynihan from seeing this project through. For as he has made clear in his customary subtle and retiring way, there are few things he feels more passionately about than preserving America's history and its grandest public works.

Nearly 40 years ago, President Kennedy challenged Pat Moynihan to revitalize Washington's Pennsylvania Avenue and bring back civic pride to the heart of our nation's capital. Sen. Moynihan never gave up on that goal, and he completed the job with the dedication of the Ronald Reagan Building a year ago this month. He helped to rescue Grand Central Station and Washington's Union Station. And many people forget that back in 1962, he authored the wise principles that guide the federal government's architecture decisions to this day. In the words of David Childs, he is "a true inspiration to everyone working in architecture and urban design."

It is fitting that Sen. Moynihan's latest project involves one of the most important transportation hubs in the world, for he has also fundamentally changed the way we invest in transportation. He has secured vast resources not just for concrete but for communities, for historic preservation, and for the advanced technologies to meet our transportation needs in the century ahead. We, our children, and our grandchildren owe Pat Moynihan an enormous debt of gratitude.

More than any other mission he has undertaken in more than 45 years of public life, the Penn Station Redevelopment Project is a deeply personal one for Sen. Moynihan. He grew up in this neighborhood. He shined shoes around the corner. As a young ensign, he used to fall asleep in the rooms off Penn Station's grand ticketing hall as he waited for his train back to Norfolk. Grand public buildings like the old Penn Station and the New York Public Library were like home -- especially for a boy whose family kept moving to a new apartment just about every year.

Whether you were a wealthy industrialist or had just a few dollars to your name, everyone felt welcome and ennobled within the glass and steel cathedral that was the old Penn Station. It was an airy, inviting public space. And it belonged to everyone, just like Central Park. Even those who weren't lucky enough to have a ticket to board one of its trains would come to old Penn Station for the afternoon, just to dream about boarding a train for Florida or California and watch the passing scene. The old Penn Station was truly one of America's great treasures.

Thank God, we are getting a second chance. Mr. Childs's design is not intended to replicate the old Penn Station. But as we have all seen, it will clearly have the same lofty feel and stunning effect for everyone who passes through its grand doors. Here in this beautiful McKim, Mead, and White building the Postal Service has graciously agreed to share, Mr. Childs's design will take the best elements of the past and create a remarkable, versatile station for the future.

Of course, there are still some hurdles. For one thing, this design must pass strict environmental and historic preservation requirements -- and I am confident it will do so very soon. The other hurdle, as you all know, is money.

But today, I pledge my support to help close the remaining funding gap. I am proud to announce that I will ask the Congress to increase the federal commitment to this project by $60 million over the next three years. As a tribute to Sen. Moynihan, I hope members of both parties will join together to secure this funding. And I hope the city and state increase their commitment as well. We're not quite there yet. But if we all do our part to keep up the remarkable partnership we have built, we can honor one of the first great buildings of the 20th century -- and create the first great building of the 21st century.

In doing so, we can also create a model for the entire nation. The First Lady and I have worked hard to help communities honor the past as a gift to the new millennium. In fact, earlier today, we awarded the first federal "Save America's Treasures" grants, to help meet urgent preservation needs across the country -- from conserving the second-largest collection of Thomas Jefferson's personal correspondence to restoring Martin Luther King, Jr.'s Ebenezer Baptist Church.

Our nation is still so young that we sometimes lose sight of the enormous value of our history. Of course, we are very good at preserving works of fine art. But we don't always recognize that there is just as much value in the old buildings and documents and artifacts that illustrate the narrative of our nation. Sometimes, as with Penn Station, we discover their incalculable value the hard way -- that is, only once they've disappeared.

As we come together to protect our past, we must also recognize the importance of creating new buildings and monuments for the future. Some have written about how giant shopping malls are the new public square. But no mall can lift the spirits like a great public train station or library or park. To paraphrase Sen. Moynihan, great public buildings project the dignity and vigor and stability of our country. They create community. They give structure to our democratic ideals. So at this moment of great prosperity and optimism, I say it's time once again to build great buildings and dream big dreams.

Thank you all for never giving up on this ambitious project. And Sen. Moynihan, thank you

for being, once again, far ahead of the curve. Thank you for sharing your vision with all of us -- and for inspiring us all to give this remarkable gift to the new millennium. Thank you and God bless you.

