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5 DAY WEATHER FORECAST
PROVIDED BY THE JOINT PRESIDENTIAL WEATHER SUPPORT UNIT, SITE R

Thursday, 23 January 2003

WASHINGTON, DC

Thursday: Mostly cloudy with light morning snow showers, no accumulation expected, and a wind chill near -5°F. Winds northwest at 10 to 20 knots, gusting to 30 knots. Low 15°F. High 23°F.

Friday: Partly cloudy with a wind chill near 0°F. Winds northwest to north at 10 to 15 gusting to 25 knots. Low 15°F. High 32°F.

Saturday: Mostly sunny. Winds northwest at 8 to 15 gusting to 20 knots. Low 18°F. High 34°F.

Sunday: Partly cloudy becoming mostly cloudy during the afternoon. Winds southwest to west at 8 to 12 knots. Low 22°F. High 35°F.

Monday: Mostly cloudy with light snow showers. Winds southwest to northwest west at 8 to 15 knots. Low 24°F. High 37°F.

CAMP DAVID, MARYLAND

Thursday: Cloudy with isolated snow showers ending in the evening followed by decreasing clouds overnight. Expect a morning wind chill of -15°F. Winds northwest at 12 to 18 knots increasing to 15 to 20 gusting to 30 knots in the afternoon. Low 3°F. High 11°F.

Friday: Mostly sunny. Expect a morning wind chill near -11°F. Winds northwest at 12 to 18 gusting to 25 knots decreasing to 10 to 15 knots in the evening. Low 6°F. High 19°F.

Saturday: Partly cloudy with increasing clouds overnight. Winds west at 10 to 15 knots becoming southwest in the afternoon. Low 12°F. High 24°F.

Sunday: Mostly cloudy with isolated snow showers and decreasing clouds overnight. Winds southwest at 10 to 15 knots becoming northwest in the afternoon. Low 16°F. High 22°F.

Monday: Partly cloudy. Winds north at 10 to 20 knots. Low 10°F. High 23°F.
Withdrawal Marker
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List
Movies of the Week

This marker identifies the original location of the withdrawn item listed above. For a complete list of items withdrawn from this folder, see the Withdrawal/Redaction Sheet at the front of the folder.

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552360 [2]

FRC ID:
12525

OA Num.:
12202

NARA Num.:
12368

FOIA IDs and Segments:
2014-0215-F 1
2014-0072-F

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This Document was withdrawn on 8/25/2014  by RAF
THE HOURS

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Telling "a woman's whole life in a single day," as Virginia Woolf set out to do in her novel "Mrs. Dalloway," "The Hours" focuses on crucial moments in three lives, gradually revealing the connections among them. In his spare and elegant screenplay, David Hare adapts Michael Cunningham's lyrical novel without forsaking its literary sensibility or existential concerns. Through the stories of a writer, a reader and an editor, the film contemplates creativity and madness, the deadening conformity of suburbia, the roles imposed upon women and the consequences of rejecting them. Compelling and deeply felt, "The Hours" is rich with provocative ideas and exquisite performances, not only from its toplining trio but from an outstanding supporting cast.

The film begins with the 1941 suicide of Virginia Woolf (Nicole Kidman, de glamorized and unrecognizable) and then jumps ahead 10 years to sunny, hopeful postwar Los Angeles, where Laura Brown (Julianne Moore) is reading "Mrs. Dalloway"--and being transformed by it. Pregnant with her second child, Laura is lost in the tract-development paradise of manicured lawns and oversize rooms. She considers all of it, herself included, the veterans' reward for their ordeal, and approaches such tasks as the baking of a cake with a vague, sad spaciness that pains and alarms her young son (Jack Rovello). Though a good, earnest man, her husband (John C. Reilly) is incapable of fulfilling or even touching Laura. Her day begins with a shattering confrontation with a pathologically cheery neighbor (Toni Collette) and proceeds through events that will have resonance for years to come.

The most stylized visually of the three stories, this center panel of the triptych unfolds within the constraints and possibilities of mid-century America, beneath the oppressive light of a big, empty sky. Moore conveys Laura's fragility, despair and growing resolve as she nears an irrevocable decision, and the sense of dread is heightened by Philip Glass' effective score.
In a different type of suburb, rural 1923 Richmond, outside London, Woolf and her husband, Leonard (Stephen Dillane), run a press at their home, Hogarth House, where they've come in hopes that the country will cure, or at least alleviate, Virginia's depressions. She's beginning to write "Mrs. Dalloway" and is consumed with its conception, grappling with plot and character every waking hour. In one of the strongest depictions of the creative process to be put to film, Kidman captures the fire and single-mindedness of the writer without resorting to tormented-artist clichés. Virginia's story resonates in 2001 Manhattan, where Clarissa Vaughan (Meryl Streep), a book editor, consummate hostess and modern-day Mrs. Dalloway, prepares a lavish party for Richard (Ed Harris), a writer who is about to receive a major prize, and who is dying of AIDS. Though Clarissa is in a long-term relationship with Sally (Allison Janney), her emotional life revolves around Richard. With an aching romanticism, they both hold on to the Cape Cod summer 30 years earlier when they were lovers. But Richard, half-deranged by illness and its myriad treatments yet maintaining a terrible, burning clarity, is less than eager to receive his tribute, having reached a decision that will change Clarissa's life. Although most often lauded for her work in period films, Streep excels at contemporary American roles ("Kramer vs. Kramer," "Silkwood") and here delivers a delicate, heartrending portrait of a woman coming undone before reaching a profound understanding about herself and the choices she's made.

