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FOR IMMEDIATE RELEASE

October 14, 1976

Office of the White House Press Secretary

THE WHITE HOUSE

FACT SHEET

PRESIDENTIAL MEDAL OF FREEDOM

The Medal of Freedom as it now exists was established by President Kennedy in an Executive Order (11085) of February 22, 1963. The award was first set up under President Truman in 1945 to reward meritorious, war-connected acts or services. The Kennedy Executive Order expanded the award to include those that should be honored for meritorious contribution to (a) security or national interest of the United States; (b) world peace or (c) cultural or other significant public or private endeavors.

Persons are selected for receipt of this medal by the President.

President Ford is making his fourth Medal of Freedom presentation today. On February 10, 1976 he issued one to David K. E. Bruce. On April 1, 1976 he issued one to Artur Rubinstein. On August 5, 1976, he issued one to Jesse Owens. Joining the list today is Martha Graham.

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Endowment Announcement Brings Joy

By Phillip M. Kadis

Washington Star Staff Writer

There was a flurry of activity in the offices of the National Endowment for the Arts.

Nancy Hanks, chairman of the largest single arts patronage agency in the land, was bubbling with enthusiasm at a hurriedly called "backgrounder." Press kits were handed out.

Hanks was making herself and her staff available to "explain" a section of the recently enacted "Arts, Humanities, and Cultural Affairs Act of 1976," signed last Friday by President Ford.

The provision that was causing such a stir is the cultural challenge grant program that authorizes the endowment to grant \$1 to financially ailing cultural institutions for every \$3 raised from non-federal sources.

The program had been previously reported on, and more to the point, Congress had failed to appropriate any money for it before adjournment. So, why all the hullabaloo?

Well, said Hanks, beaming, President Ford was about to announce he will seek \$50 million over the next three years in a supplemental appropriation when the new Congress takes office next year.

"OH, I'M SO EXCITED about this," she later trilled. The President's decision "gives us sheer joy," she told reporters.

And well it might. Because it was obvious that under the pressure of an election campaign, the politically astute Hanks had managed to wangle the commitment from the Ford Administration. Just 20 days before Nov. 2.

The fact that she could do so was not only further evidence of her ability to maneuver adroitly within the Executive Branch and on Capitol Hill.

It is also clear confirmation that first time the arts (and to a lesser extent the humanities) have become a political issue in the presidential campaign, albeit a peripheral one.

No sooner was word of the decision out last night than the office of Rep. John Brademas, D-Ind., issued a statement welcoming "President Ford's election eve conversion to support of a congressional initiative to help arts institutions in great need."

Brademas, principal House author of the act, said that the "Ford Administration failed to endorse the challenge grant measure initiated in Congress by a bipartisan House-Senate coalition." He went to ask why the White House hadn't thrown its weight behind another section of the bill which authorizes financial support for "the nation's hard-pressed museums" through the newly approved Museum Services Institute.

THEN BRADEMAS AND HANKS both made their way to the White House where they were guests for a dinner, shortly after the President's televised press

conference, to honor choreographer Martha Graham—onetime mentor to Betty Ford—for her contribution to the arts.

At the same time, the White House press office was feverishly pushing to get copies printed of a Presidential statement on the arts in which the \$50 million announcement was embedded.

"Over the years, my wife Betty has been an influence on me in many areas, including the arts," Ford said in the statement. "She has shown me not only the need for creativity in the arts, but also how the arts can enrich the lives of our children for the rest of their lives."

It concluded with a ringing declaration that federal support for the arts "is strongly in the public interest." In the nation's third century, said Ford, "the arts can help us more than ever before to fulfill the humane values of our country's dedication—extending the vision, enriching the minds, and raising the spirits of all Americans and all peoples everywhere."

More impressive than the rhetoric is that fact that Ford should devote time in the hectic last weeks of an election campaign to projecting the image of an arts advocate.

THE SAME DAY FORD signed the arts and humanities bill, Rosalynn Carter was in town for a gala concert of American music conducted by Leonard Bernstein to raise money for her husband's campaign

See CULTURE, C-2



Continued from C-1

and to demonstrate support of a portion of the arts community for Carter. Carter had long been the beneficiary of funds raised at rock-concert benefits.