# # #

IT'S ALWAYS A DELIGHT TO SPEND AN EVENING WITH GREAT ARTISTS AT FORD'S THEATRE. BUT TONIGHT, THE SENSE OF TRADITION EVOKED WITHIN THIS HISTORIC SPACE BECOMES EVEN MORE MEANINGFUL AS WE STEP CLOSER TO A NEW MILLENIUM.

THROUGH THE ENCOURAGEMENT OF THE WHITE HOUSE MILLENNIUM COMMISSION, COMMUNITIES BOTH LARGE AND SMALL ARE GETTING READY TO HONOR THE PAST AND IMAGINE THE FUTURE WITH PROJECTS THAT COMMEMORATE OUR NATIONAL HERITAGE. AND NOWHERE IS THERE A FINER EXAMPLE OF WHAT CAN BE ACHIEVED THOUGH A PUBLIC-PRIVATE PARTNERSHIP THAN RIGHT HERE AT FORD'S THEATRE.

THE ORIGINAL INTENT WAS TO RESTORE FORD'S THEATRE AS A MUSEUM. BUT FRANKIE HEWITT, AN ENTERPRISING AND PERSISTENT VISIONARY, CONVINCED CONGRESS TO LET HER BRING DRAMATIC LIFE BACK TO A STAGE THAT HAD BEEN SILENCED FOR OVER A HUNDRED YEARS.

TODAY, THROUGH AN ACTIVE PARTNERSHIP BETWEEN THE PUBLIC AND THE GENEROSITY OF CORPORATE AMERICA, FORD'S THEATRE STANDS AS ONE OF OUR MOST VITAL CULTURAL TREASURES. IT NOT ONLY REMAINS TRUE TO IT'S FASCINATING HISTORY, BUT AS WE STAND TOGETHER AT THE EDGE OF A NEW CENTURY, IT PROMISES TO KEEP ENFOLDING US IN THE WONDROUS REALMS OF MUSIC, IMAGINATION AND MAGIC.

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9:00 am

Draft 2/28/97 time

PRESIDENT WILLIAM J. CLINTON
TALKING POINTS FOR FORD'S THEATER PRESIDENTIAL GALA
WASHINGTON, D.C.
MARCH 2, 1997 July 13, 1999

Acknowledgments: I'm a little awestruck to share the stage with so many Grammy winners [Natalie Cole is the other winner]. **Entertainers**: Natalie Cole; Kevin Spacey; Gregory Hines; Jon Bon Jovi; Elayne Boosler; Bill Maher [Maw-Her]; the Pendragons; Ronn Lucas [ventriloquist]. **Co-chairs**: Peatsy [Peet-see] Hollings and Tricia Lott. **Sponsors**: Citicorp/Citibank; ABC; American Airlines; and all the other companies on the Board of Governors who have done so much to bring this event to life.

Hillary and I look forward to this event every year. What's always so remarkable to me about Ford's Theater -- and this event -- is that a place marked by such devastating sorrow has been transformed into a place where we come together to celebrate life and all that is best in the human spirit.

Fitting tribute to Lincoln. Finding light in the darkness is what President Lincoln did best. During the Civil War, President Lincoln would come here. He loved the theater. He'd debate Shakespeare's speeches late into the night -- sometimes he'd even reenact them himself. He knew that even in our most difficult times -- maybe especially in our most difficult times -- the arts are essential. They illuminate our best selves, our highest ideals. President Lincoln had the same conviction about education. It was during the Civil War war that he signed the Morrill Act, creating the Land-Grant colleges -- the backbone of American higher education.

I bring this up because education and the arts are as important as ever. They are inseparable. In fact, the arts are education -- for both are critical to forming and developing young minds.

That's why we are here tonight. This evening benefits programs that bring the arts to children who otherwise might never get to see a play, hear a symphony, be inspired by a wonderful dance. These programs help children find new ways to think and to grow. [Thank you].

I hope you will join me in supporting education and the arts across the country. We need your support in our plan to revive American education from top to bottom. We also need your help to defend our historic commitment to the American arts and humanities. My balanced budget calls for increased backing for libraries, museums, and arts education. This week my committee on the Arts and Humanities released a report called "Creative America" -- an innovative blueprint for strengthening our cultural heritage. Let us remember that there are a lot of wonderful artists who are not here tonight. They are all across America: The writer who reads at your child's school. The band that plays a concert in your local park on a summer night. These arts make up our nation's heartbeat. In many cases, they are sustained by modest government support. I urge everyone here: Help us defend this commitment to our national spirit.

