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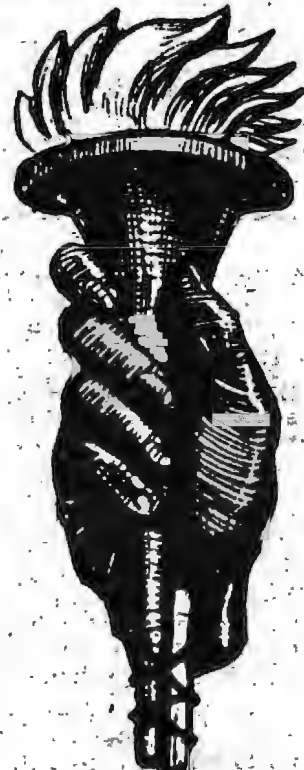
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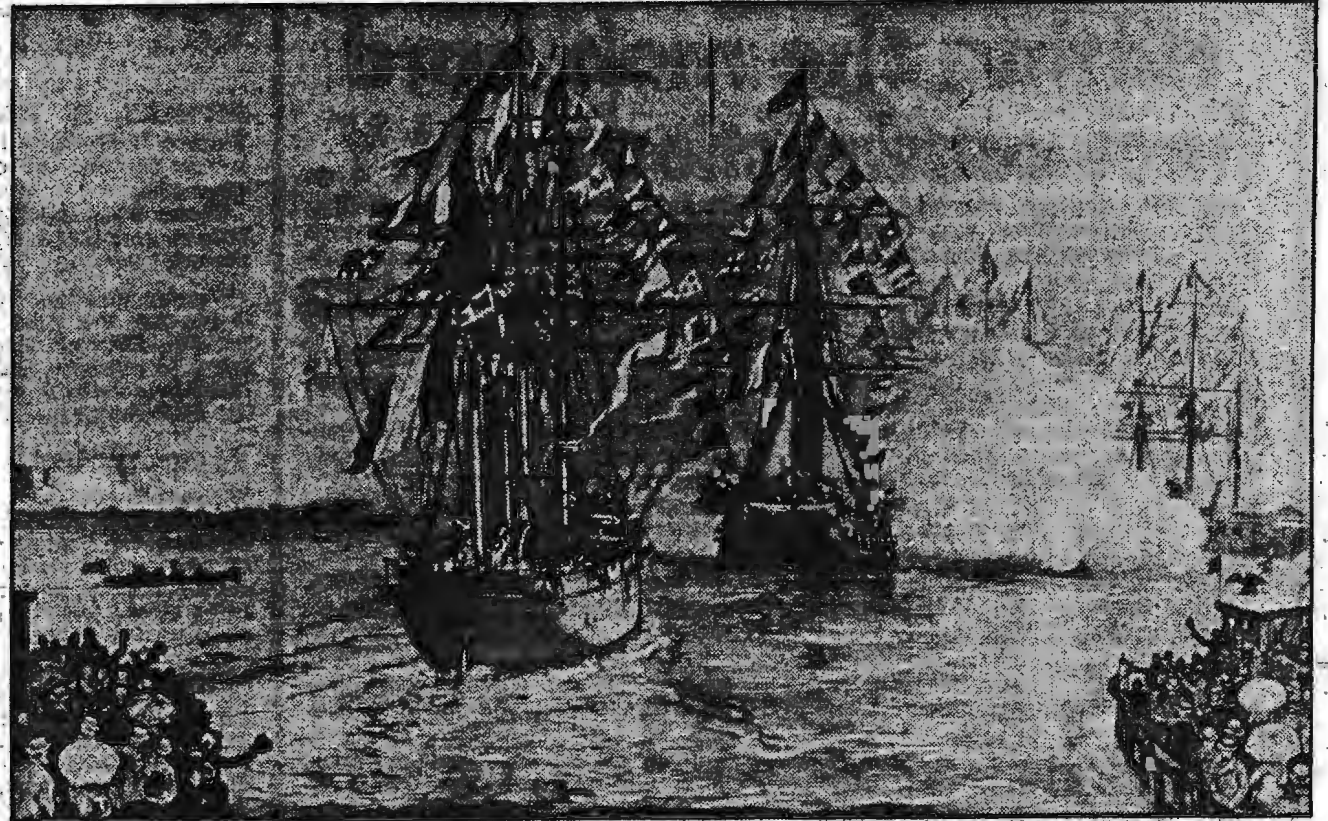
PART FIVE

BIRTH OF A DREAM



NEW YORK POST
TRIBUTE
TO
LIBERTY

A grand naval procession, with flags flying and sightseeing boats in tow, sails through the Narrows (right) to herald arrival of ship carrying Bartholdi's Statue of Liberty.



\$HAKY START ON LADY'S PEDESTAL

FRANCE'S gift of Lady Liberty was dependant on the recipients' building a pedestal — and American citizens were not eager to donate funds. Some complained that the proviso

By ERIC FETTMANN

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It was headed by Sen. William Brewster of New York, soon to be

done by the committee's secretary, businessman Richard Butler.

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FRANCE'S gift of Lady Liberty was dependant on the recipients' building a pedestal — and American citizens were not eager to donate funds. Some complained that the proviso was a form of ransom, and the Statue itself was criticized for "not being a work of art," for representing "a pagan goddess," and, perhaps worst of all, for belonging more to New York City than to the nation as a whole.

IT had all begun well enough. The American Committee of the Statue of Liberty had been formed in December 1876 to raise money for erection of the pedestal on Bedloe's Island. It was headed by Sen. William Evarts of New York, soon to become Secretary of State in the Hayes Administration, and businessman Joseph Drexel. Also among the initial sponsors were former Gov. Edwin Morgan, New York Post editor William Cullen Bryant and Parke Godwin, Bryant's son-in-law and eventual successor.

Most of the work, however, was

done by the committee's secretary, businessman Richard Butler.

Bouyed by the early fundraising success in France, the American Committee launched its first public appeal for money. It set up five working subcommittees: one to raise funds, one to select a pedestal design and three to handle press and legislative contacts.

The first substantive move was perhaps an omen of things to come: a formal petition to President Grant for a site for the monument was passed only reluctantly by Congress, which refused to appropriate any money for the statue.

The resolution requested part of either Bedloe's or Governor Island as the statue's home. The lame-

duck President asked Gen. William Tecumseh Sherman, the Civil War hero, to decide which island.

To Bartholdi's delight, Sherman confirmed the sculptor's preference and selected Bedloe's Island.

But there was skepticism in the press; Bartholdi was derided for having apparently built his statue from the top down, without having any idea what would be underneath. Others complained that the statue was in effect being held for ransom for the building of a pedestal.

Various art critics attacked the design; one actually complained that from Battery Park, it would look like "a sack of potatoes with a stick on top."

There were religious objections as well, the Catholic press attacking the "pagan goddess" of libertarian values. The wealthy set sniffed that the monument was "not a work of art."

Most importantly, cities around the country felt that the statue had been a gift to New York for which they had no financial responsibility.

The American Committee, composed mostly of New Yorkers, had little success answering these objections, and its activities began to wane. By the end of the 1870s, the campaign had all but come to a halt.

In 1881, Evarts visited France, only to discover that the Franco-American Union's fundraising was virtually complete, having received a good deal of its donations from Freemasons and middle-class Frenchmen.

Seeing how swiftly the statue was being completed, Evarts wrote Butler that the American Committee must move with "promptness and energy" to provide a pedestal in time.

With a fresh burst of energy, the Committee budgeted \$250,000 for the pedestal and selected as its designer Richard Hunt, dean of American architects, who was

Continued on Page 72

Emma's immortal plea

IT'S but another of Miss Liberty's many ironies that the poet whose work symbolizes the statue is remembered today only for a work that was ignored for nearly 20 years.

Emma Lazarus "wrote passable verse and seemed destined for a life of spinsterish belles lettres," wrote one critic. "She was not a great poet, but an inspired one."

She had written a 14-line verse in November 1883 for an auction at the Academy of Design on E. 23d St. to raise money for the

pedestal. Other contributors that night included Mark Twain and Walt Whitman.

"The New Colossus" was sold for \$1500 and passed into literary anonymity for two decades.

Lazarus, a descendant of Spanish Jews who fled the Inquisition in 1492, was born to a family of wealthy and assimilated Jews in 1849. Influenced by the works of Friedrich Schiller and Victor Hugo, she published her first collection of poems at age 18. She led a protected life, but corresponded eagerly with such literary titans as Ralph Waldo Emerson, Robert Browning, William Morris and E.L. Godkin, future editor of the New York Post.

In one of her earliest poems, according to one biographer, "she expressed the feeling that she was handicapped because she was a woman and alone." She also wrote continuously about Jewish subjects.

Her vision of Liberty in "The New Colossus" dramatically altered the public's perception of the statue once the poem was affixed to a plaque in the pedestal in 1903.

With her open call to "send these, the homeless, tempest-tossed to



EMMA LAZARUS
Created "Mother of Exiles."

me," Lazarus changed the statue's meaning from solidarity between nations to the "Mother of Exiles."

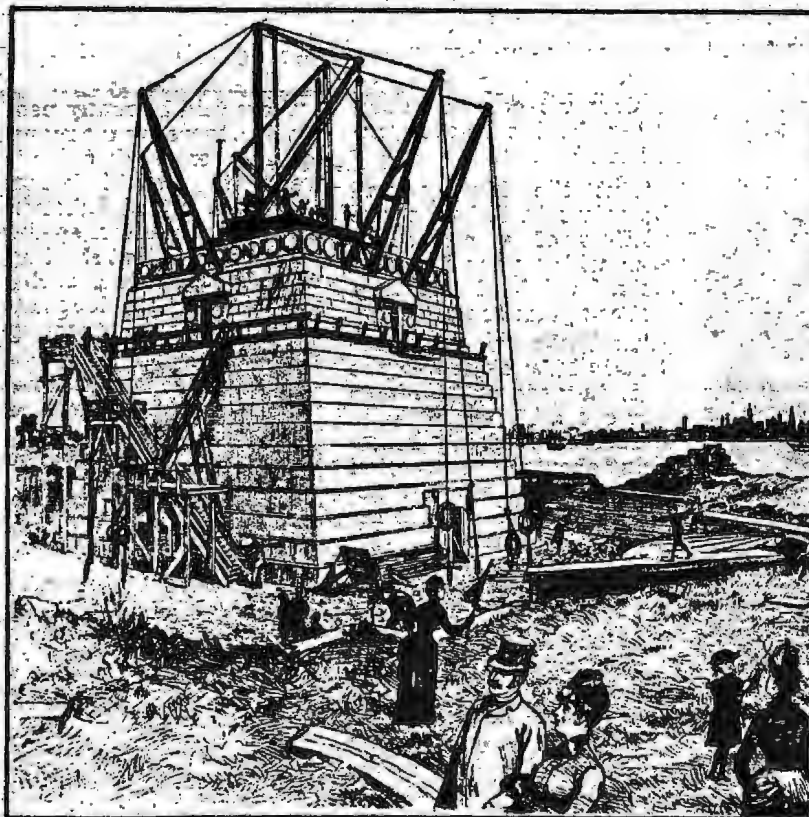
Only one person recognized the literary value of her poem at the time: poet James Russell Lowell, who predicted accurately that John Greenleaf Whittier's "official" dedication poem would be forgotten while hers would become immortal.

On Nov. 19, 1887, barely a year after the statue was dedicated, Emma Lazarus died of cancer at her 17 W. 10th St. home and was buried in Queens.

Cartoon at left ran in Puck magazine with an appeal for donations. Ad campaigns helped rescue statue's foundation fund.