The candidates were both making a concerted effort to get the "arts" vote, a small but vocal and increasingly organized constituency. What is more, they found it necessary to respond to that vaster public the polls indicate have some interest in the arts and who generally think the arts are good for them and their children.

The arts first surfaced as a campaign issue at the national conventions where both major parties adopted a separate platform plank on the arts and humanities for the first time.

Behind the effort to get such a plank was a coalition of arts organizations coordinated by Kathleen Nolan, the first woman president of the Screen Actors Guild, better known as Kate in the television serial "The Real McCoys." Also active at both conventions to get such a plank was the AFL-CIO, spurred by its own arts-professionals unions. The Republican plank (not that different from that of the Democrats except that it talks of steadily increasing support while the Democrats favor "adequate" support), was adopted over the opposition of Reaganite conservatives, and Reagan himself, who wanted to do away with the arts endowment altogether.

SINCE THEN, both candidates have been quick to provide statements to library associations, state arts agencies, and other arts groups, tailoring the statements to the specific interests of the group addressed.

Both are in favor of the arts, and federal support for them. Both are against government domination and censorship of the arts. Ford tends to emphasize stimulation of private support for the arts, while Carter talks about decentralization of government support.

The formal statements of both candidates on the arts are written by their aides, anyway. And it is probably more instructive to look at the record for clues to future policy decisions and personal tastes.

In contrast to Ford, Carter appears to have had a longstanding interest in music and literature, at least.

In his book, "Why Not the Best?" the erstwhile peanut farmer and nuclear engineer recalls spending a good part of his low midshipman's pay on classical records. He is known to be a heavy reader. He reportedly impressed arts enthusiast Tony Randall with a feeling description of how much the first visit of the New Or-

leans Symphony to his part of rural Georgia meant to his neighbors.

He is also reported to have enjoyed studying to harpsichord music. While he was governor of Georgia, Carter was a staunch patron of the Atlanta Symphony, according to its conductor Robert Shaw, and made curtain speeches on more than one occasion thanking the orchestra for its efforts. Rosalynn has made it clear that the Atlanta Symphony will be the first ensemble to play in the White House if her husband wins.

CARTER HAS ALSO made a point of demonstrating an acquaintance with the work of some rock composers, although the extent of his interest in rock has been questioned by such publications as the Village Voice.

Ford, on the other hand, despite his wife's unquestioned interest in the arts, particularly the dance, has admitted to a casual personal concern at most.

He was opposed to the formation of the arts endowment, but finally became a convert—sort of like Paul on the road to Damascus, the way he tells it, at the drop of a hat—when a Calder stabile was erected several years ago at the civic center in his hometown of Grand Rapids Center. It helped regenerate the downtown area, says Ford, and that, more than anything is what impressed him. Ford candidly admits that he "did not really understand, and . . . do not today, what Mr. Calder was trying to tell us."

Ford's tastes have been characterized by a close associate as "middle American." He likes the Mormon Tabernacle choir. But he has cheerfully accompanied his wife to concerts, ballets and opera at the Kennedy Center, and has graciously praised artists who have performed at White House banquets.

When it comes to an examination of the track records of both candidates, however, Ford clearly has the edge.

Ever since his "Calder conversion," Ford has been strongly supportive of the arts endowment, both as minority leader of the House and as President.

UNDER FORD, the arts endowment budget has increased from \$75 million to \$85 million. His fiscal 1977 request was more than Congress appropriated, ironically one of the few areas where Congress appropriated less than the President asked for in an "austerity" budget.

It's questionable, however, whether this will make any points for Ford within the arts community, although it may among the general public. Nixon was responsible for the most dramatic increases in federal support of the Arts under any president—from \$30 million to \$75 million. But it gained him little political support



October 14, 1976

Office of the White House Press Secretary

THE WHITE HOUSE

STATEMENT BY THE PRESIDENT

In the last decade there has been mounting interest and participation in the arts. This popular demand has led to dramatic growth in the number and quality of cultural institutions and activities throughout the country. With that has come more widespread financial support, which now includes all levels of government and various parts of the private sector -- most notably business, foundations, and individuals. Together, they are contributing more money and time to the arts at higher levels than ever before.