In his second feature, director Stephen Daldry exhibits the same talent for eliciting fine performances that he did in "Billy Elliot," but without resorting to the heavy-handedness that marred that film. Daldry's theatre background and use of extensive rehearsals pay off with characters who feel lived-in and who can communicate through emotional shorthand. "The Hours" also is a significant advance for him cinematically, with the work of d.p. Seamus McGarvey, production designer Maria Djurkovic and costume designer Ann Roth providing strong contributions in defining as well as uniting the three periods. The film deftly builds a sense of synchronicity and connectedness through parallel moments, gestures and plot points: the buying of flowers, brushing of hair, the early-arriving guest and, most tellingly, a kiss that, as it echoes through the three stories, evolves from an expression of madness to one of yearning to an affirmation of love. Hare and Daldry's fidelity to the fine source material is inspired rather than overly literal and, like Cunningham's novel, embodies themes from "Mrs. Dalloway" and Woolf's work as a whole with a convincing urgency. "The Hours" is a beautiful meditation on the life force and redemptive power of literature--for writers and readers alike--and on what it means to be fully alive, navigating the rocky terrain between vision and execution. **Sheri Linden**
CHICAGO

***1/2


The late great Bob Fosse, who died in 1987 of the fatal heart attack he himself predicted in his autobiopic "All That Jazz," might just be the most acerbic and cynical major filmmaker in American movie history. Though he only made a handful of pictures ("Sweet Charity," "Cabaret," "Lenny," "All That Jazz" and "Star 80" comprise the full list), Fosse's impact was staggering, an all the more impressive achievement when one realizes how dark and pessimistic his view of human nature really was. From the whores in "Sweet Charity" singing "Hey Big Spender" for their hapless johns to Liza Minnelli and Joel Grey pulling out all the stops for their Nazi patrons in the final scene of "Cabaret" to the squalid death of Playboy pin-up Dorothy Stratton in "Star 80," Fosse really had only one topic in his movie work: that life is all show-business in one way or another, and that showbiz is a great, brassy and gilded lie. It's a shopworn idea when you peel it apart, but what made his films seem fresh and daring was the combination of Fosse's ruthless obsession with his subject, his amazing skills as a dance choreographer and his fluid, syncopated use of camera and editing. In 1973, Fosse received an Academy Award for directing the film version of "Cabaret," a Tony for directing "Pippin," and an Emmy for directing the TV variety program "Liza with a Z." He remains the only director to win all three major entertainment industry prizes in a single year.

Fosse's ghost is present once more in the movie version of "Chicago," although in unexpected ways. Based on the hugely successful 1997 revival of Fosse's relatively unsuccessful 1975 stage-show, "Chicago" tells the story of Roxie Hart (Renee Zellweger), a celebrated jazz-age murderess, and her unscrupulous and publicity-seeking attorney Billy Flynn (Richard Gere). In a headline-grabbing arrest and trial that out O.J.s O.J. Simpson, Roxie becomes the "It" girl of the Illinois penitentiary circuit. Roxie's is a role she can only maintain by consistently upstaging chorine killing femme fatale Velma (Catherine Zeta-Jones), a showgirl who has recently terminated her sister act (and her sister) with extreme prejudice. "Chicago" offers a glibly amoral set-up for typically acrid Fosse-esque social commentary, with a women's cell block transformed into a proscenium from which murder, hypocrisy, celebrity and deceit are served up and sent up to the toe-tapping tunes of John Kander and Fred Ebb's great and frequently show-stopping Broadway score.
The surprising thing about the new movie version of "Chicago" is that it owes almost as much to the nonmusical 1942 Ginger Rogers/Adolph Menjou vehicle "Roxie Hart" as it does to Fosse's stage play. In an act of cheerful chutzpah, director Rob Marshall (his most pertinent prior credit is as director/choreographer of the TV movie version of "Annie") and screenwriter Bill Condon have freely adapted the book Fosse co-authored to create a movie that if anything is even more cynical than Fosse's show. Although he presumably had access to the Fosse choreography so lovingly recreated by Ann Reinking and Bebe Nuewirth for the '97 revival, Marshall has seen fit to go his own way in the dance department too, and while his choreography is at times notably Fosse-esque (but then, every modern choreographer reflects Fosse's influence), it is all uniquely Marshall's own.

Weirdly, it's in the filmmaking and the general tone rather than the dance numbers that Fosse's contribution lurks. Marshall shoots many of his sequences as if they came straight out of a lost reel of "All That Jazz" or "Cabaret," using Fosse-esque angles and cutting to energize the often rather second-rate hoofing of his principals. Fosse himself resorted to non-dancers in his movie musicals (most notably Roy Scheider in "All That Jazz") but he obviously preferred working with actors like Shirley MacLaine, Liza Minnelli and Ann Reinking, who could both say the words and embody the syncopated athleticism that was his hallmark as a choreographer.

Though it should be said that Billy Flynn didn't dance much onstage, the three numbers Richard Gere is featured in here seem staged in part to allow him to sit as much as possible. As a dancer, Renee Zellweger is undeniably flexible but not much more. While a good deal of publicity has been created about Catherine Zeta-Jones' supposed background as a musical performer, there's a reason why she succeeded as an actress rather than a showgirl. She hits her marks competently, looks great in the period outfits, and has a hell of a good time belting out her vocals, but the extra spark a truly great dancer might have brought to Velma is largely lacking.

Queen Latifah and John C. Reilly are the surprise standouts in the company here, Latifah for her full-throated singing in a style about as far away from rap as can be imagined, and Reilly for the quintessential version of the nebbish character he's been perfecting since "Boogie Nights." As Roxie's sap of a husband, Reilly seems to evaporate as we look at him, which makes his big number, the little man's lament "Mr. Cellophane," easily the most touching moment in an otherwise intentionally heartless show.