\$HAKY START FOR LADY'S PEDESTAL



Sightseers come to Bedloe's Island to watch the building of Statue of Liberty's pedestal.

Continued from Page 49

later to design the Fifth Av. facade for the Metropolitan Museum.

Hunt abandoned Bartholdi's earlier conception (inspired, perhaps, by the Great Seal of the United States) of a stepped pyramid.

Instead, after a year of planning, he designed a 114-foot broad, subtly-tapered square platform with battered walls.

Evarts and Butler, fearing a costly boondoggle, persuaded Hunt to cut 25 feet from the monument, but he added ornamentation around the base; in the end, no money was saved.

The pedestal was rooted in a massive slab of concrete which connected to Eiffel's central pylon.

To engineer the pedestal, Bartholdi selected Gen. Charles Pomeroy Stone.

Beginning in April 1883, Stone turned Bedloe's Island into a massive construction site, with more than 100 men at his disposal. Six months later, the crew began pouring concrete into a giant hole dug in the remnants of Fort Wood.

The pouring continued throughout the winter, ground level not being reached until early March. It was the largest concrete mass ever

made — by the time the foundation was completed in June, some 24,000 barrels of Portland cement were gone.

And so, unfortunately, was most of the American Committee's money.

Throughout 1883, the Committee struggled for funds. It sponsored benefit shows, art exhibitions and literary auctions.

For a Dec. 3d benefit at the Academy of Design on 23d St. and Park Av., the Committee asked several literary figures to donate original manuscripts for auction. Emma Lazarus agreed to help, contributing a tribute to the statue called "The New Colossus."

Through political connections, the Committee arranged for the state legislature to authorize a \$57,000 grant — but Gov. Grover Cleveland vetoed the bill.

On July 4, 1884, formal ownership of the statue was transferred from France to America.

U.S. Ambassador Levi P. Morton was somewhat perplexed: what had started as a gift between people now appeared to be a commitment between governments — and the American side was by no means enthusiastic.

Still, Committee officials knew that failure to move ahead would doom the project once and for all. So on Aug. 5, the first stone of the pedestal was laid, even though the Committee only had enough money for about two rows of stones.

The American Committee had raised \$182,000 and spent all but \$3000. A Joint Resolution of Congress approved a \$100,000 grant — provided the Treasury Dept. agreed. After several weeks, the answer came back — no way.

Disheartened and completely out of fresh ideas, the Committee ordered all work on the pedestal to stop on Mar. 10, 1885.

"The Statue of Liberty was made by an Italian on behalf of the French for the purpose of welcoming Irish immigrants into the Dutch city of New York," writer O. Henry would observe sarcastically in his story "The Lady Higher Up."

But he had left someone out — the Lady was saved by an eccentric Hungarian Jewish immigrant publisher who pioneered the use of scandalous "yellow journalism." His name was Joseph Pulitzer.

NEXT: Publisher Pulitzer puts it all together

CROSSWORD

ACROSS

- 1 Scourge of serge
- 5 Graf —
- 9 Sluggish
- 13 Once more
- 14 Goods in the hold
- 16 Wheel shaft
- 17 "Across" or "Down" feature
- 19 Orson of TV
- 20 Meetings
- 21 Patriotic

DOWN

- 1 Fellows
- 2 Arrow poison
- 3 Ship-shaped clocks
- 4 Dust devils
- 5 Offspring
- 6 City on the Ganges
- 7 Sister of Ares
- 8 Self
- 9 Roll heavily, as a ship
- 10 Beasts of

ANSWER TO PREVIOUS PUZZLE:

PELE	SAGA	TBAR
OXEN	ORALE	ROTA
PINSTripES	AWAY	
STATUTE	STILTS	
ABEL	HEINE	
LASTED	CONCEDED	
OLPES	CORE	DORA
ALA	PLANS	VAT
FORD	ROSE	MEESE
SWEEPOUT	MARRIED	
TRACT	EARN	

WONDERWORD

by JO OUELLET

HOW TO PLAY: All the words listed below appear in the puzzle — horizontally, vertically, diagonally, even backwards. Find them and CIRCLE THEIR LETTERS ONLY. DO NOT CIRCLE THE WORD. The leftover letters spell the Wonderword. GLASTONBURY, ENGLAND Solution: 14 letters

T M G N E H T M L G S H T Y M
E E A R I E E S N S L I S T S
S A U L K A T I L S N W E S T
R L L R D N T A C H E S I K H
E S A O E A U N A H L N R L G
M M W V L T E B U L R O O A I
O S E U I L I D A O R I T T S
S T D R L T L T H L M T S K S

BRIDGE

By Alfred Sheinwold

IMAGINE that you're Montreal expert Joe Silver, a public defender by profession and a fine bridge defender on the evidence shown today.

Silver opened the jack of hearts, and South shrewdly played low. If South took the first heart, West would win the first diamond and lead his other heart. East would overtake with the king and

East dealer
Neither side vulnerable

NORTH
♦ A 103
♥ 42
♠ Q J 92
♣ K 654

WEST
♦ Q 872
♥ J 10
♠ A 54
♣ J 93

SOUTH
♦ K 65
♥ A Q 6
♠ 873
♣ A 1072

East	South	West	North
Pass	14	Pass	10
27	Pass	Pass	3A

F128
54
-0655

CHRISTIAN BLANCHET
BERTRAND DARD



STATUE LIBERTY

THE FIRST HUNDRED YEARS

English language version by

BERNARD A. WEISBERGER

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generous assistance of the American Express Foundation.*

AMERICAN HERITAGE

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INTRODUCTION BY DAVID McCULLOUGH

Its size alone no doubt would have been enough to guarantee the Statue of Liberty large popular affection right from the start in 1886, the year it was completed. Bigger was surely much better in the eyes of most American beholders in that expansive era. When young Theodore Roosevelt of New York, a candidate for mayor the same year, affirmed that big things were in the spirit of the times and a fact of American life, he was addressing a small-town Fourth of July crowd way off in Dakota Territory, but he could have been speaking for almost anybody, anywhere in the country. "Like all Americans, I like big things," he said, "big prairies, big forests, and mountains, big wheat fields, railroads—herds of cattle, too—big factories, steamboats, and everything else."

Frédéric Auguste Bartholdi, the resolute genius of the great work, observed in a letter home, "Everything is big here—even the peas...." As a Frenchman, he preferred his peas small. He also had some difficulty liking Americans, who, by his lights, were deficient in taste and charm. Still, for a land of such expanse he could envision only a statue of "colossal proportions," of "extraordinary proportions."

At the time of completion the statue was not just the largest ever built, but the tallest structure of its kind in the world. A century later the vital statistics still seem fabulous. From its toe to the tip of its upheld torch, the statue is 151 feet tall. Counting the pedestal, it rises 305 feet above the tide. Its head measures 10 feet from ear to ear, its nose a good 4 feet in length. It weighs 450,000 pounds, or 225 tons, its sheathing of hammered copper accounting for nearly half of that. Inside, the route from the top of the pedestal to eye level is a steep climb of 154 steps, the same as a 12-story building. The fact that it stands where it does, taking the winds of New York Harbor full force in all seasons, is testimony to an internal design far more ingenious and important as a feat of structural engineering than most people are aware.

Yet all that hardly explains how we feel about it, our Miss Liberty, or *Liberty Enlightening the World*, as once it was known. For all the statistics, the publicity, for all we think we know about the statue, it remains an extremely elusive subject with many sides and a fascinating history, as Christian Blanchet, Bertrand Dard, and Bernard Weisberger unfold in these pages.

Of utmost importance is the statue's placement, at the gateway to America. It is emphatically a New York landmark. If it had been put up in Washington, D.C., or St. Louis, or anywhere other than New York, we would not feel about it as we do; that is certain. There is simply no better or more appropriate place, which the visionary Bartholdi saw at once, the day he sailed through the Narrows on his initial scouting trip. Indeed, as he later said, his plans for the statue became clear only when he first saw the "thrilling" harbor filled with ships "like a crowd upon a public place."

It was an age that understood the power and value of public places and cared seriously about public monuments and public institutions. New York, largest and wealthiest of our cities, was building them as never before. The fifteen years between Bartholdi's first visit, in 1871, and the unveiling of the statue saw the rise or completion of the Metropolitan Museum of Art, the American Museum of Natural History, Central Park, and the Brooklyn Bridge. Architects and builders and campaigners for funds talked of the civic pride such works engender and how they would "stand down the ages" like the monuments of ancient Egypt. Bartholdi had actually been to Egypt and gazed at "all those marvellous ruins."

In Washington, at the center of Pierre Charles L'Enfant's mall before the Capitol, the Washington Mon-

Judge published this article in the *New York Tribune* the week the statue was unveiled. Judge, *New York Tribune*, October 1886. Private collection, Dard.

ument was at last completed in 1884, the loftiest solid masonry tower ever built. With the colossus in New York Harbor, the nation had two surpassing monuments comparable to those of ancient times.

For Bartholdi, for the workers in the shops of Gaget and Gauthier in Paris who first built, then dismantled and packed the statue for shipment, for Gustave Eiffel, the versatile French engineer who devised its iron skeleton, and for the many thousands of French citizens of all walks who contributed the money to pay for this greatest-ever gift to America, it was both a way of showing French regard for our noble founding principles and of helping the French recover their self-esteem after the debacle of the Franco-Prussian War. Vaunted France, the France of Hugo and Pasteur and Ferdinand de Lesseps, the France of Emperor Napoleon III and what, by reputation, was the most formidable army in Europe, had been crushed by the Germans like an overripe melon. The response of the French people afterward, however, was stunning. They would show that France was France again in "dazzling form," not on the field of battle but in the arts and sciences and with monumental works of peace and progress. Bartholdi himself felt the humiliation of the late war to the depths of his being. He had served in it; he had seen his native Alsace ceded to Bismarck's new Germany.

But it is not simply that the statue, the product of that impulse and that age, stands on or beside the harbor. She is in it, she is of it—on little Bedloe's Island, the site of an old fort and, at odd times, a pesthouse and a gallows. She is surrounded by salt water, by an arm of the Atlantic, which has much to do with how we feel about her. She is thus ever in the midst of passage for all who come and go; alone, unrivaled, her beacon torch visible for miles.

She is like the light left on at home when you go out at night. For all of us who were born here and who have gone away and returned from our travels and from two wars, she has meant just that—"Home, I'm home. This is my place. I didn't take the wrong boat." Coming and going by plane, as we do now, we still pick her out below. "There's the Statue of Liberty! Down there!" you hear people saying with excitement.

For those of us who came from abroad in such overwhelming numbers, year upon year, when Ellis Island was the point of debarkation, she meant welcome to a new home. She marked the threshold. "From her beacon-hand/Glows world-wide welcome," wrote Emma Lazarus in her poem.

In no country other than our own has so much American history transpired as in France and in this century especially, with its terrible world wars. There are sixty thousand American soldiers buried in France, at places with names that are as much a part of our history as are Yorktown or Antietam. For the living who came home, M. Bartholdi's statue had a meaning he never anticipated and that most of us now can only imagine.

I sailed close by her one blustery spring night on an excursion boat with friends. All at once we were directly beneath her. She was brilliantly lighted and brilliantly green and ten times bigger from that angle than I ever imagined, and there was her light blazing high above. We started to cheer.

But what of those others in such different times? Can we ever know what they felt?

"I've never seen anything that looked so good as the Liberty Lady in New York Harbor," wrote thirty-four-year-old Captain Harry S. Truman to his sweetheart Bess Wallace in 1919, on returning from the First World War and the Argonne-Meuse campaign that took more American lives than any other engagement in either war. "You know the men have seen so much and been in so many hard places that it takes something real to give them a thrill, but when the band on that boat played 'Home Sweet Home' there were not very many dry eyes."