This pattern of decentralized, diverse, widely-shared responsibility fosters the vitality of the arts and affords them essential freedom. It has been established by men and women everywhere in the country who have come to appreciate, as I have, what the arts can mean in their individual lives and the lives of their communities. Accepting responsibility for this public interest, they have encouraged and shared with leadership and dollars in grassroots efforts to advance our cultural legacy, foster artistic creativity, and make the arts more readily available to all. We can take pride in this record, and we must work together to extend it.

In the past ten years the Federal Government has provided leadership and funding, serving as a catalyst in this American Renaissance. Today there are many federal and quasi-federal programs which can assist artists, dancers, photographers, craftsmen, architects, planners, art researchers, historic preservationists, museums, libraries, educational institutions, and other public and private organizations.

As House Minority Leader and as President, I strongly supported the development of the National Endowment for the Arts. My budget in 1976 included \$82 million in federal funds for the Endowment, and I have already requested \$87 million in federal funds for 1977. The funds designated for the Endowment provide a small but critical part of the country's total support for the Arts. Even more important, however, they stimulate support from others by providing grants that must be matched with other monies. In the past year, nearly 4,500 grants were made, reaching a great many local communities in every region of the country.

Today I take pleasure in announcing that I intend to seek full funding of the Cultural Challenge Grant program of the National Endowment for the Arts. This program would raise the level and broaden the base of ongoing financial support for the Arts from non-federal sources. I will request \$12 million for this program for FY 77, \$18 million for FY 78, and \$20 million for FY 79 -- a total of \$50 million over the three years. These federal funds must be matched at

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least 3 to 1 by non-federal funds for the arts. Thus, the Cultural Challenge Grant program holds out the prospect of \$200 million in new funds for cultural institutions over the three-year period.

This program will enhance the public and private sector partnership that now helps support the arts. The program is consistent with my position that the Federal Government should encourage but not completely subsidize the Arts. I fear that total subsidization might bring with it the attendant problems of control and censorship.

Over the years, my wife, Betty, has been an influence on me in many areas, including the arts. She has showed me not only the need for creativity in the arts, but also how the arts can enrich the lives of our children for the rest of their lives.

As a people, we have recognized that achievements in the arts are vital to us all. We must work together to ensure their future. The country's cultural institutions are critical to this pursuit, providing centers of excellence and inspiration for everyone, but especially for the individual artists of this and future generations, without whom there can be no art at all. Providing for the long-term stability of these institutions, enabling them to become even more vigorous, and extending their activities to an ever larger portion of our people is strongly in the public interest.

In America's third century, the arts can help us more than ever before to fulfill the humane values of our country's dedication -- extending the vision, enriching the minds, and raising the spirits of all Americans and all peoples everywhere.

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OCTOBER 14, 1976

Office of the White House Press Secretary

THE WHITE HOUSE

FACT SHEET

CULTURAL CHALLENGE GRANTS PROGRAM

The President has announced his intention to request \$50 million in federal funds over the next three years for the Cultural Challenge Grants program of the National Endowment of the Arts. This will raise the level and broaden the base of ongoing financial support for the arts from federal and non-federal sources.

The Cultural Challenge Grant program provides cultural institutions with "leverage money" to be used to elicit additional funding from new sources or increased funding from established sources. Cultural Challenge Grants are intended as one-time grants that can be used for up to three years. They will be awarded on the basis of long-range integrated program, audience, and cultural development plans submitted by the institutions. On the basis of past experience with challenge grants in other areas and with fund-raising efforts in general, at least 75% of this new or increased giving can be expected to continue beyond the challenge grant period, thus placing the institution involved on a higher plateau of regular philanthropic support.

FUNDING

The President recommended \$12 million in federal funds for FY 77, \$18 million for FY 78, and \$20 million for FY 79. Thus, federal funds over the three years will total \$50 million. Since federal funds must be matched at least 3-1 by non-federal funds, the Cultural Challenge Grants program holds out the prospect of \$200 million in new funds for cultural institutions.

ELIGIBILITY

More than 1,200 non-profit tax-exempt cultural institutions in all fifty states will be eligible to apply for challenge grants. These include, but are not limited to, art, history and science museums, dance companies, symphony orchestras, community cultural centers, neighborhood arts services, professional theatres, opera companies, and regional media centers.

