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The Washington Post

STYLE

People

THURSDAY, SEPTEMBER



*Backstage after the play, President Ford, left, and Mrs. Ford, right, congratulate "Mack and Mabel" cast members Lisa K
nadette Peters.*



By Frank Johnston—The Washington Post

Members Lisa Kirk, second from left, Robert Preston and Ber-

Executive Arts and Applause

By Jeannette Smyth

President Ford, whose forte has always been sports more than highbrow culture, won applause and laughter last night in his first presidential visit to the Kennedy Center to see the new musical "Mack and Mabel."

A roomful of stars waited expectantly to greet Mr. Ford in the Center's atrium at a pre performance reception designed to mark the 10th anniversary of the National Council on the Arts.

When he finally showed up at the buffet in the rooftop reception room, many of the distinguished guests—past and present members of the council—were heard to chortle "I shook the President's hand!"

To waves of applause from the famous and not so famous, Mr. Ford approached the podium, bringing with him Nancy Hanks, chairman of the arts council and head of the National Endowment for the Arts, and First Lady

Betty Ford. "When I'm surrounded by Betty on one hand, who's an expert on many subjects," he said, "and Nancy on the other side, I'm a completely helpless individual."

"It's a privilege for me to go from little or no appreciation or support for the arts . . . I'm a converted individual." The guests laughed and one shouted, "They're the best kind!"

"But I don't apologize," said the President, with good humor. "Converts are known sometimes as better advocates than those brought up in the religion."

Mr. Ford went on to cite his one brush with highbrow art (aside from his wife's having been a Martha Graham dancer). It was an encounter with a sculpture by Alexander Calder set up outdoors in his hometown of Grand Rapids, Mich. "It will be a hallmark," he said. "I

See RECEPTION, C3, Col. 1

UP-130

R B

(ARTS)

WASHINGTON (UPD) -- THE HOUSE TODAY VOTED 279-59 TO EXTEND BOTH THE NATIONAL ENDOWMENT FOR THE ARTS AND THE NATIONAL ENDOWMENT FOR THE HUMANITIES FOR ANOTHER FOUR YEARS.

THE BILL, WHICH NOW GOES TO THE SENATE, ALSO WOULD ESTABLISH A NEW INSTITUTE TO AID MUSEUMS AND WOULD INSTITUTE "CHALLENGE GRANTS" OF ONE FEDERAL DOLLAR FOR EACH THREE DOLLARS OF PRIVATE MONEY FOR CULTURAL INSTITUTIONS IN GREAT NEED.

THE BILL AUTHORIZES \$250 MILLION IN FISCAL 1977 AND \$297 MILLION IN FISCAL 1978, WITH FUTURE AUTHORIZATIONS TO BE DECIDED LATER.

UPI 04-26 04:53 PED

The Council on the Arts: Beginning a Second Decade

By Jean M. White

The National Council on the Arts, which started 10 years ago with no federal money on which to advise, took just a half-hour yesterday to approve the idea of spending a couple of million dollars to start a "City Spirit" project for the nation's Bicentennial.

The 26-member Council, an advisory body to the National Endowment for the Arts, also began its second decade with eight new members appointed by President Ford and heard a report of some of Mrs. Ford's ideas for the arts.

The Ford family will make its first official White House appearance at a cultural event tonight as Council guests for the performance of the new musical "Mack and Mabel" at the Kennedy Center Opera House. Also expected to attend are Charles and Linda Robb and David and Julie Eisenhower.

Nancy Hanks, chairman of the Endowment and the Council, talked last week with Mrs. Ford at the White House, and from the report of the conversation, it was clear that Betty Ford wants to be active in the support of the arts and has some definite ideas of her own.

Mrs. Ford asked whether the Council or the Ford administration shouldn't find some way to honor Ameri-



Photos by Charles Del Vecchio—The Washington Post

Nancy Hanks, chairman of the National Endowment for the Arts, and her predecessor in that position, Roger L. Stevens of the Kennedy Center for the Performing Arts.

See ARTS, B3, Col. 1

Betty Ford To Focus on Arts Council

By ANN SCHMIDT

Denver Post Washington Bureau

WASHINGTON — If there is a political appointee who has a secure job in Washington during this time of changeover from one administration to a new one, it's probably Nancy Hanks, chairman of the National Endowment Council for the Arts.

During her first press conference Wednesday, Mrs. Gerald Ford, wife of the President, announced that "Nancy Hanks and the national arts council," will be the instruments through which Betty Ford will focus her attention as First Lady.

That evening the President gave his blessing to Miss Hanks and the national endowment when he admitted he is a "convert" to the arts — and noted that converts are "the most dedicated."

well) and their reunions when they happened to be appearing in the same town at the same time.

Miss Anderson remembered Denver with particular affection for the warm reception she always received there, despite the altitude and the heroic effort it took to project her voice in the barnlike structure that was the old City Auditorium.

The *notre soprano* was one of the first members of the arts council when it was formed 10 years ago.