We have seen the newsreels from 1919 and 1945 and those expectant faces massed aboard the incoming troopships. We have seen the photographs of immigrants jamming ships' rails for a first look. One of them, Helen Mamikonian, a professor in Boston who arrived from France in the 1950s recalls: "I was a teenager, and I was alone on the boat. It was kind of frightening, you know, to cross the Atlantic by yourself. I met a very nice Italian girl about my age and another Italian, a young boy, and the three of us got up; it was early, five-thirty, six o'clock. We got up and ran to the deck.... She was silhouetted very clear, because we were very close to her as the tugboats came to pull us; we passed her very slowly. Of course we had to look up. She was beautiful.... Imposing, a good word, she looked imposing."

INTRODUCTION

Menu for a banquet given in Bartholdi's honor. November 18, 1885. *Bibliothèque du Conservatoire National des Arts et Métiers, Paris.*

Opposite

"Homage to Bartholdi." *Judge* published this tribute to Bartholdi and Liberty's American supporters the week the statue was unveiled. *Judge*, October 30, 1886. *Private Collection, Paris.*



The city was transformed. The City Hall, the main Post Office, hotels and homes and clubs everywhere were bedecked with French and American colors, giving "to the physical aspect of the metropolis," said one newspaper story, "something analogous to the bright spirit of rejoicing that stirred in every human breast." The southernmost stretch of Broadway offered a view of uninterrupted rows of banners. Pulitzer, as usual, led all the rest in ostentation. He had a triumphal arch of greenery stretched across Park Row in front of the *World* building, with a large sign that read (in French): "La Belle France—the United States: Vive l'entente fraternelle des deux républiques." ("Long live the fraternal union of the two republics.")

Everything combined to make the day magnificent—except the weather. It had poured the night before, and when morning came the sky was like lead and the harbor mantled in fog so thick that the statue was invisible. Nonetheless, said one participant, "human joy has rarely been so bright." From daybreak crowds surged everywhere. "Not a square centimeter of the streets was clear," testified a foreign reporter. "The Brooklyn Bridge groans under its load of humanity. Sidewalks, portals, balconies, penthouses were covered by a happy throng." Pitchmen had a field day, shouting themselves hoarse, selling pictures and medallions and portraits of General Grant, some of which were passed off as portraits of de Lesseps, as well as whatever other knickknacks moldering in their shops could be spruced up to look like commemorative items.

The official reviewing stand was in Madison Square. The French delegation made its way there, escorted by one of the city's local militia units—naturally, the Lafayette Guards. Shortly after ten o'clock President Cleveland and his escort joined them after a carriage ride down from Fifty-seventh Street.

Then the impressive paraders, twenty thousand strong, swung by, stepping along Fifth Avenue and turning southward into Broadway down to the Battery. General Stone, the Grand Marshal, surrounded by

Others of us came to the experience from our own hinterland. Paul Horgan, the distinguished author and historian, remembers as a small boy traveling down from upstate New York with his father, who took him to see the statue because "he was trying to make an American of me." How much is contained in that deceptively simple recollection. And the process continues, with no limit on one's age or sophistication or relative familiarity with American institutions. "I become an American all over again when I see the Statue," remarks Daniel J. Boorstin, the Librarian of Congress, who grew up in Oklahoma.

The statue's appeal as a tourist attraction seems to grow with time. In the past ten years the number of annual visitors has increased seventy percent. It has been glorified, romanticized, trivialized, and overpublicized for purposes that often have little or nothing to do with its intended meaning. Like its near neighbor and contemporary, the Brooklyn Bridge, it has been stitched on pillows, embossed on silver spoons, printed on dinner plates, bandanas, T-shirts, and cocktail napkins. You can buy it in the form of a rubber stamp. And in ersatz bronze, with or without thermometer, it remains the all-time perfect cheap souvenir of New York—the Empire State Building its only rival.

Its image has been enlisted to sell war bonds, biscuits, horsehair brushes, life insurance, credit cards, mineral oil, champagne, cheese, cigarettes, and sewing machines. It has been cartooned and lampooned without end. In this its centennial season, it is being praised and celebrated and photographed as it has not since the damp day in October 1886 when Bartholdi, a marvel in full dress, climbed to its crown to cut loose its veil with his own hand.

Like all great events in history, it needs to be seen in the context of its times, of politics and technology, and such largely forgotten and fascinating influences as those of the Freemasons. Like all great achievements in history, it is to a large extent the way it is because a particular group of people were the way they were. It is, among other things, a monument to several glory-struck, gloriously outsized egos of a kind only the nineteenth century could produce, sculptor Bartholdi being the prime example. He is the sort of character Jules Verne might have invented. Imagine discussing with a few friends, over dinner one evening at a country home near Paris, that you want to commemorate America's democracy in some way, a fairly vague discussion that will one day result in the creation of the greatest statue on earth, a structure taller than any ever attempted before, in a distant land where you have never set foot and know no one, and then pursuing that vision with boundless persistence and enthusiasm for the next twenty years!

Besides Bartholdi there is Edouard de Laboulaye, French professor of law and author of a three-volume history of the United States, who was host that evening near Paris, and a participant in the discussion of plans to create a monument celebrating liberty; and Eiffel, who ranks with such giants of heroic nineteenth-century engineering as Brunel and the Roeblings, and whose subsequent triumph, the Eiffel Tower, would become for Paris what the Washington Monument is for our capital.

The Americans include President Grover Cleveland; the brilliant Richard Morris Hunt, the first American trained at the Ecole des Beaux-Arts, architect to the Vanderbilts and Astors and designer of the statue's pedestal; and Joseph Pulitzer, a Hungarian immigrant, the strange, ambitious publisher of the New York *World* who with the power of his paper raised one hundred thousand dollars to pay for the pedestal.

"Colossal statuary does not consist simply in making an enormous statue," Bartholdi insisted. "It ought to produce an emotion in the breast of the spectator, not because of its volume but because its size is in keeping with the idea it interprets...."

The aged Victor Hugo, after seeing the statue in Paris, is said to have written to Bartholdi: "Form... is nothing without the spirit; with the idea it is everything."

The idea, of course, is liberty, and liberty is what we Americans have always wanted first of all. It was what the Revolution was fought for, what the country was founded for. "Hail, Liberty!" was the cry on the day the statue was unveiled. Gilmore's band struck up *America*—"My country, 'tis of thee, Sweet land of liberty..." "We will not forget that Liberty has here made her home," said President Cleveland.

The idea is still everything. The statue is still there, unrivaled at the gateway. She isn't a warrior. She isn't bombastic or threatening. She isn't a symbol of power. The Statue of Liberty is an act of faith.

INTRODUCTION

CHAPTER ONE

BIRTH OF A SYMBOL

On the afternoon of November 29, 1884, a carriage squeezed its way through the crowd of Parisians gathered before the workshop of Gaget, Gauthier and Company, on the rue de Chazelles. There were few secrets in the streets of Paris, and the throng knew the occupant of the carriage was Victor Hugo, the first citizen of the city. He had come to view a monumental piece of copper statuary bearing the impressive title "Liberty Enlightening the World," to be shipped as a present from France to its sister republic, America. It was a fit meeting, for Hugo himself was also an outsized icon of liberty. France's greatest living novelist and poet, Hugo was a revolutionary who had inspired an entire generation of French democrats as they did battle with the monarchists. Now in his eighties, with white hair and beard, dressed in a gentleman's frock coat, Hugo was still a legendary figure of French libertarianism. The cries of "Vive Hugo" and "Vive la République," which followed him wherever he went, meant the same thing.

Hugo emerged from his carriage and went inside to meet the monument's creator, Frédéric Auguste Bartholdi. The two shook hands, and Bartholdi gave Hugo a memento of his visit. Looking up at the statue, which towered to 151 feet, Hugo began to speak. His voice quavered, but it retained the spirit that had called so many Frenchmen to so many battles: "The vast, restless sea now witnesses the union of two great, tranquil lands. This beautiful work encourages what I have always loved—peace. Between America and France—France, which is Europe—may this pledge of peace be permanent."

The idea of offering this extraordinary gift from the French to the American people took root in the minds of a handful of French republicans at a fashionable dinner party at an estate near Versailles in 1865. Perhaps fired by wine, these staunch egalitarians envisioned a monument that would rival the Seven Wonders of the ancient world. Its construction would utilize the latest innovations of the new technology and affirm the superiority of the machine age. It would be a testament to the glory of industrialism triumphant. And, just as loudly, it would proclaim the supremacy of republican ideals.

As their vision grew, they began to see a statue of a great lady symbolizing the American dream. Like all symbols, she would be subject to varying interpretations. The millions of European immigrants who poured through her "Golden Door" made her the symbol of the promise America held out for the less fortunate of the Continent. Native-born Americans made her the symbol of the enduring stability of the nation. In the following century she would be lampooned, ridiculed, appropriated as a political symbol for the far left and right in American politics, and transformed by Communist propaganda into an international symbol of international oppression. She would be used in cartoons, musical comedies, motion pictures, and advertising campaigns. She is the STATUE OF LIBERTY.

The Statue of Liberty, an eternal symbol of hope, was born out of the despair of two of the most devastating conflicts of the mid-nineteenth century: the American Civil War and the Franco-Prussian War. By 1870 America had begun to bind up its wounds from a war that had left more than 600,000 men dead. There was a great explosion of creativity in America, whose engineering marvels and inventiveness had fired a new age of commercial progress. It was a jubilant time for the nation, which had emerged stronger than

On the preceding two pages

Liberty as she appeared in 1983 against the New York skyline. Restoration work began on the monument in 1984.

Opposite:

Three men at the foot of the statue. A photograph from the *National Geographic* magazine, 1906.

ever from its Civil War and was looking forward to its hundredth birthday only six years in the future.

But for the French, 1870 was a time of bitter tragedy. Emperor Napoleon III had allowed himself to be lured into a war with Prussia over an attempt to place Leopold of Hohenzollern on the Spanish throne. Napoleon, who had inherited all of the vanity of his famous namesake but none of his skill, personally took command of the French army but was unable to get it across the Rhine. Less than a month after the opening of the hostilities, Napoleon and 83,000 of his men were captured in the rout at Sedan.

When news of the crushing defeat reached Paris, a group of dissident antimonarchists took control of the government and announced the "restoration" of the French Republic. They set up a provisional administration that tried to carry on the fight, but the Prussian army was invincible. The Germans besieged Paris and starved the city into submission. On January 28, 1871, France was forced to sign a humiliating armistice in which Alsace and part of Lorraine were ceded to Germany along with an indemnity of five billion francs.

With Napoleon in exile, no one in Paris was sure what would follow, or whether the new Republic could survive. Napoleon's Empire had been founded in 1852, and was France's ninth major governmental change in the sixty-three years since the Revolution. There had been a constitutional monarchy, a First Republic, a Directory, a Consulate, a first Napoleonic Empire, two more monarchies under different royal families, and the Second Republic, which Napoleon III had overthrown. Each change had been marked by bloodshed as violent political, regional, religious, and class antagonisms racked the country.

Certain groups of Parisians, furious over the terms of the surrender, allied themselves with socialist factions to provoke an insurrection against the Republic. They set up an independent "Paris Commune," the first revolutionary "proletarian" government. The republican members of the provisional government, headquartered in Versailles, would not tolerate what they saw as the tyranny of urban radicals in Paris. They sent in troops and, after bitter fighting, regained control. While the Prussian occupiers looked on, French soldiers shot 30,000 French workers at the barricades in a single bloody week of fighting.