Under certain circumstances, other culturally-related groups such as state arts agencies, regional arts organizations, service organizations, and united arts funds may also receive such grants.

Groups of cultural institutions will be encouraged to consider joint applications for challenge grants in order to foster greater cooperation among cultural institutions in serving their communities.

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BACKGROUND

Many cultural institutions need to broaden the base and raise the level of regular on-going support to achieve financial stability and to meet the rising public demand for cultural opportunities. Challenge grants will assist in this task by providing "leverage money" to be used locally to elicit additional funding from new sources or increased funding from established sources on at least a three-to-one basis.

The Arts Endowment's challenge grants will complement its other grant programs in serving the agency's main goals of:

- Increasing availability of quality cultural opportunities to all citizens throughout the country;
- Developing our cultural resources by assisting cultural institutions to improve artistic and administrative standards and provide greater public service; and
- Advancing our cultural legacy by fostering artistic creativity and the pursuit of excellence in all the arts, and by preserving our cultural heritage.

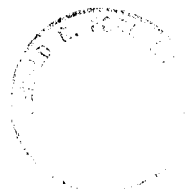
Challenge grants will assist cultural institutions in taking better advantage of available opportunities to generate funds for the arts in order to meet increasingly important public needs in the arts.

In response to public demand, the number of cultural institutions and public agencies in the arts has increased over the last decade, and with this, the total arts audience. Examples of this growth include these estimates:

	<u>Number in 1965</u>	<u>Number in 1975</u>
Professional Orchestras	58	110
Professional Opera Companies	27	45
Professional Dance Companies	37	157
Professional Theatres	23	145
Museums	1700	1880
Regional Media Centers	1	40
Community Cultural Centers/ Expansion Arts	6	25
Small Literary Magazines	450	700
Independent Presses	200	350
State Arts Agencies	12	55
Community Arts Agencies	175	900

There has been comparable expansion in folk arts and crafts activity.

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Despite this success, and partly because of it, financial problems are threatening the stability and vitality of the country's important cultural centers. These institutions cannot charge audiences the full costs of their operations and still fulfill their public responsibilities. With inflation, the costs of cultural institutions (labor and energy intensive activities) have increased rapidly. The philanthropic and governmental support relied upon to fill the inevitable gap between costs and maximum feasible earnings has not kept pace. Hence, programs have been curtailed, quality sacrificed, gifted artists shifted to other pursuits, and irretrievable cultural opportunities lost to the public.

At the same time, there is evidence that Americans are willing to do more to make cultural opportunities available. According to a 1975 Harris survey, more than half the American people would be willing to pay an additional \$10 per year in support of the arts. The Conference Board recently found the arts to be the fastest growing area of corporate philanthropy. The same is true of independent foundations. Public officials at all levels of government have been increasingly vigorous in support of programs to support the arts.

Challenge grants will provide an effective catalyst to bring these opportunities to full realization in particular institutional situations.

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For immediate release
Friday, October 8, 1976

THE WHITE HOUSE
Office of the Press Secretary to Mrs. Ford

President Ford will present the Medal of Freedom to modern dance pioneer Martha Graham October 14. The Medal of Freedom is the highest civilian award the President can bestow. The presentation follow an 7:30 p.m. black tie dinner hosted by the President and Mrs. Ford in Miss Graham's honor.

After the presentation, Janet Eilber, principal dancer with the Martha Graham Dance Company, will perform two solos, "Lamentation" and "Frontier." Both were choreographed by Miss Graham.

Mrs. Ford has chosen the first performing arts theme to be used in the decorations. Sculptures of primarily American dancers, both classical and modern, will highlight the table decorations. The sculptures, most of them bronzes, will be placed on mirrors and surrounded by flowers. American flowers, including anemones, ranunculus, lilies and gardenias, will compliment the Scalamandre red silk tablecloths. Garlands of greens and flowers will be hung on the mantels in the State Dining Room. White mums will decorate the bases of the ficus trees on the State Floor.

The round tables will be set with Johnson china, the Morgantown crystal and the Monroe vermeil flatwear.

Joan Peck, New York City designer and contributing editor of House and Garden, will coordinate the decorations. The sculptures are on loan from the collection of Mr. and Mrs. A. J. Pischl and the New York Public Library.