Along with Fosse's own "All That Jazz," "Chicago" is about as callously entertaining a screen musical as will ever be created. While the film is not quite up to Fosse's own high standard, director Marshall should be complimented for treating what may be Fosse's greatest Broadway achievement like raw material instead of a national monument. Himself an iconoclast, Fosse would have been pleased by the results. Wherever he is, Bob Fosse is probably smirking right about now.-Ray Greene
"Just Married" is one of those "it all started when..." movies, which usually doesn't bode well. The movie is from a well-worn genre and treads just about all of the territory a wacky comedy about a mismatched young couple on their horrible honeymoon could possibly cover. So this one resorts to pratfalls and other familiar bits that, while occasionally funny, somehow make it all just a little too formulaic to really lock on.

It all starts when... Tom (Ashton Kutcher of "Dude, Where's My Car") hits Sarah (Brittany Murphy of "Don't Say A Word") in the head with a football. They fall in love, move in together and get married, all in just a few months. The problem is, Tom's an impoverished sportscaster wannabe, and Sarah's from a well-to-do, very blonde Beverly Hills family that she doesn't look like she could actually really be a part of. The McNerneys, including their wholly stereotyped Korean housekeeper (Toshi Toda), want no part of the crunchy Tom, but they allow the wedding to happen anyway. Then they set Sarah's ex-boyfriend after the couple to undo things as fast as possible, and it almost works.

There's not a mature moment in this movie. And we aren't just taking about the juvenile jokes. The direction, writing and even editing are all elementary at best. But that doesn't mean there aren't about 10 solid minutes of funny stuff in this 95-minute movie. They're just scattered throughout the film, and you'll have to sit through it all just to get to the good gags. - Tim Cogshell
In 1860's lower Manhattan, the Five Points section is a dark, teeming corner of the city known for vice and chaos. Into this frontier of lawlessness arrives the young Irish American, Amsterdam Vallon. Amsterdam is the orphaned son of the slain Priest Vallon--once chief warrior of the Dead Rabbits gang that rallied the Irish immigrants of the Five Points. After 16 years in a "House of Refuge," Amsterdam has returned to the Five Points to hunt down his father's killer. His target is William Cutting (aka "Bill the Butcher") who has since become the merciless new leader of the neighborhood and detests the newly arrived immigrants. Each year, on the anniversary of Priest Vallon's death, the victory is commemorated with a celebration—with invitations handed out by way of the Butcher himself. Amsterdam's plan is clear: to lie in wait and slay his father's killer. While waiting for that night, Amsterdam works his way deep into the Butcher's inner circle, a world of alternating honor and cruelty from which he can only hope to escape. But the closer he gets to Bill, the more he falls under his spell and becomes conflicted—playing the role of the man's surrogate son while keeping the true secret of his past in the shadows. At the same time, Amsterdam meets Jenny Everdeane, an enigmatic pickpocket whose fierce independence fascinates him. When details of her closely linked past with Bill the Butcher emerge, the relationship between the three intensifies. Amsterdam's fight for family honor, freedom and the woman he loves ultimately collides with a pivotal moment in New York and American history: the 1863 Civil War Draft Riots. This uprising, fueled by new Americans like Amsterdam, will have repercussions that will spread through the Five Points to the halls of Government and beyond, and reveal a tenacious spirit in the city that endures.
Earl and Hank have only one thing in common: they're both L.A.P.D. rejects. One just got kicked out of the force--the other can't even get in. After confronting each other on opposite sides of the law, during a traffic stop that escalates out of control, these two luckless individuals end up partnered as lowly security guards. Despite being damned to the lowest rung of the law enforcement ladder, Earl and Hank uncover a sophisticated smuggling operation led by Nash and his band of thugs. When Earl and Hank get their hands on some hot property, they go on the run from, first, the bad guys, then, the L.A.P.D.--led by Lt. Washington and Detective McDuff. What these two unlikely partners do to law enforcement is a crime, but they just might save the day. That is, if they don't kill each other first.
A GUY THING

*1/2


"A Guy Thing" has one strike against it going in: It alienates its potential female audience with its plot right off the top. When writing a romantic comedy, never, under any circumstances, construct a scenario wherein the male romantic protagonist is already married or engaged to a female romantic protagonist to whom he will not be married or engaged by the end of the movie. The point being, women don't like it when otherwise committed men get uncommitted in a film—even if the break-up is mutual—and go off with another girl, even if it's true love. They hate that. It's been the undoing of recent films like "The Wedding Planner," and it's also the central premise in "A Guy Thing." That huge mistake notwithstanding, it's also a not very funny movie. Which is another huge mistake. Paul (Jason Lee, whose star is beginning to lose its luster after several bad movies, including "Stealing Harvard" and "Big Trouble") is a good guy engaged to Karen (Selma Blair, "Storytelling"), who seems like an okay girl. His friends give him the obligatory bachelor party at which he meets a cute dancer named Becky (Julia Stiles of "O"), with whom he wakes up naked in bed the next day. And she turns out to be Karen's cousin. And she has a crazy cop ex-boyfriend with steroid rage who has pictures of Paul and Becky together. It all sounds so funny—well, no, it doesn't, and it isn't. Not remotely. Not ever. For one thing, Stiles, who is an extraordinary dramatic actress, has no comic timing, while Lee, who can be quite funny, had nothing funny to say or do in the entire film.