Republican France was bleeding to death. The government called for elections to create an assembly that would write a new constitution for a new and permanent government. It was not at all certain whether the Republic would be scrapped and another monarchy or empire established. If the Republic should survive, no one knew what factions would dominate it.

France's moderate republicans geared up for a hard battle on the field of public opinion. They had been prepared for it by the eighteen years of Napoleon III's dictatorship. Napoleon's secret police had diligently harassed and censored possible opponents of every kind. But the more they did so, the more ardently the republicans clung to their convictions. One of the strongest of those beliefs was that the idea of a republican form of government had been proven by the success of the United States of America.

No one clung to this belief more tightly than Edouard-René Lefebvre de Laboulaye, holder of the Chair of Comparative Law at the Collège de France, and a dedicated liberal. Like his brilliant fellow Frenchman, Alexis de Tocqueville, who had written a penetrating analysis of American manners and institutions, Laboulaye was fascinated by the United States. His many published works included a history of America, a study of the American Constitution, and translations of works by Benjamin Franklin and the New England abolitionist William Ellery Channing.

Laboulaye used his professorial chair as a political pulpit, and in the 1860s liberal students flocked to his courses to hear his barely disguised criticisms of the Napoleonic yoke, which, to escape the scissors of "Madame Anastasie" (the French name for the censor), often took the form of intense praise for the libertarian institutions of America.

At the root of these pro-American feelings was the fact that France had served as midwife to the American Revolution. As Laboulaye never ceased to remind readers, the Marquis de Lafayette had fought at Washington's side and a French army, under General Jean-Baptiste de Rochambeau, had helped win the final victory of 1781. In turn, Americans such as Franklin and Thomas Jefferson had found a spiritual home in Paris, where they had served as ambassadors. Finally France, having helped to plant liberty in America, had followed the American example in 1789 by undertaking a revolution of its own.

Man and the statue. This scale drawing was included in an 1885 fund-raising booklet to inspire awe and generosity in prospective donors. *Private Collection, Paris.*

COMPARATIVE TABLES - IMMIGRATION THROUGH ALL THE
PORTS OF THE UNITED STATES AND NEW YORK

Year	Total U.S.	New York	New York, Ultimate Disposition of Aliens
1890	455,308	364,086	-
1891	560,319	448,493	-
1892	579,683	445,987	242,646
1893	439,730	343,442	161,047
1894	285,631	219,046	96,806
1895	258,536	190,928	95,814
1896	343,267	263,708	127,082
1897	230,832	180,556	94,263
1898	229,309	178,748	91,014
1899	311,715	342,673	115,267
1900	448,572	341,712	155,267
1901	487,918	388,931	167,241
1902	648,743	493,362	203,824
1903	857,046	631,885	254,665
1904	812,870	606,019	263,150
1905	1,026,499	788,219	315,510
1906	1,100,735	880,036	374,708
1907	1,285,340	1,004,756	388,244
1908	782,870	585,970	256,423
1909	751,786	580,617	220,865
1910	1,041,570	786,094	380,880
1911	878,687	637,603	268,278
1912	838,172	605,151	239,275
1913	1,197,892	892,653	330,531
1914	1,218,480	878,052	344,663
1915	386,700	178,416	95,028
1916	298,886	141,390	79,948
1917	295,403	129,446	84,639
1918	110,618	28,867	27,384
1919	141,132	26,731	22,718
1920	420,081	225,286	104,630
1921	885,228	940,971	243,430
1922	389,556	299,773	92,843
1923	322,919	295,473	130,142
1924	706,896	315,387	144,749
1925	234,134	137,488	62,263
1926	304,488	149,389	74,819
1927	335,175	165,610	87,884
1928	387,268	197,887	87,889
1929	279,678	158,238	87,342
1930	241,700	147,982	84,734
1931	97,139	63,392	35,267
1932	35,576	21,300	12,200
Total	22,914,787	15,890,973 or 69%	6,599,879 out of or 29% (1) - 21,879,58

1. The figures were taken from the Annual Reports of the
Commissioner-General of Immigration, 1890 to 1932.

Department of Justice
Immigration and Naturalization Service
Washington, DC 20536

Immigrants Admitted to the United States through the
Port of New York from 1903 - 1973

Years	Port of New York	- Years	Port of New York
1903.....	631,885	1939.....	62,035
1904.....	606,019	1940.....	48,408
1905.....	788,219	1941.....	23,622
1906.....	880,036	1942.....	10,173
1907.....	1,004,756	1943.....	1,089
1908.....	585,970	1944.....	1,075
1909.....	580,617	1945.....	2,636
1910.....	786,094	1946.....	52,050
1911.....	637,003	1947.....	83,884
1912.....	605,151	1948.....	104,665
1913.....	892,653	1949.....	113,050
1914.....	878,052	1950.....	166,849
1915.....	178,416	1951.....	142,903
1916.....	141,390	1952.....	183,222
1917.....	129,446	1953.....	87,483
1918.....	28,867	1954.....	98,813
1919.....	26,731	1955.....	115,787
1920.....	225,206	1956.....	161,545
1921.....	560,971	1957.....	169,550
1922.....	209,778	1958.....	120,751
1923.....	295,473	1959.....	122,336
1924.....	315,587	1960.....	116,683
1925.....	137,492	1961.....	108,953
1926.....	149,289	1962.....	103,752
1927.....	165,510	1963.....	108,945
1928.....	157,887	1964.....	108,552
1929.....	158,238	1965.....	106,270
1930.....	147,982	1966.....	122,516
1931.....	63,392	1967.....	136,744
1932.....	21,500	1968.....	151,053
1933.....	12,944	1969.....	146,050
1934.....	17,574	1970.....	148,813
1935.....	23,173	1971.....	132,231
1936.....	23,434	1972.....	125,457
1937.....	31,644	1973.....	124,745
1938.....	44,846		

Source: Annual Reports of the Immigration and Naturalization Service
for the Years 1903 - 1973.

READER SURVEY

Could we have some information, please?

We want **Information Please** to be as useful as possible to you. The more we know about our readers and their requirements, the better we, in "The Answer Book," can supply the answers you need.

Would you, therefore, take a moment to give *us* some answers, about yourself and the way you use this Almanac? We'll read your replies carefully, and use them to create an even more helpful book for you in future years.

Please check all the sections you find interesting and useful:

- | | |
|--|--|
| ☐ Astronomy | ☐ Military |
| ☐ Aviation | ☐ Nutrition and Health |
| ☐ Awards | ☐ People |
| ☐ Business and Economy | ☐ Postage |
| ☐ Calendar and Holidays | ☐ Religion |
| ☐ Canada | ☐ Science |
| ☐ Career Planning Kit | ☐ Special Articles |
| ☐ Consumer's Resource Guide | ☐ Space |
| ☐ Countries of the World | ☐ Sports |
| ☐ Crossword Puzzle Guide | ☐ Structures |
| ☐ Current Events | ☐ Taxes |
| ☐ Disasters | ☐ Toll-Free Numbers |
| ☐ Education | ☐ Travel |
| ☐ Elections | ☐ United Nations |
| ☐ Energy | ☐ U.S. History and Government |
| ☐ Entertainment and Culture | ☐ U.S. Societies |
| ☐ Environment | ☐ U.S. States and Cities |
| ☐ First Aid | ☐ U.S. Statistics |
| ☐ Geography and Maps | ☐ Weather and Climate |
| ☐ Guide to Growing Older | ☐ Weights and Measures |
| ☐ Headline History | ☐ Where to Find Out More |
| ☐ Media | ☐ World Statistics |

Where do you use **Information Please** the most?

☐ At home ☐ At work ☐ In school ☐ In college

Your age?

☐ under 18 ☐ 18-25 ☐ 26-45 ☐ 46-60 ☐ over 60

Your education?

☐ now in school ☐ high school graduate ☐ some college

☐ college graduate

Your occupation? _____

Have you bought **Information Please** before? _____

How often do you buy an almanac? (every year, every 2 years, etc.)? _____

We would be very pleased to have your comments.

Please return this information to the Editor, **Information Please Almanac**, Houghton Mifflin Company, 60 East 42nd Street, New York, N.Y., 10165.

INFORMATION

PLEASE

ALMANAC[®]

ATLAS & YEARBOOK

1986

39TH EDITION

HOUGHTON MIFFLIN COMPANY BOSTON

1986

U.S. Casualties in Major Wars

War	Branch of service	Numbers engaged	Battle deaths	Other deaths	Total deaths	Wounds not mortal	Total casualties
Revolutionary War 1775 to 1783	Army	n.a.	4,044	n.a.	n.a.	6,004	n.a.
	Navy	n.a.	342	n.a.	n.a.	114	n.a.
	Marines	n.a.	49	n.a.	n.a.	70	n.a.
	Total	n.a.	4,435	n.a.	n.a.	6,188	n.a.
War of 1812 1812 to 1815	Army	n.a.	1,950	n.a.	n.a.	4,000	n.a.
	Navy	n.a.	265	n.a.	n.a.	439	n.a.
	Marines	n.a.	45	n.a.	n.a.	66	n.a.
	Total	286,730	2,260	n.a.	n.a.	4,505	n.a.
Mexican War 1846 to 1848	Army	n.a.	1,721	11,550	13,271	4,102	17,373
	Navy	n.a.	1	n.a.	n.a.	3	n.a.
	Marines	n.a.	11	n.a.	n.a.	47	n.a.
	Total	78,718	1,733	n.a.	n.a.	4,152	n.a.
Civil War ² 1861 to 1865	Army	2,128,948	138,154	221,374	359,528	280,040	639,568
	Navy	84,415	2,112	2,411	4,523	1,710	6,233
	Marines		148	312	460	131	591
	Total	2,213,363	140,414	224,097	364,511	281,881	646,392
Spanish-American War 1898	Army	280,564	369	2,061	2,430	1,594	4,024
	Navy	22,875	10	0	10	47	57
	Marines	3,321	6	0	6	21	27
	Total	306,760	385	2,061	2,446	1,662	4,108
World War I 1917 to 1918	Army	4,057,101	50,510	55,868	106,378	193,663	300,041
	Navy	599,051	431	6,856	7,287	819	8,106
	Marines	78,839	2,461	390	2,851	9,520	12,371
	Total	4,734,991	53,402	63,114	116,516	204,002	320,511
World War II 1941 to 1946	Army ³	11,260,000	234,874	83,400	318,274	565,861	884,135
	Navy	4,183,466	36,950	25,664	62,614	37,778	100,392
	Marines	669,100	19,733	4,778	24,511	67,207	91,718
	Total	16,112,566	291,557	113,842	405,399	670,846	1,076,245
Korean War 1950 to 1953	Army	2,834,000	27,704	9,429	37,133	77,596	114,729
	Navy	1,177,000	458	4,043	4,501	1,576	6,077
	Marines	424,000	4,267	1,261	5,528	23,744	29,272
	Air Force	1,285,000	1,200	5,884	7,084	368	7,452
	Total	5,720,000	33,629	20,617	54,246	103,284	157,530
War in Southeast Asia ⁴	Army	4,386,000	30,867	7,252	38,119	96,802	134,921
	Navy ⁵	1,842,000	1,605	911	2,516	4,178	6,694
	Marines	794,000	13,066	1,685	14,749	51,392	66,141
	Air Force	1,740,000	1,715	603	2,318	931	3,249
	Total	8,744,000	47,253	10,449	57,702	153,303	211,005

1. Excludes captured or interned and missing in action who were subsequently returned to military control. 2. Union for only. Totals should probably be somewhat larger as data or disposition of prisoners are far from complete. Final Confederate deaths, based on incomplete returns, were 133,821, to which should be added 26,000-31,000 personnel who died in U.S. prisons. 3. Army data include Air Force. 4. As of Sept. 30, 1977. 5. Includes a small number of Coast Guard. NOTE: All figures are subject to revision. For wars before World War I, information represents best data from available records. However, to incomplete records and possible difference in usage of terminology, reporting systems, etc., figures should be considered estimates. n.a. = not available. Source: Department of Defense.