The menu: Filet of Pompano Meuniere, Roast Saddle of Lamb, Currant Sauce, Rice Pilaff, Eggplant Parmesan, Spinach Salad, Brie Cheese, Hazelnut Ice Cream Bombe, Petits Fours, Demitasse.

Wines: Wente Brothers Sauvignon Blanc; Louis Martini Mountain Zinfandel; Schramsberg Blanc de Blancs.

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Martha Graham accepts Medal of Freedom from the President.

—Associated Press

Martha Graham: Still Splendid at 82

By Anne Marie Welsh
Special to The Washington Star

Betty Ford laughed only once last night while her husband presented modern dance pioneer Martha Graham with the Medal of Freedom during a White House dinner.

Solemnly extolling Graham as a "brilliant star and a national treasure," President Ford praised her genius "in counselling and inspiring so many young people including Miss Betty Bloomer of Grand Rapids, Mich."

Small and frail and still splendid at 82, Graham took over the evening from there. "This overwhelming moment makes it difficult even for one with my grandmother's gift of Irish talk," she said and then began the first of three speeches of thanks and reminiscence.

With the same mystical logic of her published notebooks, she told the Fords, Chief Justice Burger, Kennedy Center chairman Roger Stevens, National Endowment for the Arts chairman Nancy Hanks, and a hundred other dancers, artists and patrons of the arts that "this instant may be all we have. Why not eat it? Taste it in your body?"

TWICE SHE QUOTED a favorite Chinese saying: "They had no poets, and so they died." And twice she explicated the parable: "With no one to dance their imagination and their dreams and their

faith, a nation can disappear from the memory of man."

But Graham, a commanding presence as she stood by the East Room stage where she had performed "Frontier" for President Roosevelt, moved through a seamless verbal dance from philosophy to wit to the mystical and back again.

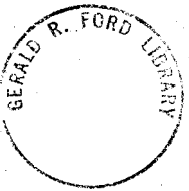
Introducing one of her company soloists for a performance of "Lamentation," she said, "Janet Eilber is also from Michigan — although that's not why I chose her for tonight. She'll be wearing a tube of jersey that they used to call my long winter underwear. It is a symbol of the skin, our first garment and our last, a shining thing that Virginia Woolfe called 'a semi-transparent envelope.'"

She told of training Rudolf Nureyev in the modern idiom: "I never had enough time to rehearse him properly; he was enjoying and not enjoying tangos somewhere." And she made him her best example of the dancer's craft. "He lands dead on target, perfectly. He doesn't run to the wall, he is the wall."

AND SHE BECAME cryptic again: "The spindle of life rests on the knees of necessity with fate cutting it into a divine shape that is life."

Graham moved to a chair stage right to watch performances of the dances which were signatures of her youth. She

See GRAHAM, C-2



ably more instructive to look at the ment budget has increased from \$19 million to \$85 million. His fiscal 1977 request was \$100 million.

GRAHAM

Continued from C-1

sat perpendicular to the stage, showing a strong profile still haloed like a dancer's by her dark, swept-back hair. She never turned her eyes from the dancer. When the performance ended, she wrapped her cranberry chiffon gown in a pink satin coat, turned the collar up to frame her face again and retired to a damask love seat, where she held court until early morning.

Saturday, Graham leaves for Madrid where her company is now dancing, then to Paris where they will spend a week at an International Festival of Dance. They return to Washington for their first run at the Kennedy Center in mid-November.

"I'll be coming back," promised Graham. "And so will I," said her admirer Gray Foy, a New York artist and the evening's mystery man who looked as much a dancer as the Graham he was revering.

FORD HAD USED the dinner speech to announce his support of a new National Endowment for the Arts program that had Nancy Hanks, in brown chiffon, glitter and triumph, sweeping and beaming through the foyer after dinner.

"I am very excited," she kept saying to everyone. Earlier she had hugged Edward Villella, *promicour danseur* of the New York City Ballet, and reminded him of something he said during their first meeting — "I'm not only so proud God gave me the talent to dance, but that he made me an American dancer." Villella, fresh from a performing triumph in Paris, beamed back.

President Ford seemed to share this artistic and patriotic fervor. "Art such as Martha Graham's can flourish with the personal and artistic freedom provided in this country," said Ford.