As for the title, "A Guy Thing" alludes to the idea that there is an unspoken language through which guys intuitively know when to lie, spontaneously, with no questions asked, even if the other guy whose aid is being eliciting is a complete stranger. This is a ludicrous notion that ought to be funny, but also isn't. It's just insulting. - Tim Cogshell
"Things are more complicated than they seem," suggests seasoned reporter Thomas Fowler in "The Quiet American," another take on the 46-year-old novel by Graham Greene. A 1958 cinematic version starred Michael Redgrave and Audie Murphy. The fictitious British journalist, played by Michael Caine in Philip Noyce's new film, is talking about the cultural and political nuances of Vietnam in the early 1950s. The French are fighting Ho Chi Minh's forces for control of the divided country, where the U.S. is just beginning an entanglement that will last more than two decades. Things in Indochina might be complicated, but the film itself oversimplifies an intricate history.

Fueled by cynicism, Fowler provides only marginal coverage of the conflict for the London Times. Long separated from a wife back home, he is obsessed with his beautiful young mistress Phuong (Hai Yen Do). The man also has an affinity for opium, less prominent in the movie than on the printed page. His contentment in the midst of Saigon's intrigue and corruption is disrupted by the arrival of diplomat Alden Pyle (Brendan Fraser), the title character. As an apparently naïve idealist, this Boston native believes his rah-rah values can save both Phuong and her homeland from evildoers.

To trace the circumstances of Pyle's murder--a demise revealed in early scenes--the plot flashes back through memories narrated by Fowler. They become romantic rivals who care about each other, until a covert betrayal overwhelms personal issues. But Caine is too overtly emotional for the role; Fowler should be more reserved, with a dry, sardonic wit that stings. "The Quiet American" lacks sting. Its love story eclipses rather than complements the inherent spy thriller that skewers Yankee imperialism in the book. After 9/11, perhaps Noyce figured a less-than-patriotic outlook might dismay an unquiet American distributor.-Susan Green
DRUMLINE

**1/2


There are more subcultures on a college campus than one can begin to imagine. There are students who dedicate mind, body and spirit to academic pursuits, sports, fraternities, sororities. Among the southern universities, the marching band is a microcosm that holds great importance, and within that subculture there is a sub-subculture called the Drumline. Making the Drumline of a noted university marching band is the single-minded pursuit that defines many a musically minded high school percussionist. Weird, but true. The movie "Drumline" is about this group, but that's only the trapping. It's really just a coming-of-age tale about a inner-city kid with enormous talent who has to learn a little something about teamwork, unity and all the usual coming-of-age movie crap that gets woven into the predictable narratives of such often-mundane studio fodder. Truth be told, it also sometimes makes for pretty good youth flicks, "Youngblood" with a 22-year-old Rob Lowe and "All the Right Moves," an early Tom Cruise picture, being memorable examples. And, as films designed for and about youth of color go, "Drumline" is particularly well considered. Still, it's rife with nutty clichés and far too much dialogue--especially urban street banter in the vein of, "Yo, yo, yo... D. What's cracking, dogg." Lines like this are only in the script to prove something, which makes it less relevant and even more annoying.

In any case, a young, insanely charming and handsome Harlem street drummer, Devon (Nick Cannon of "Men in Black II"), wins a scholarship to a southern university and its popular but waning marching band. There he clashes with the music director (Orlando Jones "Evolution") and the band's lead drummer. Devon is the kind of kid who covers insecurity with attitude and is prone to outbursts of rampant individuality. Frankly, he's annoying, too. But, because this is a highly formulaic film, he learns a lesson (dubious though it is) about honor and loyalty and that previously mentioned concept of teamwork. He also falls in love with a sexy, sophisticated southern belle cheerleader (Zoe Saldana of "Center Stage") and everything turns out well in the end.
Orlando Jones gives a surprisingly pithy and contained performance one would like to see in the service of weightier material; Zoe is beautiful and delightful in a sweet though obligatory role; and the young Nick Cannon might be a star in the making. Director Charles Stone III ("Paid in Full") may want to consult some of the classics should he decide to helm another film that depends so much on blocking for photography as a film about marching bands does; a little knowledge of Busby Berkeley would have been a great help. And a movie about drums ought to be felt as much as seen. Much of the driving force of "Drumline" is simply lost in the mix. -Tim Cogshell
December 23, 2002

The Honorable George W. Bush
The White House
1600 Pennsylvania Avenue NW
Washington, DC 20500

Dear Mr. President:

I send my warmest congratulations on the naming of the USS GEORGE H. W. BUSH in honor of your father. It is a well-deserved tribute to his service to the nation, and I know that the carrier will serve the nation with great distinction too. I look forward to seeing her and the JFK sail side by side!

Vicki and I send our best wishes to you, Laura and all the Bushes for the holidays and the New Year.

Respectfully,

Edward M. Kennedy

Preservation Copy – Miscellaneous Handwriting
January 23, 2003

The President
The White House
Washington, D.C. 20500

Re: U.S. Presidential Inaugural Delegation to the Republic of Ecuador
January 14-16, 2003

Dear Mr. President:

I wish to thank you for selecting me as a member of the United States delegation to represent you on the occasion of the inauguration of President Gutierrez of Ecuador. I was honored to be one of your representatives.

You were ably represented by our delegation leader Clay Johnson, III and Ambassador Kristie Kenney.

Thank you, Mr. President, for the honor. My wife Phyl joins me in sending our best to you and Laura. You are in our prayers as you guide and lead our country.

Respectfully,

Duane W. Acklie

DWA/cg
Ken Blasingame, Fort Worth's designer of prominent interiors, has turned his talents to artwork as well

01/24/2003

By LISA MARTIN / Special Contributor to The Dallas Morning News

Interior designer to the First Family, artist with a virtually sold-out show, recently appointed public servant. These days, Fort Worth's Ken Blasingame finds his talents in high demand. "It's been a bit hectic," Mr. Blasingame admits.