M

6/8/99 10:00 am

PRESIDENT WILLIAM J. CLINTON
TALKING POINTS FOR FORD'S THEATER PRESIDENTIAL GALA
WASHINGTON, D.C.
June 13, 1999

Acknowledgments: Entertainers: Debbie Allen [dancer], Kathleen Battle [opera], Charlotte Church [child soprano], Alan Jackson [country], Diana Krall [Crawl, jazz], Nathan Lane [Broadway], Queen Esther Marrow [gospel] and the Harlem Gospel Singers, Cartier [Cart-e-ay] Anthony Williams [tap dance], Adam Arkin [actor], Beau Bridges [actor], James McDaniel [actor] and Bill Conti [conductor]. **Co-chairs:** Peatsy [Peet-see] Hollings and Tricia Lott. **Sponsors:** General Dynamics, American Airlines.

This theater is remembered as the site of great tragedy for Abraham Lincoln, but it was also a place that brought him great joy. Live theater was quite a rare thing in backwoods where Lincoln grew up, so the plays he was able to see at "John Ford's New Theater" were fresh and delightful for him. [Though he was a great lover of Shakespeare who quoted long memorized passages from the playwright to members of his cabinet, he had never seen a Shakespearean play before becoming President.] He rarely missed an opportunity to go the theater once he came to Washington [,attending seven performances in one three-week period at the height of the Civil War.] OR [—once, when a visiting performer came to Washington he invited Lincoln to "each or every" of his three performances—Lincoln chose to attend all three.]

The use of this building as an active theater is a fitting tribute to Lincoln's love for the arts. Since John Ford started producing plays in a vacant former church on this site in 1861, Ford's Theater has been a place where citizens have come together to preserve our national heritage and promote the arts. Though the theater was closed for over a hundred years after Lincoln's assassination, the curtain rose in 1968 to open a completely restored theater in the first of twenty galas like tonight's. Today, as both a publicly owned historic site and a privately operated theater, Ford's Theater stands as a remarkable example of the good that can be accomplished by partnerships between citizens and the government.

As part of the Save America's Treasures project, the First Lady and I are establishing public-private partnerships across the country to preserve artifacts, documents, monuments, and sites like Ford's Theater. Our nation is so young that we sometimes lose sight of the enormous value of our history; we must mark the millennium than by preserving history and promoting the arts. [...Introduction...As Honorary Chair of the Save America's Treasures project, the First Lady has traveled the country, drawing recognition to our efforts to save artifacts like the Star Spangled Banner and historic buildings like Thomas Edison's Invention Factory.]

20th gala

the upcoming millennium by celebrating the magnificent old buildings and documents and artifacts that illuminate our history and inspire our future.

One of the first Millennium programs the First Lady launched

Save America's Treasures was one of the first Millennium programs that the First Lady launched -- because she was so concerned that the historic sites (like Fords Theater), monuments, documents and artifacts that tell the American story survive into the next millennium to inspire the next generations of our nation.

Since then (just about a year ago) she has visited some thirty historic sites and collections -- all over America -- bringing recognition and support. (FActs: 13 sites on July, 98 Save America's Treasures Tour through DC. Del, NJ,New York state, Mass.; separate visits to sites in Queens,Boston, Cambridge, LA and SanFrancisco; 8 visits to sites, including two national parks in NM,CO,and AR.; also visits to sites in rural VA and MD.) In partnership with the National Trust for Historic Preservation, she became hon. chair of the new Save America's TReasures Committee, which as raised $33 million in private funds for our Treasures. With the cooperation of Congress, we were able to award $30 in federal funds to 62 nationally significant project with urgent preservation needs: from the Star-Spangled Banner at the

So together, we created the White House Millennium Council

The White House Millennium program will guide and direct America's celebration of the millennium by showcasing the achievements that define us as a nation -- our culture,
our scholarship, our scientific exploration.

Save America's Treasures was one of the first millennium programs that the First Lady launched -- because she was so concerned that the historic sites (like Fords Theater), monuments, documents and artifacts that tell the American story survive into the next millennium to inspire the next generations of our nation.