Rep. John Brademas, D-Ind., who helped author the new Endowment act, was less enthused, however. "I'm delighted at the President's election eve conversion," he said, "but Mr. Ford didn't approve similar



Nancy Hanks and Dancer Edward Villella

—Washington Star Photographers Walter Oates

legislation for the Endowment for the Humanities or new legislations for museum funding through HEW. We still have to push."

BY NOW, WARREN Burger and Kirk Douglas and their wives, all seeming outcasts at the dinner, had found each other. James Earl Jones, whose fleeting presence was dominant as Graham's, said he had a great time but "I have to leave now." And indeed, he did — right after the hazelnut ice cream bombe. Dizzie Gillispie, whose purple velvet jacket dazzled, wouldn't reveal his identity. "I left my invitation in the car and that tells me who I am," he chuckled.

Conversation, of course, centered around the arts. Roger Stevens talked of the Kennedy Center's new experimental theater but managed to confuse the guest of honor's name with that of another famous dance figure, Agnes deMille.

"The music people and dance people and film people are arguing over what to do with it," he mused, "but it's definitely going to be experimental. With work we can fill the present houses, the time has come to be crea-

tive. An Agnes Graham of 30 or 40 years ago — that's what we should shoot for."

MEMBERS OF THE board of directors for Graham's company wandered together and alone. Douglas Fairbanks, who swashbuckled through the first two dances with the First Lady, and Claudette Colbert, all black-feathered glamour, were the crowd pleasers. "She looks just the same," whispered everybody. "He was my childhood hero," said a Fairbanks admirer from Texas as he chased the actor who looked young enough to be his son.

"I feel like a butterfly," said Mrs Claiborne Pell as she swept up her blue-chiffon-draped arms. Meanwhile, Martha Hill Davies, director of the dance program at the Juilliard School of Music and a former Graham dancer, tucked a gardenia behind her bun and looked ready to perform again. "This is the most exciting evening for my dear old friend, Martha," she glowed.

Patricia Barnes, wife of New York Times dance critic Clive Barnes, came alone explaining that her husband "had an engagement he could-

n't get out of. How could he say he couldn't come because he had to go to the White House? He's in some obscure place like Kansas making a speech, but I wouldn't have missed this chance for the world."

IN KEEPING WITH the evening's theme, the White House guest list was made up primarily of entertainment figures. Ford chose Polly Bergen, who arrived in strapless purple chiffon, for the first dance. Villella shimmied as he watched between dances. Designer Calvin Klein sniffled and apologized for his runny nose.

Actor Joel Grey and his wife, Joe, made their trip to Washington multipurpose. Leaving the White House to join "our son, Jimmy" at the Madison Hotel, they said, "We're going to take him on a week of sightseeing, especially the Air and Space Museum."

And Martha Graham, still receiving admirers, chatted about her company's future. A few years ago, she was so ill many thought she wouldn't survive. But now, rejuvenated, Graham and her company have succeeded in making recent New York seasons among the most critically successful of her career.

Until the mid-1940s, most of Graham's works spoke darkly of American themes. One of the most compelling, "Letter to the World" based upon the life and poetry of Emily Dickinson, was the subject of a bronze statue of Graham that formed the centerpiece last night to a White House table. Another sculpture portrayed her in "Praeludium."

AS HER ART IS regenerated through new dancers, however, the dark comments her early works made upon America and the nation's struggle against Puritanism seem to be fading. But last night's tribute, with politicians still arguing about the rightful place of the arts in that society, seemed something of an apotheosis to that struggle.

"There's no use saying age is lovely," Graham said, "it isn't, it's a bore." But she and those who listened to her and admired her struggle looked utterly alive.

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MARTHA GRAHAM
Biographical Information

Martha Graham was born May 11, 1894 in Pittsburgh, Pennsylvania. She was the oldest of three daughters of Dr. and Mrs. George Graham. In 1908, the family moved to Santa Barbara, California, where Martha first became interested in dance.

In 1911, Miss Graham saw a performance by Ruth St. Denis. In 1916, she enrolled at Denishawn, the Ruth St. Denis and Ted Shawn School of Dance in Los Angeles. She came to New York as a teacher with Denishawn in 1920. After two years as a dancer for Greenwich Village Follies, she moved to Rochester, New York to become codirector of a newly established dance department at the Eastman School of Music.