If the designer seems somewhat ambivalent about his increasingly prominent profile, Donna Craft, a longtime admirer and co-owner of the Carol Henderson Gallery in Fort Worth, greets this new renown with glee. "All this couldn't happen to a more down-to-earth, easy-to-be-around, unassuming guy," she says.

Mr. Blasingame's success is no overnight affair. He first came to Fort Worth in 1973 to work in the visual display department at Neiman Marcus. Three years later, the Panhandle native (he hails from Wheeler, Texas) launched Blasingame Design. His most famous clients, by far, are Laura and George W. Bush. He worked on their Crawford ranch and, from 1997 to 2000, on the interior design of the Governor's Mansion in Austin. The last two years, he has likewise taken his talents to the White House — in a dual role that affects both the national monument and the private residence.

Citing security reasons, Mr. Blasingame declines to describe any decorating details about the Bushes' residences. Published reports indicate, however, that the 4,000-square-foot Texas White House on the couple's 1,600-acre cattle ranch is a true reflection of the First Family's easygoing, comfortable style.

"For me, there are three critical ingredients to design: function, comfort and the visual. I like rooms where you feel comfortable going in. You can have a formal room and still be comfortable." And that's precisely what Mr. Blasingame aims to achieve with all his clients.

"It's important to work with people according to what they're about," he says. "You're working with them in a very personal way, and it's important to be in the same place as they are."

Mr. Blasingame, 56, prefers a comfortable style himself. He subjects rooms to a simple test: If a newspaper looks out of place, there's something wrong with a room. "You look at interior magazines and you never really see anything personal," he says. "It's a bit of a soulless exercise."

While he describes his own home as a "mishmash, more of an artist's house rather than a designer's," he professes an affinity for Italian, Spanish and Mexican décor. "I especially love the older Spanish colonial furnishings and anything that's decorative in terms of Mexican. To me, when you start mixing things up, it just makes it more interesting."

A client enlisting Mr. Blasingame's help, therefore, could expect to be offered antique seating in rich
woods, carved embellishments and aged textiles, bright ethnic rugs, art in a range of media and hand-wrought accessories, from newly carved wooden Mexican mirrors to ancient pottery. Avoiding overseas buying trips, the designer acquires pieces strictly through U.S.-based dealers.

Art also is an important component in a room, in Mr. Blasingame's view. He shudders at the thought of choosing art to match fabrics in a room. "You want to find the best art you can for someone, art that will last, art that's not clever or trendy."

He prefers Texas artists, his favorites being Cindi Holt of Fort Worth and Dallas artist Pamela Nelson, a high school chum of Laura Bush and a President Bush appointee to the U.S. Commission of Fine Arts.

Though Mr. Blasingame's own artwork often features domestic images, you won't find precise renderings of his professional decorating style in it. Exhibited to great success this fall as part of the "Quiet Spaces" show at the Carol Henderson Gallery, his paintings focus on interiors, but in an almost dreamy way.

"He was actually reluctant to do some of these interior paintings, because he didn't want them to be seen as mock-ups of existing rooms that he designed," says Ms. Henderson, gallery co-owner. "These rooms do not exist except for him, in his head."

The paintings were executed with oil bar (which Ms. Henderson likens to an oversized crayon) on board. "It's a very difficult medium to do well," Ms. Henderson says. "It's not like working with oil paint and a brush. It's very complicated to do, but he's a supremely gifted artist."

The response to the paintings indicates he's a popular artist, as well. With several weeks left in the show, almost all of his work was sold, particularly impressive considering a 48-by-60-inch canvas was priced at $5,200. (One of his 30-by-24-inch paintings sold for $1,900.) "For this exhibit, the palette was more subdued than what I'd done in the past," Mr. Blasingame says. "There was a richness in the colors."

The hues enhanced the theme, says Ms. Henderson. "The paintings are all a reflection of comfort."

Mr. Blasingame may not be ready to forsake fabric swatches for an easel, but he has decided to devote more time to his artwork. Last year, he juggled six or seven design projects and found himself (due in part, one suspects, to his increased celebrity) turning down design work.

"I didn't want to disappoint any of my longtime clients, whose loyalty I appreciate, so I said no to certain things rather than overcommit."

His schedule became all the more hectic last year when President Bush appointed him to serve on the Committee for the Preservation of the White House. Created in 1964 by an act of Congress, the committee oversees the care and growth of the permanent collection and, according to its government charter, "provides advice on changes to principal rooms on the state and ground floors of the executive residence."

Mr. Blasingame serves with 10 other Americans, including Dallasite Roger Horchow, producer of Tony-winning Broadway musicals and founder of the Horchow Collection, which he sold to Neiman Marcus in 1988. Other committee members include the president of the Chicago Historical Society, the director of the historic Winterthur Museum, Garden and Library in Delaware and an art historian.

Because the committee has convened only once since his appointment, Mr. Blasingame is still learning
about his new responsibilities.

"It should be interesting," he says.

And it should keep him busy.

Very busy.

*Lisa Martin is an Arlington free-lance writer.*

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Kendo
Boots Nowlin

Dear President Bush and Laura,

Also, thanks for the way you... respect and dignity to the world’s most important position through your commendable... and tremendous integrity.

Sincerely,

Boots
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September 25, 2002

The Honorable George W. Bush
President of the United States
The White House
1600 Pennsylvania Ave.