Army Educational Benefits Top \$25,000

Enlistees in the Army who train in one of several critical skills can receive educational benefits totaling from \$17,000 to \$25,000. These benefits are administered under a new program known as the New GI Bill Plus New Army College Fund.

The program requires a soldier to contribute \$100 per month for one year, an amount matched by a \$9,600 government contribution. For those recruits who enlist to train in areas such as Pershing Missile Crew Member, Food Service Specialist, or

Tank Turret Mechanic, supplemental benefits are paid amounting to \$3,000 for a two-year enlistment to \$14,400 for a four-year enlistment.

Money is paid to veterans on a monthly basis for 36 academic months. A veteran who served at least a year enlistment and is attending a school full-time will receive \$700 per month. The full-time student who had served a two-year enlistment will receive \$472.22 per month. The benefits may be used studying in college or vocational schools.

Casualties in World War I

Country	Total mobilized forces	Killed or died ¹	Wounded	Prisoners or missing	Total casualties
Austria-Hungary	7,800,000	1,200,000	3,620,000	2,200,000	7,020,000
Belgium	267,000	13,716	44,686	34,659	93,061
British Empire ²	8,904,467	908,371	2,090,212	191,652	3,190,235
Bulgaria	1,200,000	87,500	152,390	27,029	266,919
France ²	8,410,000	1,357,800	4,266,000	537,000	6,160,800
Germany	11,000,000	1,773,700	4,216,058	1,152,800	7,142,558
Greece	230,000	5,000	21,000	1,000	27,000
Italy	5,615,000	650,000	947,000	600,000	2,197,000
Japan	800,000	300	907	3	1,210
Montenegro	50,000	3,000	10,000	7,000	20,000
Portugal	100,000	7,222	13,751	12,318	33,291
Romania	750,000	335,706	120,000	80,000	535,706
Russia	12,000,000	1,700,000	4,950,000	2,500,000	9,150,000
Serbia	707,343	45,000	133,148	152,958	331,106
Turkey	2,850,000	325,000	400,000	250,000	975,000
United States	4,734,991	116,516	204,002	—	320,518

1. Includes deaths from all causes. 2. Official figures. NOTE: For additional U.S. figures, see the table on U.S. Casualties in Major Wars in this section.

Casualties in World War II

Country	Men in war	Battle deaths	Wounded
Australia	1,000,000	26,976	180,864
Austria	800,000	280,000	350,117
Belgium	625,000	8,460	55,513 ¹
Brazil ²	40,334	943	4,222
Bulgaria	339,760	6,671	21,878
Canada	1,041,080	32,412	53,145
China ³	17,250,521	1,324,516	1,762,006
Czechoslovakia	—	6,683 ⁴	8,017
Denmark	—	4,339	—
Finland	500,000	79,047	50,000
France	—	201,568	400,000
Germany	20,000,000	3,250,000 ⁵	7,250,000
Greece	—	17,024	47,290
Hungary	—	147,435	89,313
India	2,393,891	32,121	64,354
Italy	3,100,000	149,496 ⁶	66,716
Japan	9,700,000	1,270,000	140,000
Netherlands	280,000	6,500	2,860
New Zealand	194,000	11,625 ⁴	17,000
Norway	75,000	2,000	—
Poland	—	664,000	530,000
Romania	650,000 ⁵	350,000 ⁶	—
South Africa	410,056	2,473	—
USSR	—	6,115,000 ⁴	14,012,000
United Kingdom	5,896,000	357,116 ⁴	369,267
United States	16,112,566	291,557	670,846
Yugoslavia	3,741,000	305,000	425,000

¹ Civilians only. 2. Army and Navy figures. 3. Figures cover period July 7, 1937-Sept. 2, 1945, and concern only Chinese regular troops. They do not include casualties suffered by guerrillas and local military corps. 4. Deaths from all causes. 5. Against Soviet Russia; 385,847 against Nazi Germany. 6. Against Soviet Russia; 169,822 against Nazi Germany. NOTE: The figures in this table are unofficial estimates obtained from various sources.

Welcome Home, Nautilus

The pioneer nuclear-powered submarine, the former U.S.S. *Nautilus* will be the star attraction in an \$8-million museum in Groton, Conn., scheduled to open in April 1986. The new national museum will be dedicated to the history and development of submarines.

The world's first atomic sub was launched Jan. 17, 1955, and was decommissioned on March 19, 1960. In 1958, the *Nautilus* was the first ship to

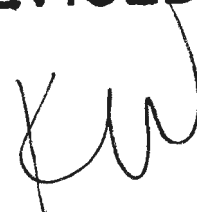
travel under the geographic North Pole and the first to complete a voyage under the top of the world by cruising under the Arctic ice cap from the Bering Strait to the Greenland Sea.

The *Nautilus* was a revolutionary ship because she could stay under water longer, and travel faster with an unlimited range, than any other submarine in her time. The *Nautilus* was brought to her final home in Groton, Conn., on July 6, 1985.

THE WHITE HOUSE
WASHINGTON

REVISED

4/25/86



MEMORANDUM

TO: FREDERICK J. RYAN, JR. (Coordinate with James Hooley)
FROM: FREDERICK J. RYAN, JR. 
SUBJECT: APPROVED PRESIDENTIAL ACTIVITY

MEETING: The President and Mrs. Reagan will remain in
DATE: New York overnight the night of July 4, 1986,
for an additional Statue of Liberty Event
the morning of the 5th (First Lady Event),
and return to the White House following,
TIME: rather than Camp David, as previously notified.

DURATION:

LOCATION:

REMARKS REQUIRED:

1. lighting of the statue of liberty
2. lighting of the torch
3. OpSail
4. Barbecue with Enlisted families
5. Fourth of July Address to Nation

MEDIA COVERAGE:

FIRST LADY
PARTICIPATION:

NOTE: PROJECT OFFICER, SEE ATTACHED CHECKLIST

K. Barun
P. Buchanan
D. Chew
M. Coyne
E. Crispen
M. Daniels
T. Dawson
D. Dellinger
B. Elliott
J. Erkenbeck
L. Faulkner
C. Fuller
W. Henkel

C. Hicks
J. Hooley
A. Kingon
J. Kuhn
C. McCain
W. Ball
R. Riley
G. Walters
R. Shaddick
B. Shaddix
L. Speakes
J. Courtemanche
WHCA Audio/Visual
WHCA Operations

A. Kelly

August 22, 1985

Dear David:

Thank you for your letter to follow-up our recent discussions regarding the President's participation in the ceremonies for the Statue of Liberty in 1986.

I am pleased to confirm that the President will be able to attend both the official unveiling of the Statue of Liberty on the evening of July 3, 1986 and the Op Sail '86 event on July 4, 1986. As we discussed, any public announcement of this acceptance must be coordinated through the White House Press Office.

In regard to the closing ceremonies of Liberty Weekend '86, we will be glad to keep the events at the Meadowlands in mind. However, I doubt that he will be able to stay for those ceremonies.

We are discussing with Mrs. Reagan's staff her serving as Honorary Chairperson of the Medal of Liberty Selection Committee. I will be back in touch with you as soon as I have an answer.

With best wishes,

Sincerely,

FREDERICK J. RYAN, JR.
Director, Presidential
Appointments and Scheduling

Mr. David L. Wolper
David L. Wolper Productions, Inc.
4000 Warner Boulevard
Burbank, California 91522

FJR:JAJ:SIM

whcc: Lee A. Iacocca

bcc: Tom Dawson, Larry Speakes, William Henkel, Jim Hooley, Jim Rosebush,
Speechwriters, Jean Jackson and Helen Donaldson with incoming for July 3-4,
1986 file

February 13, 1985

Dear Mr. Iacocca:

Thank you for your recent letter inviting the President to participate in two events in 1986 in conjunction with the birthday and rededication of the Statue of Liberty.

We appreciate your extending these opportunities to the President. I am pleased to write that he will be able to attend both the celebration on July 4, 1986 and the rededication ceremony on October 28, 1986. Nearer the dates of these events, we will contact you to make the arrangements for these appearances by the President.

The President has asked me to convey his very best wishes to you and The Statue of Liberty, Ellis Island Foundation.

Sincerely,

FREDERICK J. RYAN, JR.
Director, Presidential
Appointments and Scheduling

Mr. Lee A. Iacocca
Chairman
The Statue of Liberty
Ellis Island Foundation, Inc.
200 Park Avenue
New York, New York 10166

FJR:JAJ:ND

bcc: Michael Deaver, Michael McManus, Tom Dawson, Larry Speakes, William Henkel,
Speechwriters, Jean Jackson, Helen Donaldson w/ incoming for 1986 file

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-1
A/O 6/18/86

ITEM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
1.	FANFARE & THEME (1) (John Williams, Liberty Orch., 120 Trumpets, Announce V.O.) (TT)	1:30	1:30	8:31:30	
2.	"WELCOME TO LIBERTY" & PRESENTATION (2) OF COLORS (Crane Chorus(166), Dancers(44), U.S. Coast Guard (50), 120 Trumpets, Armed Forces Color Guard, (8) Herald Trumpets(18), Guards of the French Rep.(56) (TT)	3:20	4:50	8:34:50	
3.	V.O. INTRO HIS EXCELLENCY FRANCOIS (11) MITTERRAND, PRESIDENT OF THE FRENCH REPUBLIC (Announcer V.O.) (LIVE)	:05	4:55	8:34:55	
4/5.	PRESIDENT MITTERRAND ENTERS/GUARDS OF (12) THE FRENCH REPUBLIC PLAY "LA MARCHE CONSULAIRE A MARENGO" (Announce V.O., President Mitterrand, Guards of the French Republic) (Item #2 groups on stg.)	:45	5:40	8:35:40	
6.	"RUFFLES & FLOURISHES" (13) (Herald Trumpets(18) (Item #2 groups on stg.) (LIVE)	:10	5:50	08:35:50	
7.	V.O. INTRO PRESIDENT REAGAN (14) (Announce V.O.) (Item #2 groups on stg.)	:05	5:55	08:35:55	
8/9.	PRESIDENT REAGAN ENTERS/"HAIL TO THE CHIEF" (15) (President Reagan, Liberty Orchestra) (Item #2 groups on stg.)	:45	6:40	08:36:40	
10.	INTRO "LA MARSEILLAISE" (16) (Announce V.O.) (Item #2 groups on stg.)	:10	6:50	08:36:50	
11.	"LA MARSEILLAISE" (17) (Guards of the French Republic(56)) (Item #2 groups on stage) (LIVE)	1:15	8:05	08:38:05	
12.	INTRO "STAR SPANGLED BANNER" (19) (Announce V.O.) (Item #2 groups on stg.)	:05	8:10	08:38:10	
13.	"STAR SPANGLED BANNER" (20) (Kenneth Mack, Jr., Liberty Orch.) (Item #2 groups on stg.) (LIVE TO TRACK)	1:30	9:40	08:39:40	