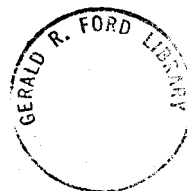
During the late 1920's and early 1930's, Miss Graham first choreographed and performed the contemporary dances she would make famous. She received the first Guggenheim fellowship ever awarded a dancer in 1932, and in 1935, she helped establish the School of Modern Dance at Bennington College.

Today, her company, the oldest major dance company in America, is in its 50th year. From a troupe of four, it has grown to a permanent complement of 24. Since 1950, the Martha Graham Dance Company has been on many world tours, often under the auspices of the State Department. During the past year, Miss Graham took the company on a major tour of European capitals, which climaxed this past July with a sold-out run at London's Royal Opera House in Convent Garden. It was the first appearance there by a contemporary dance company.

Miss Graham danced for the last time in public in 1969, but she continues to choreograph dances, including four new works in the past five years. Her works, now numbering over 150, have been described by New York Times critic, Clive Barnes, as "national treasures."

Miss Graham has been described as an "immortal" in the world of dance. Her 53 years as a dancer in addition to her teaching and choreography have earned her numerous professional and critical accolades. The vitality and creativity of her artistic contributions have made her a pioneer in the world of dance.

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APRIL 1, 1976

OFFICE OF THE WHITE HOUSE PRESS SECRETARY

THE WHITE HOUSE

EXCHANGE OF REMARKS
BETWEEN THE PRESIDENT
AND
ARTUR RUBINSTEIN
UPON PRESENTATION OF THE
MEDAL OF FREEDOM

THE EAST ROOM

12:25 P.M. EST

THE PRESIDENT: Mr. and Mrs. Rubinstein, distinguished members of the Cabinet, guests:

Let me welcome each and every one of you to the White House this afternoon. Many of you, as I look around the room, have been here from time to time over the years and as long as Betty and I are here I hope that you will regard the White House as a home away from home.

As most of you know, the Medal of Freedom is the highest civilian honor that is within the power of the President of the United States to bestow. I feel very deeply privileged on this occasion to act on behalf of all Americans in presenting that medal to one of the giants of our time.

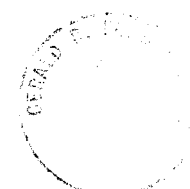
The legend of Artur Rubinstein has been built upon many, many pillars. Critics have acclaimed him the greatest master of the piano living today, a musician as thoroughly familiar with Chopin and Beethoven as with the interpretations of more modern Spanish and Impressionist pieces.

It is difficult for many of us to believe that Artur Rubinstein made his New York debut in Carnegie Hall some 70 years ago. He was a young man and by his own account he was not yet the artist that he knew he could be, but in the years that have passed then, through his extraordinary dedication and through the support of his lovely wife and family, who are here with us today, he has turned his vision and his interpretations into an uncompromising standard of musical excellence.

Yet to millions of fans across the globe, Artur Rubinstein has given something more than the joy of music -- he has also given the joy of life itself.

MORE

((VER))



"I love life unconditionally," he has said, and he has communicated that sheer delight to generation after generation. It was his late and very fine friend, Sol Hurok, who wrote, after first hearing Mr. Rubinstein in 1921, "The power of his personality and the sense of grandeur and poetry that enveloped his playing filled me with almost unbearable excitement."

The multitudes who have packed concert halls in Europe, in the Soviet Union and Latin America and in the United States -- they, too, have felt that unbearable excitement from that man.

Here in the United States we feel a very special bond with Artur Rubinstein because in 1946, some 30 years ago, he chose to make America his home. Artur Rubinstein has been decorated and celebrated in almost every land, but it is said that above all else he values the document that made him an American.

I know that many of you here today have long looked forward to this moment and I feel proud that on this 200th Anniversary of our Nation I have the great privilege to present this medal to one of our greatest national treasures, Mr. Artur Rubinstein.

And now, Mr. Rubinstein, if you will please step forward, I will read the citation and will present to you the Medal of Freedom.