Dear Mr. President:

Many thanks for your letter to the employees of the World Bank regarding the September 11 Book of Remembrances. It was delivered to an assembly of several thousand employees and was extremely well received.

A transcript of the remarks is enclosed.

Thanks again and we are honored to serve in the administration you are so ably leading.

Very truly yours,

[Signature]

Robert Holland
Tried sending this earlier but I came back.
Remarks by Robert Holland, Alternate Executive Director for the United States

On November 19, 1863, Abraham Lincoln delivered the Gettysburg Address. The address was controversial in its time, mainly because of its brevity. One of the few contemporary newspapers commenting favorably on the speech, the Providence, Rhode Island, Journal, said, "The hardest thing in the world is to make a five-minute speech." It was, therefore, not comforting to me when I called Gerry Rice of the Internal Communications Department and asked him how long my remarks should be, and he said, "We've got you down for five minutes."

I don't promise a second Gettysburg Address and, I might add, the hardest thing in the world is not just to make a five-minute speech, but to make it on the first anniversary of September 11th after Jim Wolfensohn, before a few thousand of his employees, many of whom are from countries other than the United States. Nevertheless, I hope you will consider my remarks appropriate.

Last September 11th, I was a private U.S. citizen living far from Washington, D.C. New York City. I learned of the first World Trade Center crash from a phone call from my father and turned on the television in time to see the second crash and later the towers fall and to learn of the Pentagon and Pennsylvania crashes. Like many of the rest of that day and much time since trying to understand what was happening and why.

A year later, much remains to be understood, but I believe Theodore Olson, the Solicitor General of the United States, whose wife was a passenger on the plane that crashed into the Pentagon, expressed what is at stake when he said this of those killed one year ago: "Their lives were extinguished because they were the embodiment of the aspirations of most of the world's people. The people who kill them hate the beacon that America holds out to people who are impoverished, enslaved, persecuted, and subjugated everywhere in the world. The men who planned the savage attacks of September 11th cannot prevail as long as American ideals continue to inspire the people they hope to enslave and enslave. They can enslave the people they wish to subjugate only by keeping them poor and destitute so they must undermine and discredit the one place in the world that stands the rule of law and allows its people the opportunity to rise above all those conditions."

President Bush said much the same thing in fewer words when he stated after the attacks that, "They were, above all else, an attack on freedom. For if the United States stands for anything, it stands for freedom. And if it cannot prevail against those who prefer chaos and tyranny, then who can? And if freedom's light is dimmed here, where can we expect it to shine?"

I'm sure the love of freedom as well as genuine sympathy for the suffering of fellow human beings was the primary motive of the more than 5,000 World Bank employees
who signed the September 11th Book of Remembrances maintained in our offices. That book was delivered to President Bush who asked me to read this letter to you today. It's dated September 10, 2002.

"Laura and I join in honoring the lives lost in the attacks of September 11, 2001. Our nation will always remember those who died and their families. Our nation was attacked on September 11th, but our nation emerged united by a renewed spirit of pride and patriotism.

The events of that day reminded Americans of what matters most in life--our faith, our family and friends, and our commitment to strong principles. In the days and months since then, we have seen the true character of our country and the resolve and compassion of our American people.

By answering the call to help others, countless Americans are contributing to a culture of service that strengthens our nation. As we face the challenges of a new era, we know that there can be no peace in a world where innocent men, women, and children are targeted by evil. In fighting terror, our brave men and women in uniform bring security to our country and justice to our enemies. We will continue to defend liberty and ensure peace and opportunity for all.

I want to thank the employees of the World Bank for their expressions of concern and support in the September 11th Book of Remembrances. During these extraordinary times, we are reminded that kindness and generosity will always prevail over evil.

Signed, George W. Bush, President of the United States.

Although the vast majority of those killed were Americans, it is important to note that citizens of 111 countries who were shareholders of the World Bank perished in the attacks.

To those who perished and those who expressed condolences and support, I'm honored to express the profound sympathy and appreciation of the people of the United States. And I urge, as President Lincoln said, that we here highly resolve that those dead shall not have died in vain, that this nation--and, I would add, the entire world--under God shall have a new birth of freedom and that government of the people, by the people, for the people shall not perish from the Earth.

Thank you.

(Posted on September 12, 2002)
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Subject Files - PP (Presidential Personal)

**FOLDER TITLE:**
552360 [2]

**FRC ID:**
12525

**OA Num.:**
12202

**NARA Num.:**
12368

**RESTRICTION CODES**

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

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This Document was withdrawn on 5/19/2014 by RAF
President and Mrs. Bush
1600 Pennsylvania Avenue
Washington, D.C. 20500
December 2002

Dear President and Mrs. Bush,

I wish to thank you for the lovely evening I spent at your annual Chanukah party. The decorations were just beautiful and the company was delightful.

My son, Paul and I extend a healthy and happy New Year to you and your family and blessings for peace the world over.

Sincerely,

Dr. Geraldine Nussbaum
September 17, 2002

Dear Mr. President,

I want to thank you very much for the wonderful honor you have given me by the appointment to be a Trustee of the Kennedy Center.

The Center is on the road to becoming truly our National culture center and with the new funding from the Government for its expansion and the support of the private sector for its ambitious programming, the future holds great promise.

I am continually proud of you and your administration and pleased to serve in anyway to further its legacy.

Your words have been great but your actions even stronger. Your expression of support and caring as recently as the personal contact around the circle in New York has had an impact with all the people I know regardless of the political persuasion. There is much to be done and I know you are up to the task.