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-2
A/O 6/18/86

TEM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
14.	COMMERCIAL #1 (22) (ABC #3 2:30)	2:30	12:10	08:42:10	
	REPRISE "WELCOME TO LIBERTY" (Liberty Orch.) (all exit except Guards of the French Rep) (LIVE)				
15.	INTRO GREGORY PECK & ENTRANCE (23) (Announcer V.O., Gregory Peck, Guards of the French Republic (56)) PLAY ON: "WELCOME TO LIBERTY (LIVE)	:20	12:30	08:42:30	
16.	HISTORY OF STATUE OF LIBERTY W/FILM (24) INSERTS (Gregory Peck, Guards of the French Republic (56)) (VTPB)	4:30	17:00	08:47:00	
17.	INTRO TO PRESIDENT MITTERRAND (30) (Announce V.O., Guards of the French Republic(56)) PLAY ON: "LA MARCHE CONSULAIRE A MARENGO"(LIVE)	:15	17:15	08:47:15	
18.	PRESIDENT MITTERRAND REMARKS (31) (President Mitterrand, Guards of the French Republic)(56)	2:30	19:45	08:49:45	
19.	COMMERCIAL #2 (32) (ABC #4 2:00) (LEAD IN STAT BRK :05) (MID NET I.D. :05) (MID STAT BRK 1:34) (TITLE ART WORK :05)	3:49	23:34	08:53:34	
	"PAS DE CHARGE DE GRENADIERS" (Guards of the French Republic)(56) (Guards exit after they play) (LIVE)				
20.	INTRO KENNY ROGERS & ENTRANCE (33) (Announce V.O., Kenny Rogers) PLAY ON: "LA LIBERTE" (LIVE)	:20	23:54	08:53:54	
21.	HISTORIC QUOTES/INFORMATION/INTRO (34) ANDY WILLIAMS & MIREILLE MATHIEU (Kenny Rogers)	1:40	25:34	08:55:34	
22.	"LIBERTY LAND" ("LA LIBERTE SUR L'ATLANTIQUE) (37) (Andy Williams, Mireille Mathieu, Crane Chorus(LS), Aftra Choir(PR)	4:15	29:49	08:59:49	

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-3
A/O 6/18/86

TEM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
23.	INTRO ELLIS ISLAND SEGMENT (43) (Kenny Rogers intro Robert De Niro) PLAY ON: "THIS IS MY COUNTRY" (LIVE)	:30	30:19	09:00:19	
24/25	ELLIS ISLAND HISTORY (44) (Robert De Niro, Rafael De Niro) (VTPB)	3:30	33:49	09:03:49	
26.	INTRO ELLIS ISLAND CEREMONIES (49) (Robert De Niro, Rafael De Niro, Mikhail) Baryshnikov)	1:30	35:19	09:05:19	
27.	ELLIS ISLAND CEREMONIES (50) A. AL WONG INTROS ED MEESE (Al Wong, Ed Meese) B. ED MEESE INTROS JUSTICE BURGER (51) (Ed Meese, Justice Burger) C. JUSTICE BURGER REMARKS (52) (Justice Burger) D. OATH OF ALLEGIANCE (55) (Justice Burger, petitioners all remote loc) 1. ELLIS ISLAND (300 petitioners) 2. MIAMI - Orange Bowl (10,000 Petitioners) 3. ST. LOUIS (courthouse steps beneath arch, 300 pet.) 4. WASHINGTON D.C. (Jefferson Memorial steps, 100 pet.) 5. SAN FRANCISCO (Crissy Field, G.G. bridge in BG, 1,200pet) E. PLEDGE OF ALLEGIANCE (57) (Justice Burger, petitioners all remote loc)	4:00	39:19	09:09:19	
28.	"THIS IS MY COUNTRY" (58) (Petitioners all areas: Ellis Island, Miami, St. Louis, Washington D.C., San Francisco, Crane Chorus)	1:00	40:19	09:10:19	
29.	COMMERCIAL #3 (60) (MIDDLE BILLBOARDS :15) (ABC #5 2:00)	2:15	42:34	09:12:34	
	ELIZABETH DOLE SPEECH (Elizabeth Dole, Coast Guard Escort) PLAY ON: "TBA" (LIVE)				

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-4
A/O 6/18/86

ITEM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
30.	INTRO & ENTRANCE DAVID WOLPER (61) (Announce V.O., David Wolper, Coast Guard Escort) PLAY ON: "OLYMPIC FANFARE" (LIVE)	:20	42:54	09:12:54	
31.	DAVID WOLPER SEGMENT/INTRO SEC. HODEL (62) (David Wolper, Coast Guard Escort) PLAY ON: "APPALACIAN SPRING" (LIVE)	1:50	44:44	09:14:44	
32.	SECRETARY HODEL SEGMENT/INTRO LEE IACOCCA (64) (Sec. Hodel, Coast Guard Escort) PLAY ON: "AMERICA IS" (LIVE)	2:00	46:44	09:16:44	
33.	LEE IACOCCA SEGMENT/INTRO (66) PRESIDENT REAGAN (Lee Iacocca, Coast Guard Escort)	2:00	48:44	09:18:44	
34.	PRESIDENT REAGAN REMARKS (67) (President Reagan)	3:00	51:44	09:21:44	
35.	UNVEILING STATUE OF LIBERTY (68) (Pres. Reagan, Special Music, Special Effects) (TOTAL TRK)	:30	52:14	09:22:14	
36.	"AMERICA THE BEAUTIFUL" (69) (Crane Chorus, Audience all areas: Ellis Island, Miami, St. Louis, Washington D.C., San Francisco)	1:15	53:29	09:23:29	
37.	COMMERCIAL #4 (70) (ABC #6 2:00) (LEAD-IN STATION BRK :05) (ABC NEWS BRIEF 1:00) (MID STATION BRK 1:04) (TITLE ART WORK :05)	4:14	57:43	09:27:43	

INTERMISSION - "AMERICAN SALUTE" OR "AMERICA IS" VIDEO					
38.	IMMIGRANTS (71) A. PROLOGUE (Intro TBA, Announcer V.O.) MUSIC: UNDER	:30	58:13	09:28:13	
	B. "AMERICA" (72) (Neil Diamond, Dancers(LS)(44), Children, (14), Immigrants(12)) (LIVE TO TRK)	3:10	1:01:23	09:31:23	

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-5
A/O 6/18/86

ITEM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
C.	NARRATION (78) (TBA) MUSIC: UNDER	:45	1:02:08	09:32:08	
D.	"SOMEWHERE" (79) Aftra Choir(PR), Dancers(LS)(44), Immigrants(LS)(12), Children(LS)(14) (TT)	2:00	1:04:08	09:34:08	
E.	NARRATION (83) (TBA) MUSIC UNDER: "FREEDOM"	:30	1:04:38	09:34:38	
F.	"FREEDOM" (84) (Larry Gatlin, Dancers(LS)(44), Immigrants (12), Children(LS)(14) (LIVE TO TRK)	3:15	1:07:53	09:37:53	
G.	NARRATION (94) (TBA) MUSIC UNDER: "WELCOME TO LIBERTY"	:30	1:08:23	9:38:23	
H.	"AMERICAN WEDDING SONG" (95) (Jose Feliciano, Diane Schuur) (LIVE TO TRK)	4:24	1:12:47	09:42:47	
I.	NARRATION (101) (TBA) MUSIC: UNDER	:30	1:13:17	09:43:17	
J.	"AMERICA" (102) (Debbie Allen, Dancers(LS)(44), Immigrants (12), Children(14)(?) (TT)	5:00	1:18:17	09:48:17	
JJ.	NARRATION (120) (TBA) MUSIC: UNDER	:15	1:18:32	09:48:32	
K.	"AMERICA" EPILOGUE (121) (Neil Diamond, Dancers(LS)(44), Immigrants(LS) (12) Children(14), Crane Chorus(166)) (LIVE TO TRK)	2:30	1:21:02	09:51:02	

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-6
A/O 6/18/86

TEM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
9740.	COMMERCIAL #5 (125) (ABC #7 2:30) (ABC PROMO :03) (ABC CONTINUITY W/WALTERS & JENNINGS)	2:33	1:23:35	09:53:35	
	SPEECH "TBA"				
41.	INTRO TED KOPPEL & ENTRANCE (126) (Announcer V.O., Ted Koppel) PLAY ON: "LIBERTY FANFARE" (LIVE)	:20	1:23:55	09:53:55	
42.	INTRO MEDAL OF LIBERTY SEGMENT/ (127) PRESENTATION OF MEDALS(QUOTES/HISTORICAL INFORMATION (Ted Koppel)	:45	1:24:40	09:54:40	
	A. NARRATIVE (128) (Ted Koppel, Announcer V.O.)	:12	1:24:52	09:54:52	
	B. HENRY KISSINGER SEGMENT (129) 1. HISTORY (VTPB)	2:10	1:27:02	09:57:02	
	2. PRESENTATION (132) (Pres. Reagan, Henry Kissinger, Coast Guard Escort) MUSIC: LIBERTY FANFARE (LIVE)	:15	1:27:17	09:57:17	
	C. NARRATIVE (133) (Ted Koppel)	:14	1:27:31	09:57:31	
	D. FRANKLIN R. CHANG-DIAZ SEGMENT (134) 1. HISTORY (VTPB)	1:14	1:28:45	09:58:45	
	2. PRESENTATION (136) (Pres. Reagan, Franklin Chang-Diaz; Coast Guard Escort) MUSIC: LIBERTY FANFARE (LIVE)	:15	1:29:00	09:59:00	
	E. NARRATIVE (137) (Ted Koppel)	:14	1:29:14	09:59:14	
	F. I.M. PEI SEGMENT (138) 1. HISTORY (VTPB)	1:27	1:30:41	10:00:41	

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-7
A/O 6/18/86

EM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
	2. PRESENTATION (140) (Pres. Reagan, I.M. Pei, Coast Guard Escort) MUSIC: LIBERTY FANFARE (LIVE)	:15	1:30:56	10:00:56	
	G. NARRATIVE (141) (Ted Koppel)	:09	1:31:05	10:01:05	
	H. ITZHAK PERLMAN SEGMENT (142) 1. HISTORY (VTPB)	2:14	1:33:19	10:03:19	
	2. PRESENTATION (145) (Pres. Reagan, Itzhak Perlman, Coast Guard Escort) MUSIC: LIBERTY FANFARE (LIVE)	:15	1:33:34	10:03:34	
	I. NARRATIVE (146) (Ted Koppel)	:15	1:33:49	10:03:49	
	J. JAMES RESTON SEGMENT (147) 1. HISTORY (VTPB)	1:43	1:35:32	10:05:32	
	2. PRESENTATION (149) (Pres. Reagan, James Reston, Coast Guard Escort) MUSIC: LIBERTY FANFARE (LIVE)	:15	1:35:47	10:05:47	
	K. NARRATIVE (150) (Ted Koppel)	:14	1:36:01	10:06:01	
	L. DR. KENNETH CLARK SEGMENT (151) 1. HISTORY (VTPB)	1:41	1:37:42	10:07:42	
	2. PRESENTATION (153) (Pres. Reagan, Dr. Kenneth Clark, Coast Guard Escort) MUSIC: LIBERTY FANFARE	:15	1:37:57	10:07:57	
	M. NARRATIVE (154) (Ted Koppel)	:13	1:38:10	10:08:10	
	N. ALBERT B. SABIN SEGMENT (155) 1. HISTORY (VTPB)	1:59	1:40:09	10:10:09	