The citation reads as follows: "To Artur Rubinstein: Musician and gentleman, bon vivant, Artur Rubinstein has shared his singular and deeply personal mastery of the piano throughout the world. For over seven decades, his ceaseless vitality, his luminous spirit and his profound depth of mind have brought a fresh sparkle to the lives of people everywhere. His audiences love him, his colleagues and friends revere him, and his country -- the United States of America -- is proud to proclaim him as a giant among artists and men."

MR. RUBINSTEIN: Mr. President, ladies and gentlemen:

I blush orally, because my old age does not bring the blood to my face, for all the things you said. (Laughter) I was touched very deeply. I never had anything like it and I feel very proud of those words. In my own mind it is not deserved, but it is good to feel that the President of the United States thinks in that way about me.

MORE

My love affair with the United States is a very long one -- it started in 1906, as you mentioned. I arrived here to this country which was not quite musically ripe. (Laughter) And I was far from being ready for my profession. I was still playing the piano as a young student, but they received me very kindly. We both faked our lack of maturity and so we got along very well together.

The next time I came to the United States was right after the first World War at the time of the gay twenties, the great joy of our victory and prohibition where one drunk more than ever before. (Laughter) And instead of being very much concerned about the music, I was a happy bachelor, also very happy about the result of the war. So I didn't play much but I was a playboy anyhow. (Laughter)

It was then I married. I was then a ripe man of 40 with a career which was pretty nice, pretty good. I had many countries who listened to my playing with pleasure, but the United States was still elusive, I was afraid of it. I felt that maybe it was not my time and I owe it really to my wife who gave me the courage to come back.

We came back here and now I must tell you, Mr. President, this country has saved the life of my family and of my own because somehow by providential miracle my success started right before the second World War came on.

We lived in Paris peacefully -- I traveled for my concerts -- and I would have stayed there but in 1938 Mr. Hurok thought it was the time for me to come again to the United States -- and he was right, it was the right time, and I had instantaneous success this time and a re-engagement for the next year which meant in 1939.

Due to the war I brought my family with me and my children, my wife and my children, and never left the country since. And this country began to spoil me, to love me, to give me such long, long, long years of affection, of friendship. I cannot express it in words, really. I feel here millions of people who are my friends. I always call them my best friends in the world, yes.

Well, my feelings toward the United States is of great gratitude and just a continuation of a long, beautiful love affair. Thank you, Mr. President, for giving me the best sign of anything I could get in this country because I think that my friends, which are those millions of Americans, will be very glad to hear that I got this high honor and this historic luncheon given by our President of the United States.

I would like to applaud our President.

(Applause)

he elevator,
was awfully
She worked

... who come to claim the hair-
dry. Or that sex book."

Tomorrow: Leslie Come Home!

The Ear

WORD FROM THE WET-HAIRS . . . Finally, the results of the Hairdressers' Association of D.C.'s presidential poll are all in, and it's enough to send Jimmy-Boy out shaking hands still sticky with nail polish. Ford took the top cut with 45 percent of the vote, Carter rolled in with 31.5, Undecided snagged a wishy-washy 18.5, and Miscellaneous Mostly McCarthy wedged in five percent. In the salon-by-salon breakdown, Mrs. Ford's salon went 90 percent for the Prez. The big question is: Do Democrats have their hair done? Or do they just let it get all liberated and frazzly?

POOR PLUMBING IN THE COMMON ROOM . . . A very top secret faculty meeting was hastily called at the National Cathedral School last week, Ear hears. The Top Secret Subject: nasty leaks to the press about Jimmy-Boy trying to find a place there for Amy. Ear agrees that sort of thing is too, too tacky, and if leaked to, will not pay it any mind.

FISTICUFFS NEAR THE FISH TANK . . . All's not forever placid at Pisces, darlings. Now Ear hears that Warren Adler and Doug Kiker got into a bit of a tiff there over Professional Integrity. (Such a ticklish topic. Ear never mentions it, itself.) The upshot was that Adler threatened to never put Doug's name in Dossier. And Doug begged to have it in writing.

RY'S TURN TO CRY . . . Forget all that about Ryan O'Neal snuggling joyously with Anjelica Huston. She's back with Jack Nicholson again for the umpteenth time, and Jack has even started calling her "my girl." If that isn't serious, Ear doesn't know what is.