With great respect and friendship,

Melvyn J. Estrin

7200 Wisconsin Avenue, Suite 600, Bethesda, MD 20814
**Withdrawal Marker**
The George W. Bush Library

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January 10, 2003

The Honorable George W. Bush
President of The United States
The White House
Attention: Scheduling Office
Washington D.C. 20502-0184

Dear Mr. President:

On behalf of the members of The Economic Club of Chicago and their guests, I would like to express how honored we were that you chose our Club to unveil your new economic policy. Clearly the response from our audience to your proposals to strengthen the American economy were overwhelmingly well-received. It was an historic occasion for us; and we are grateful that such an important speech was part of our 75th Anniversary celebration. As Chicagoans we were, of course, warmed by your praise of Mayor Daley and our great city.

In these difficult times for our country and the world, our thoughts and prayers are with you and your leadership of this great land. The enclosed book, "History's Witnesses, 75 Years of The Economic Club of Chicago," was just published in December 2002. Your speech will be the first in the next edition. Once again, it was our privilege as a Club to be a witness to history.

Thank you and may God Bless all your efforts.

Sincerely,

Grace Barry

P.S. Working with both The White House staff and the advance team was truly a pleasure. Special mention for Leonard Rodriguez, Mike Heath and Bob Dold.
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January 27, 2003

President George W. Bush  
Attn: Ashley Estes  
Via Facsimile: 202.456.0200

Dear Mr. President:

Betty and I are and will be praying for you as you prepare and deliver the State of the Union address. As Paul exhorted the Ephesian believers: "Be strong in the Lord, and in the power of His might" (Eph. 6:10).

When you speak, I pray your countenance will reveal:
- humility and strength
- compassion and courage
- concern and conviction
- a willingness to give all to protect freedom and the innocent.

As we so well know, God placed you in the White House, and I am confident you will be guided by His wisdom and absolute principles—not the opinions of men, comfortable compromise or political expediency.

Sincerely,

James Robison

/cs
University Federal Tax Clinic, told an IRS oversight board that this is causing those who can least afford it to pay more taxes than they should. The IRS has spent billions in trying to update its antiquate computer systems, including those containing taxpayer records, that date from as far back as the early 1960s. As part of the modernization, the IRS eliminated many of its walk-in offices where low income taxpayers could come in and talk to an appeals officer with their documents in hand and answer all the auditor's questions. Instead, the agency created call-in centers and computers that can handle more people at one time. People who sometime speak little English, have little education and might be recent immigrants are asked to mail or fax requested information, seek telephone conferences and deal with endless telephone menus, recorded messages and impersonal names and faces on IRS notices, said Spragens. "Low income taxpayers to a very large extent are not part of the new electronic age which is the centerpiece of modernization," she told the IRS oversight board. The AP adds, "The IRS oversight board, created by Congress in 1998, seemed surprised to find someone against the modernization program, which members said had been generally popular. Steve Nickles, a Wake Forest University professor and member of the oversight board, said it would hard for the board to argue against modernization, considering it was Congress that mandated those efficiency goals within the IRS. An IRS spokeswoman declined to comment."

**Economic Impact Of Internet Worm Continues To Cost Businesses.** *ABC News*(1/27, story 10, Jennings) reports, "A destructive Internet virus, the computer people call it a worm, that crippled tens of thousands of computers over the weekend was still causing problems today. This kind of attack is not only annoying, it is expensive." *NBC*(Potter) adds, "It was just a bunch of computer commands called 'Sequel Slammer,' and you may not have even noticed it. But in the end, you will pay for it. Because a lot of programmers spent the weekend cleaning up the mess it made when teller machines did not work and airlines had trouble sending out tickets." Vinnie Gullotto "fights computer viruses for a living. He's in a growth industry. 80% of companies surveyed last year say they lost money because of computer criminals. Those hackers may have pulled off 20,000 electronic break-ins this month alone." Gullotto was shown saying, "There's a pretty good chance that many of these people do work within the computer science industry and have a job somewhere as an administrator." *ABC* adds, "Very few firms will admit they were hit by the Sequel Slammer, but the average loss in a computer crime is $2 million. And companies pass the cost straight on to you."

*CBS*(1/27, story 10, Rather) reports, "Federal investigators reported a new wave of Internet disruptions today, but not nearly as serious as the hacker attack over the weekend that slowed Internet traffic and disabled Bank of America cash machines. The search is on for those responsible."

**Card Ignores Cameras To Right Overturned Newspaper Box.** *Brit Hume* on *Fox News*(1/27) reports, "News cameras were set up right outside Fox headquarters...yesterday when presidential Chief of Staff Andy Card was being interviewed on 'Fox News Sunday.' But when Card came out, he walked here right past the cameras." Hume adds that "he didn't stop to say a word, he didn't even wave. Does that mean he's hostile to the press?" Directing viewers to the footage, Hume says, "Hardly, because look what he did next. There's a tipped over 'The Washington Post' news box on the curb which Card, with a little help, not much, took the trouble to turn upright before going on his way." Hume adds, "And actions, as they as say, speak louder than words."

**Book Credits Rove With Bush's 'Swift Political Ascent'.** In an op-ed for the *Washington Times*(1/28), Roger Fontaine, a member of President Ronald Reagan's national security staff, writes, "Behind every modern American president is invariably a resident guru, a political number-cruncher, that got the man the job in the first place and labors to get his client a second term. So, who exactly is George W. Bush's genius? Lou Debose, Jan Reid and Carl Cannon tell us in 'Boy Genius' about the rise and rise of Karl Rove, who few people know, and the press pack has yet to descend on -- at least for now. Mr. Rove, it appears, deserves much of the credit for the younger Bush's swift political ascent, although it helped that political enemies have consistently underestimated the former Texas governor."