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-8
A/O 6/18/86

ITEM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
	2. PRESENTATION (158) (Pres. Reagan, Albert Sabin, Coast Guard Escort) MUSIC: LIBERTY FANFARE	:15	1:40:24	10:10:24	
	0. NARRATIVE (159) (Ted Koppel)	:17	1:40:41	10:10:41	
	P. DR. AN WANG SEGMENT (160) 1. HISTORY (VTPB)	1:20	1:42:01	10:12:01	
	2. PRESENTATION (162) (Pres. Reagan, Dr. An Wang, Coast Guard Escort) MUSIC: LIBERTY FANFARE	:15	1:42:16	10:12:16	
	Q. NARRATIVE (163) (Ted Koppel)	:20	1:42:36	10:12:36	
	R. ELIE WIESEL SEGMENT (164) 1. HISTORY (VTPB)	2:05	1:44:41	10:14:41	
	2. PRESENTATION (167) (Pres. Reagan, Elie Wiesel, Coast Guard Escort) MUSIC: LIBERTY FANFARE	:15	1:44:56	10:14:56	
	S. NARRATIVE (168) (Ted Koppel)	:20	1:45:16	10:15:16	
	T. BOB HOPE SEGMENT (169) 1. HISTORY (VTPB)	1:39	1:46:55	10:16:55	
	2. PRESENTATION (171) (Pres. Reagan, Bob Hope, Coast Guard Escort) MUSIC: LIBERTY FANFARE	:15	1:47:10	10:17:10	
	U. NARRATIVE (172) (Ted Koppel)	:13	1:47:23	10:17:23	
	V. HANNA HOLBURN GRAY SEGMENT (173) 1. HISTORY (VTPB)	1:24	1:48:47	10:18:47	

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-9
A/O 6/18/86

TEM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
	2. PRESENTATION (175) (Pres. Reagan, Hanna Gray, Coast Guard Escort) MUSIC: LIBERTY FANFARE	:15	1:49:02	10:19:02	
	W. NARRATIVE (176) (Ted Koppel)	:19	1:49:21	10:19:21	
	X. IRVING BERLIN SEGMENT (177) 1. HISTORY (VTPB)	1:49	1:51:10	10:21:10	
43.	MEDAL OF LIBERTY FINALE (180) "GOD BLESS AMERICA" (Crane Chorus) (TT)	1:00	1:52:10	10:22:10	
44.	IRVING BERLIN PRESENTATION (182) (Pres. Reagan, Elizabeth Berlin Peters(?) or Helen Hayes, Coast Guard Escort) MUSIC: LIBERTY FANFARE	:15	1:52:25	10:22:25	
45.	COMMERCIAL #6 (183) (ABC #8 2:00) (LEAD-IN TO STAT.BRK. :05) (MID NET ID :05) (MID STAT. BRK 1:19) (TITLE ART WORK :05) "GOD BLESS THE U.S.A." VIDEO (3:08)	3:34	1:55:59	10:25:29	
46.	INTRO HELEN HAYES & ENTRANCE (184) (Announcer V.O. , Helen Hayes) PLAY ON: "NEW WORLD SYMPHONY"	:20	1:56:19	10:26:19	
47.	INTRO MIKHAIL BARYSHNIKOV/BALANCHINE (185) HISTORY OF THE 1940'S (VTPB) (Helen Hayes)	2:00	1:58:19	10:28:19	
48.	GEORGE BALANCHINE'S GERSHWIN (189) SELECTION "WHO CARES" PAS DE DEUX (Mikhail Baryshnikov, Leslie Browne)	2:30	2:00:49	10:30:49	
49.	INTRO HENRY WINKLER & ENTRANCE (190) (Announcer V.O., Henry Winkler) PLAY ON: TBA	:20	2:01:09	10:31:09	

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-10
A/O 6/18/86

ITEM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
50.	"WHAT THE STATUE OF LIBERTY MEANS TO ME" (191) CONTEST	5:30	2:06:39	10:36:39	
	A. HENRY WINKLER OPENING TALK (Henry Winkler)				
	B. HENRY WINKLER TALK W/CHILDREN (195) (Henry Winkler, Children)				
	C. READING OF ESSAY (197) (Child)				
	D. HENRY WINKLER TAG (198) (Henry Winkler, Child)				
51.	COMMERCIAL #7 (199) (ABC #9 2:00)	2:00	2:08:39	10:38:39	
	ARMEN G. AVEDISIAN SPEECH (Armen G. Avedisian Coast Guard Escort)PLAY ON:?				
52.	INTRO ELIZABETH TAYLOR & ENTRANCE (200) (Announcer V.O., Elizabeth Taylor) PLAY ON: "OVER THERE"	:20	2:08:59	10:38:59	
53.	INTRO FRANK SINATRA (201) (Elizabeth Taylor) PLAY ON: "THE HOUSE I LIVE IN"	1:30	2:10:29	10:40:29	
53A.	FRANK SINATRA TALK (203) (Frank Sinatra)	1:00	2:11:29	10:41:29	
54.	"THE HOUSE I LIVE IN" (205) (Frank Sinatra, Crane Chorus (LS)(?) (LIVE TO TRK)	3:30	2:14:59	10:44:59	
55.	COMMERCIAL #8 (209) (ABC #10 1:00) (ABC PROMO 3:28)	4:28	2:19:27	10:49:27	
	ENTRANCE OF OP SAIL/I.N.R. (Announce V.O., 28 Coast Guard Men, 28 Liberty Hostesses) "GUADACANAL MARCH"				
56.	INTRO OP SAIL/I.N.R. (210) (Announce V.O., Emil Mosbacher,(29) Liberty Hostesses, (28) Coast Guard Men, Op Sail/I.N.R PLAY ON: "ANCHORS AWAY" (LIVE) on stg)	:45	2:20:12	10:50:12	
57.	REMARKS/INTRO PRESIDENT REAGAN (212) (Caspar Weinberger, (29)Liberty Hostesses, 28 Coast Guard Men, Op Sail/I.N.R. on stg)	:45	2:20:57	10:50:57	

"LIBERTY WEEKEND - OPENING CEREMONIES"
SHORT RUNDOWN

R-11
A/O 6/18/86

TEM#	SEGMENT	EST	ACCUM	REAL TIME	RUNNING
58.	PRESIDENT REAGAN REMARKS (214) (Pres. Reagan, 28 Liberty Hostesses, ? 28 Coast Guard Men ?)(Op Sail/I.N.R. On Stg.?)	1:30	2:22:27	10:52:27	
59.	"GIVE ME YOUR TIRED, YOUR POOR" (217) (Crane Chorus(166)) (Op Sail/I.N.R. on stg)	1:00	2:23:27	10:53:27	
60.	PRESIDENT REAGAN FINISHES TALK (218) (President Reagan (Op Sail/I.N.R. on stg)	:15	2:23:42	10:53:42	
61.	"FANFARE FOR THE COMMON MAN"/TORCH (219) LIGHTS UP (Liberty Orchestra) (Op Sail/I.N.R. on stg.)	:30	2:24:12	10:54:12	
62.	FINALE (220) "STARS AND STRIPES" (Liberty Marching Band(384), Crane Chorus, 120 Trumpets, Dancers,(44), Fireworks)	4:00	2:28:12	10:58:12	
A.	FINALE (220)				
B.	WALTERS/JENNINGS WRAP UP (1:30) (221)				
C.	CLOSING BILLBOARDS W/ANNOUNCE (:40) (221)				
D.	CLOSING CREDITS				

TOTAL: 2:28:12
SHOULD BE: 2:28:46
UNDER: :34

(Gilder)
June 23, 1986
7:00 p.m.

Kim W.

UNVEILING
PRESIDENTIAL REMARKS: LIGHTING OF THE STATUE OF LIBERTY
GOVERNOR'S ISLAND
THURSDAY, JULY 3, 1986

Thank you, Lee. President and Madame Mitterand, and all my fellow countrymen:

With this joyous gathering we celebrate a beautiful Lady who, for 100 years, has stood watch over this harbor and over this Nation, so blessed with freedom.

Newspaper accounts of that first celebration, 100 years ago, tell of city streets spilling over with crowds, the harbor packed with vessels, great and small. "It seemed to have rained brass bands in the night," they said. It was like "a hundred Fourths of July broke loose to exalt her name -- Liberty."

Well, I think we're outdoing them tonight.

Tonight we also give thanks for this great gift: the gift of one man with a vision, who dedicated 20 years of his life to its realization; the gift of one republic to another; of one people who love liberty, to their brothers across the ocean -- because all people who love liberty are brothers.

This gift commemorated the ties of many generations, ties of blood that reached back to our earliest days, when heroes such as Lafayette and Rochambeau fought side by side with our ragtag army of freedom fighters. And it anticipated the noble sacrifice of hundreds of thousands of our American soldiers who, in two world wars, fought and died to keep Europe and France free.

The aged Victor Hugo, when he first saw the Statue, Bartholdi, "...the idea is everything." Because the strength of

GREY
TERRY -
ok
10/24/86

NY Times
10/28/1886
NY Times
MAGAZINE
The World of New York
pt. 2, p. 37

Marquis de
Lafayette
Jean-Baptiste
Rochambeau
Statue
Liberty
The First
Hundred Years
Corvetan
Blanchet and
Bartholdi
American
Heritage
p. 4

Statue of Liberty
by Weisburger
p. 7

Statue of Liberty
by Weisburger
p. 94

Statue of Liberty
by Weisburger
p. 9

Ibid., p. 94

Information Please
HMADAC 1986
p. 367
Stat mobilized forces
WW I
4,734,991
Total men at war
WW II
16,112,516

WW I
14,516 Americans
WW II total
29,557 deaths
2 = Europe = 115,100

Statue of Liberty
The First Hundred Years
by Bernard A. Weisburger
American Heritage, 1985
p. 9

11. Forum
nothing without the spirit
with the idea it is everything

this Statue lies in the power of a single idea -- ^{human} ~~human~~ liberty, an idea that freed this continent from colonial domination and brought the crowned heads of Europe to their knees; an idea that in this century is spreading to the farthest reaches of the globe, turning back the plague of totalitarianism and bringing new life to those who have only known oppression and want.

For the last century, Lady Liberty has stood as a rebuke to tyrants of every order. After 100 years, she is still young, the expression of an idea that is forever new, that is constantly being reborn in men's breasts. For all those who live free, for all those who must struggle to be free, she is the light of our minds, the friend of our faith, and the hope that echoes in our hearts -- she is Liberty.

See pg 1, 1st paragraph
Statue of Liberty by Weinberger p. 23
On that day of the first unveiling, President Grover Cleveland made a solemn pledge: "We will not forget that Liberty has here made her home." America will keep her flame alive, and it will become "...a stream of light [that] shall pierce the darkness of man's oppression, until liberty enlightens the world."

Thank you and God bless you all.

~~SECRET~~
KW

THE WHITE HOUSE
WASHINGTON

June 2, 1986

Ben Elliott —

Some interesting
data re. Statue of
Liberty.

— Joel Rodota

Below: Fund-raising ticket for the pedestal
 Right: Auguste Bartholdi, the sculptor
 Below right: Sheet music cover for words and
 music by Emile Hornez



(continued from p. 3)

figure weighing 450,000 pounds, and rising 151 feet above its pedestal.

It took two decades for Bartholdi's dream to become a reality, and *Statue of Liberty* traces the financial obstacles that almost wrecked it. For one thing, as seems inevitable in large-scale projects, the statue's costs soared far over budget. Meanwhile, the Franco-American Union, established in 1875 to raise funds for the project in France, had little success until Bartholdi, no less innovative in commercial affairs than artistic, came up with the idea of allowing subscribing businesses to employ the statue's likeness in advertising. Soon "liberty" was splashed across Paris billboards, and francs were rolling in. Meanwhile, Bartholdi was designing and building his monument, apparently using his mother as model for Liberty's face.

Fund-raising also encountered snags in the United States. A committee hoping to finance the building of the huge pedestal at first was met with apathy or downright hostility. The 1870s, after all, was a period of economic depression. "No true patriot," intoned *The New York Times*, "can support such expenditures for a bronze female in the present state of our finances." In the end, Congress had to chip in money for the opening ceremonies in 1886, although funds earmarked for "refreshments" were deleted by the temperance-minded solons. New York businessmen, however, stepped into the breach. "Thanks to private enterprise," wrote a French

journalist, guests would "be able to smoke and take refreshment as much as they like."