Since then (just about a year ago) she has visited some thirty historic sites and collections -- all over America -- bringing recognition and support. (FActs: 13 sites on July, 98 Save America's Treasures Tour through DC. Del, NJ,New York state, Mass.; separate visits to sites in Queens,Boston, Cambridge, LA and SanFrancisco; 8 visits to sites, including two national parks in NM,CO,and AR.; also visits to sites in rural VA and MD.) In partnership with the National Trust for Historic Preservation, she became hon. chair of the new Save America's TReasures Committee, which as raised $33 million in private funds for our Treasures. With the cooperation of Congress, we were able to award $30 in federal funds to 62 nationally significant project with urgent preservation needs: from the Star-Spangled Banner at the

the upcoming millennium by celebrating the magnificent old buildings and documents and artifacts that illuminate our history and inspire our future.

Together, we can ensure that America will remain the world's beacon not only of liberty, but of creativity, after the fireworks have faded.

Smithsonian Institution, to the ancient cliff dwellings at Mesa Verde National Park in Colorado.

As we all know, Ford's Theater was the stage for one of the greatest real-life tragedies in our country's history – the assassination of Abraham Lincoln. But it was also a place that brought President Lincoln incredible joy. In rural Illinois

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Most of all, I'd like to thank my wife. Not only has the First Lady

Arts education

FLOTUS:

- thank performers
- thank Frankie Hewitt for saving theater
- why important to save these kinds of places
- plug for Save America's Treasures
- intro President

HEADLINE: Campaign on to restore Pittsfield's Colonial glory;
MUSIC / CLASSICAL NOTES

BYLINE: By Richard Dyer, Globe Staff

BODY:

The Colonial Theatre in Pittsfield opened in 1903. Before it closed 49 years later, great musicians like Fritz Kreisler, Igance Paderewski, Sergei Rachmaninoff, and Amelita Galli-Curci played and sang there, and actors like Maude Adams, Mrs. Minnie Maddern Fiske, John Drew, John Barrymore and Ethel Barrymore, George Arliss, and E. H. Sothern trod its boards, and Anna Pavlova danced. Walter Hampden played Hamlet and Bulwer-Lytton's "Richelieu," and Sarah Bernhardt expired as "The Lady of the Camellias." The Boston Symphony Orchestra performed there under Max Fiedler, and Geraldine Farrar sang in a touring production of "Carmen." Eubie Blake performed there, and so did such other popular artists as Harry Lauder and Will Rogers. Nancy Reagan's mother, Edith Luckett, was leading lady in the resident stock company when she met her first husband, Nancy's father, Kenneth Seymour Robbins.

In 1937, after the end of the great days of barnstorm touring, the Colonial became a movie theater; since 1952 it has been the home of Miller's Art and Paint Supply. The owner, the late George Miller, knowing the building's history and value, adapted it to the purposes of his business without destroying any of the original structure.

Now an organization called the Friends of the Colonial Theatre wants to restore the 950-seat facility as a civic adornment. The cost is estimated at $ 8.5 million, supplemented by an additional $ 3 million endowment fund. The plans received a big boost through a state visit in July by Hillary Rodham Clinton. More than $ 6 million has been promised from various government sources, and the Friends is actively at work trying to raise the rest, in hopes of being able to schedule a gala reopening on the centennial of the theater, which opened Sept. 28, 1903, with a production of Reginald DeKoven's operetta "Robin Hood."

A recent tour of the building revealed a sound structure and the outlines of a facility that could be beautiful once again; it is still acoustically lively. You do have to look at the potential through decay and evidence of vandalism, however. There is a lot of work to do in addition to restoration (cleaning, painting, replastering, relighting, rerigging the stage, reseating the auditorium), buying the building, the land, and adjoining property; finding an alternate and equally desirable space for Miller's Art and Paint; adding dressing rooms and support facilities; expanding the orchestra pit ("orchestra of 16" boasted the flier for an early opera production); providing for adequate parking, and access - there are two balconies and many steep flights of stairs.

The Colonial could clearly be useful to resident and touring attractions, and it might contribute to the revitalization of downtown Pittsfield, which was hit hard by the opening of the Berkshire Mall in nearby Lanesborough a few years ago. Various performing-arts groups in the Berkshires, such as the Berkshire Opera and Jacob's Pillow, are among the "interested parties" who are following the project closely, and it's easy to see why. All of Greater Boston does not boast a comparable potential resource.

7-9 An American Celebration