Fontaine continues, "So how does Karl Rove do it? He does his homework, knows the voters and excludes no one (especially not Hispanic voters). And he stays on message with a short list of issues that resonate at all income levels -- tax cuts, better education, restoring political civility. The 'Boy Genius' was also an early practitioner of direct mail, and honed its techniques while others were still relying on friends and families to raise funds."

Fontaine adds, "So how long is Mr. Rove good for? The authors note that Washington loves a winner, and as a winner he is untouchable. Perhaps. Washington
is also envious, and there has never been a lack of schadenfreude in this town. Still, the Republicans won both houses and did so following largely a White House strategy where the president was deployed in the right places at the right moment. The senatorial victories in Missouri, Georgia and Minnesota were real triumphs and almost wipe out the miscues in the California gubernatorial race and the setback in Louisiana, not covered in the book. So, where from here? To 2004, which is very much on screen at the White House these days. Of course, nasty things like a war with Iraq or increasing unpleasantness with North Korea may get in the way, and number crunchers, as useful as they are, cannot do much with stubborn foreign facts. Ditto for an economy still attempting to recover from the 1990s irrational exuberance. But if anyone can do it, Karl Rove can, and the authors show us why.

**Irving Says Title IX Functions As A “Gender Quota Law”**

Author John Irving writes in the New York Times (1/28), “Title IX, the federal law that prohibits sex discrimination in educational programs receiving federal assistance, may be in for an overhaul. This week a committee appointed by the Bush administration will hold its final meetings before submitting its recommendations for changing the law to Secretary of Education Rod Paige. Since Title IX was enacted in 1972, it has been the subject of debate -- much of it misguided -- about its application to college athletics. At issue now is how to alter the law -- or not -- so that, as Secretary Paige has put it, we can find ways of 'expanding opportunities to ensure fairness for all college athletes.' I hope the commission will realize that what's wrong with Title IX isn't Title IX. What's wrong is that, in practice, there are two Title IXs. The first Title IX was the one passed by Congress in 1972 to put an end to sex discrimination in schools -- good for the original Title IX! The second Title IX, the one currently enforced, is the product of a policy interpretation in 1979 by the Department of Education's Office for Civil Rights (but never debated or approved by Congress) -- and which is functioning as a gender quota law.” Irving continues, "In its prohibition against sex discrimination, the 1972 law expressly states as ‘exceptions’ any ‘preferential or disparate treatment because of imbalance in participation’ or any ‘statistical evidence of imbalance.’ In English, this means that Congress recognized that the intent of Title IX was not to establish gender quotas or require ‘preferential treatment as reparation for past discrimination. Smart thinking -- after all, the legislation was intended to prohibit discrimination against either sex. But what happened in 1979 -- and in subsequent re-evaluations of the law -- has invited discrimination against male athletes. The 1979 interpretation required colleges to meet at least one of the following three criteria: that the number of athletes from each sex be roughly equivalent to the number of students enrolled; that colleges demonstrate a commitment to adding women's sports; and that they prove that the athletic interests of female students are effectively accommodated. The problems lie in complying with the first criterion. In order to achieve gender proportionate men's collegiate sports being undermined or eliminated. This was never the intention of Title IX." Irving adds, "To apply the rule of proportionality to men's and women's collegiate athletics amounts to a feminist form of sex discrimination. And I won't be dismissed by that other argument I've heard (ad nauseam) from those women's advocates unwilling to let proportionality go - namely, that to oppose proportionality, or even the crudest enforcement of Title IX to eliminate men's sports programs, is tantamount to being antifeminist and hostile to women in sports. Don't try to lay that on me."

**NYTimes Opposes Use Of Federal Money To Erect Buildings For Worship.** The New York Times (1/28) editorializes, "The Bush administration's campaign to merge church and state continued last week when it announced plans to allow federal housing money to be used to erect buildings in which religious services occur. Spending taxpayer money to build religious structures is a radical move, and one that defies long-established constitutional precedents. The new policy should be challenged and, if the administration refuses to withdraw it, struck down by the courts." The Times adds, "Last week's announcement is only the latest example of the Bush administration's allowing the religious right to set its agenda -- and raid the public till. Last month the president issued an order making it easier for religious groups to receive federal funds to run social services programs even if they discriminate on the basis of religion, sexual orientation and other factors. And last year the administration supported the Supreme Court's ill-advised decision to uphold the use of taxpayer-funded vouchers in religious schools. The First Amendment requires, in the words of Thomas Jefferson, 'a wall between church and state.' As the Supreme Court's years of belabored jurisprudence have shown, it can be hard to say exactly where the line is between permissible and impermissible government actions involving religion. But sending taxpayer money directly into church building funds, as the Bush administration proposes to do, clearly goes too far."
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THE WHITE HOUSE
WASHINGTON

Preservation Copy - George W. Bush Handwriting

P. 84

P. 109

Under
preventive

P. 111

Know

Goodman

does not fit
Mr. President –

Jan. 28, 2003

An e-mail from Beth Fromme.

Dear Blake, 1/29/03

Sorry to add to your e-mail reading but I can't stop thinking about everybody.

Please, please, please tell the boss that I will be praying real hard for him tomorrow night.

As always you guys are doing a great job!

Stay safe
Beth the Barber from Austin
from the president:

beth -
I'm doing great. I'm feeling strong because of prayers. thanks for yours.
george w bush.

Beth Fromme <bfromme@austin.rr.com>

Dear Blake,
Sorry to add to your e-mail reading but I can't stop thinking about everybody.
Please, please, please tell the boss that I will be praying real hard for him tomorrow night.
As always you guys are doing a great job!
Stay safe
Beth the Barber from Austin