Conceived at a time when both America and France were embroiled in crisis—this country just emerging from the Civil War and France suffering the twin disasters of the Franco-Prussian War and the suppression of the Paris Commune—the initial purpose of the sponsors was to enhance Franco-American relations. But, of course, in this century, the statue has come to symbolize not so much our historic connection with France, but America's self-image as a refuge for millions of immigrants, their expectant faces approaching the gateway to New York harbor engraved in our imaginations by early twentieth-century newsreels and photographs. Indeed, as the book points out, the image of the statue as symbolizing America's welcome to the oppressed of other lands persisted long after the "golden door" was slammed shut in the 1920s.

(continued on p. 6)

- 81-59

The President has seen 5/13

10525 Pounds Ave.
Whittier, Ca. 90604
April 12, 1986

President Ronald Reagan
The White House
Washington, D.C.

Dear Mr. President,

How fortunate and grateful I feel to be an American today as I suffered persecution and imprisonment in Lithuania under the two totalitarian regimes, those of Nazi Germany and the Soviet Union.

When I first viewed the Statue of Liberty upon my arrival in America in 1947, I was overwhelmed by the sight of the gigantic lady who dominated the New York Harbor. I was deeply moved by the poem inscribed on her base, "Give me your tired, your poor, your huddled masses. . . ." My silent response was, "I am your tired, your poor, a part of your huddled masses."

The current refurbishing of the Statue revived those profound feelings which I experienced on that occasion almost forty years ago, and inspired the writing of the enclosed poem. Perhaps it can be utilized as part of the coming celebration. Please let me hear from you.

Sincerely,

Frieda Frome Krieger

FRIEDA FROME KRIEGER
(213) 947-6898

FK/bh

encl



The Lady of Liberty

"Give me your tired, your poor . . ."

*I dragged my feet when I first arrived
Searching for liberty long, long denied*

*For suffering was I from starvation and pain
From torture inflicted so inhumane*

*My country demolished, my people destroyed
You came to my rescue. You filled the void.*

*You were my mother and father too.
You protected, nurtured, and made me new.*

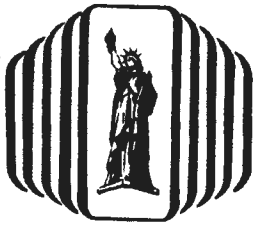
*I picked up the pieces and put them together
Determined to make just one more endeavor.*

*The streets of gold I did not see
But opportunities golden awaited me*

*I built, I prospered, I opened the door.
I found freedom, who could want for more?*

*So come ye oppressed, who yearn to breathe free
Together we'll cherish our liberty.*

Freddie Frome Krueger



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PERU

PUERTO RICO

REPUBLICA DOMINICANA

SURINAM

TRINIDAD Y TOBAGO

URUGUAY

VENEZUELA

April 4, 1986

The Honorable Bently T. Elliott
Deputy Assistant to the President
and Director of Speech Writing
Room 100
THE WHITE HOUSE
Washington, D.C. 20500

Dear Ben:

Enclosed is a letter signed "Callie Yates", accompanied by an original poem which the writer, evidently a patriotic lady, requests be read by President Reagan.

Accordingly, I am passing it on to you, and as I am no expert on poetry, I leave its disposition in your hands.

Sincerely,


Carlos Perez
Chairman

CP:df

Enclosures

March 10, 1986

Callie Yates
P.O. Box 712
Clear, Alaska 99704

Mr. Carlos Perez
Chairman
Banana Services, Inc.
33 Giralda, Suite 201
Coral Gables, FL 33134

Dear Mr. Perez,

I appreciate all the energies and effort that have been put forth by you and members of The Statue of Liberty-Ellis Island Centennial Commission and The Statue of Liberty-Ellis Island Foundation for the restoration and preservation of the Statue of Liberty & Ellis Island.

I am proud to live in this great country and be called an American. The Statue of Liberty is very dear to me. I respectfully submit, "Tribute To A Lady", as my contribution to the Statue of Liberty's 100th birthday. I believe the sentiment expressed in my poem is common to most Americans.

My only request is: As an American I would be very proud and honored if President Reagan could read my poem. Thank you for your consideration in this matter.

Sincerely,


Callie Yates

Copies to: All forty-four members of The Statue of Liberty-Ellis Island Centennial Commission

RECEIVED
3/20/86
cfd

Tribute To A Lady

You began as a dream,
An unreachable goal,
And what you've become
Stirs our hearts and our soul.

With your torch held high,
You opened the door;
And those yearning for freedom,
Found a way to our shore.

They came with ideas.
They came to work hard,
To contribute to this country
And later fight in her wars.

The abolition of slavery,
The suffrage movement,
With each step, each cause,
Came needed improvement.

From child labor laws
To minimum wage,
Our country has grown
And advanced with each stage.

In the early thirties
The Great Depression,
In the early eighties
Our recent recession.

We remember the Olympics;
The chant was U.S.A.
With pride we admit
We've come a long way.

The learning process
Is not without cost,
But the gain thereof
Will never be lost.

When the Challenger exploded
Our nation was stunned,
But we reacted quickly
And united as one.

It was commitment & determination
In these we saw.
The great courage they displayed
Is an example to us all.

As history has shown
Throughout the years,
We've given our best;
Borne our pain, shed our tears.

What we feel for you
Goes far deeper than pride.
For you, dear Lady,
Men have fought, men have died.

You represent freedom,
It's known to all.
You're crowned with honor.
You stand so tall.

You demand respect.
There's power in your word.
You speak with authority,
Though no voice is heard.

Certainly God has been with us,
And He really does care.
As a country we offer
The following prayer.

Dear God, We acknowledge your blessings
And strength for our nation,
And pray they continue
To the next generation.

By Callie Yates

6/13/86

Dear Sir:

I thought perhaps the President
might wish to use my tribute 'Lady in Waiting'
for his July 3rd lighting of the 'torch'. Give
him my best regards.

Sincerely,

Paul May
11245 Pinto Drive
Fountain Hills, AZ. 85248
(602) 837-9236

LADY IN WAITING

For 100 years..., a glow appeared, and over
distant waters came. Freedom seeking
spirits strong, like moths unto her flame.

For 100 years..., thru joyous tears, she stayed her
hallowed ground. Stood and welcomed all who
called, as they laid their burdens down.

For 100 years..., with all their fears, weary pilgrims
came ashore. As they looked up, she filled their
cup, as she opened freedoms' door.

For 100 years..., they were the first to hear, freedoms'
sounds that tamed. Their anxious hearts, as her lips
did part. As she whispered each their names.

For 100 years..., from far and near, they journeyed
with their dreams. Within her glow, how well they know,
what liberty now means.

For 100 years..., pray the world still hears, her
voice on'e oceans roam. Bring unto me, your
every dream, and I will guide you home.

Paul May
Fountain Hills, Arizona
6/12/86

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THE WHITE HOUSE
WASHINGTON

Aug. 25, 1986

Dear Mr. Donovan:

My search for "Blackie" turned up a fellow named Leonardo Alercio (78 Mount Prospect Ave., Bellview, NJ 07109) who was a labor foreman for Tectonics, a subcontractor hired to do the masonry on a 16-story senior citizens home in Hoboken.

I found him by calling Hoboken's city office for senior citizens and asking what tall senior citizens buildings were built in late 1983. They immediately named Columbia Towers who referred me to Robbins Construction, who passed my query on to Tectonics. That doesn't prove conclusively that Alercio is "Blackie" but I think there's a good chance. I have been unable to track down Frank *Robert* Kearney (unlisted phone number) to double check so I may be at a dead end until I can get more details either from the neice who wrote about her uncle or from Alercio.

Attached is my file and your letter and note. Let me know what you'd like me to do next.

Sincerely,



Kim White

x7750

THE WHITE HOUSE

WASHINGTON

August 14, 1986

Sue Heidel
Robbins Construction Company
P.O. Box 3728
Union, New Jersey 07083

Dear Ms. Heidel:

I am trying to find the full name of a fellow the President referred to in one of his Fourth of July addresses at the Statue of Liberty unveiling. He told the story of two workmen, Frank Kearney and "Blackie," who worked together on a senior citizens center in Hoboken and looked out across the water at the Statue. I believe the project was perhaps the Colombia Towers building and am trying to find out whether there was a man named Joseph "Blackie" Bivona or Frank Kearney who worked on that project in late 1983 and/or early 1984. I don't know what trade they are in, but they had to ride an elevator to the top of the building each day. Mr. Bivona may have been operating an elevator or something similar.

Please let me know whether you are able to check whether these gentlemen worked on that project, since I must find the information some other way if you no longer have records on that project or need more information to find them. I have enclosed a copy of the speech for your information and will look forward to hearing from you. Thank you very much for your attention in this matter.

Sincerely,



Kim M. White
Speechwriting/Research

Kim White
Room 1111
The White House
Washington, D.C. 20500
(202) 456-7750

THE WHITE HOUSE
WASHINGTON

seems to be

"Blackie" A LEONARDO ALERCIO
78 Mount Prospect Ave.
Bellview, NJ 07109

and is a labor foreman for

Tectonics
265 South St.
Newark, NJ 07114

who did the masonry on the 16 story
senior citizens home -

called by DONNA CUFFARI who
sent my request from Robbins Court.
who sub contracted Tectonics to do
brickwork on Columbia Towers (senior
citizens housing) in Hoboken, N.J.

THE WHITE HOUSE

WASHINGTON

June 3, 1986

MEMORANDUM FOR SPEECHWRITING STAFF

FROM: PAT BUCHANAN



As Ben is leaving this week, and Tony is senior writer, Tony will serve as acting director of speechwriting during the interim in which a new director is to be selected. Everything should go on as before; and thanks for co-operating during this difficult transition.



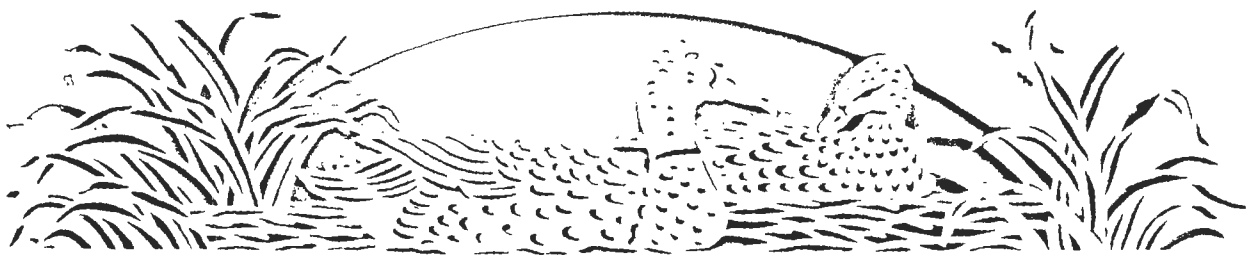
CAD

Sunday July 20, '86

Mr President;

I heard your speech on
Liberty week and I was surp-
rised when you mentioned my
uncle's name, he was the iron-
worker whose nick-name was
Blackie, true name, Joseph Blackie
Bivona. he helped build the
Empire State building plus all
the other tall skyscrapers in N. Y.
Joe fell a few years back, when
he fell off the Veterans Bldg,
in N. Y.
I'm writing in hopes that you
can send me a copy of that great
speech.

(over)



My address
Mrs. Angela Chieffo
302 Riverfront
Greepart Pa. 14229

Thank You Kindly