Donald R. Seawell and the couple's son, Brockman, discussed the new atmosphere in the White House press room with newly appointed Press Secretary Jerry terHorst and his wife, Louise. Seawell, is president and chairman of the board of The Denver Post.

Robert C. E. Morton, associate



Denver Post Photos by Barry Staver

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

February 21, 1975

Mrs. Sheila Weidenfeld
The White House
Washington, D.C. 20500

Dear Sheila:

I am working almost around the clock preparing for a very extensive and complicated trip to Alaska and California, with six to eight stopovers! And, I must go to Philadelphia the next two weekends. All this to let you know that I am necessarily breathless and I might seem incoherent.

Nancy keeps asking me about a schedule for Mrs. Ford involving the arts and particularly the crafts. I do have some communications from Susan Porter about the First Lady's two trips to California in April and May. We will come up with suggestions for the latter trip when I return to my office on March 20.

I know you are overwhelmed with work. But I would like to feel that our several conversations and communications will bear some fruit.

Hope all goes well with you.

Fondly,

Florence Lowe
Assistant to the Chairman



NATIONAL
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WASHINGTON
D.C. 20506

Official Business

Mrs. Sheila Weidenfeld
The White House
Washington, D.C. 20500



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and the Humanities

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D.C. 20506



A Federal agency advised by the
National Council on the Arts

KC

July 7, 1975

Mrs. Sheila Weidenfeld
The White House
Washington, DC 20500

Dear Sheila:

The attached press advisory describes this project,
designed to entertain the long lines of tourists who
visit Washington during the summer months.

It is particularly appropriate as we enter the Bicentennial
year when the influx of visitors are expected to increase
to mind-boggling proportions.

Perhaps Jack Ford can stop by to see the work of these
five young contemporary artists. I think he would enjoy
their performance.

If you or any member of your staff can join in the fun for
a few minutes, it would mean a great deal to the Strolling
Troubadors.

I will be in Cleveland, but will call you on my return.

Best,

Florence Lowe
Assistant to the Chairman

Encl: ~~one~~



NEWS

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

Press Advisory

STROLLING TROUBADOURS WILL ENTERTAIN TOURISTS IN WASHINGTON

What do bored tourists waiting in line at Washington historic sites need most? Entertainment.

That's what five talented young actor-musicians will provide starting Tuesday, July 8 and running through the end of August. It's a Bicentennial gift--pilot version--to the city and its visitors from the National Endowment for the Arts and the National Park Service.

The five professionals, The Strolling Troubadours, will preview their act for the press Tuesday morning, July 8 at 9:30 o'clock on the Ellipse (at the Milestone). The show runs 45 minutes and includes American folk songs, dance, mime, and improvisations.

Nancy Hanks, Chairman of the Arts Endowment, and Jack Fish, Director of National Capital Parks, will be on hand to welcome the troupe.

The Troubadours will do four shows a day Tuesday through Sunday, plus extra presentations. Each of the four performances is different. They'll entertain where there are waiting lines of tourists, such as at the Washington Monument.

All five artists--Delores Harper, Marjorie LiPari, Richard Morris, Felix Pitre, and Gary Veney--are appearing through the courtesy of Actors' Equity Association. They were selected, from 125 applicants, for talent, personality--and physical stamina, to cope with Washington's heat.



Producer for the Troubadours is George Davis. He most recently directed the one-month Philadelphia Festival which presented 500 cultural performances and drew 1.3 million people. Jean McFaddin is serving as Director; Bruce Pomahac as Music Director; and Margaret Anne Hanley as Production Manager.

THE TROUBADOURS

Delores Harper. Born 1953 in New York City. Attended the Senior Dramatic Workshop at Carnegie Hall and the American Academy of Dramatic Arts. Now studying and performing with the Al Fann Theatrical Ensemble, New York. Credits: television, "Like It Is," "Love of Life;" films, "Serpico," "Death Wish," "Claudine," "Come Back Charleston Blue," etc.

Marjorie LiPari. Born in Brooklyn and raised on Long Island. Attended Adelphi College and has worked in summer stock. Studied acting at HB Studio in New York and has studied voice with a number of private teachers. Has acted and sung for live audiences on stage and outdoors in children's theater. Was one of the original members of the cast of Broadway's "Hair."

Richard Morris. Born in 1944 in New York City. Has a master's degree in speech and theater. Spent several years writing and directing industrial television films. Studied acting at HB Studio in New York and has worked off-Broadway and with summer and regional theaters.

Felix Pitre. Born in 1949 in Catano, Puerto Rico, but raised in New York City. Attended the New York School for Performing Arts and graduated from Hofstra University with a bachelor's degree in drama. Toured the Virgin Islands with the Urban Arts Corps and has performed in dinner theaters and television commercials.

Gary Veney. Born in 1953 in Chester, Pa., and raised there. Now lives in New York City, where he studies with the Al Fann Theatrical Ensemble. Has appeared in television commercials, and has four movie credits: "Supercops," "Aaron Loves Angela," "Claudine," and "Gambler."

For further information, contact:

Ben Ruhe
National Endowment for the Arts
202/634-6034

Mary Krug
National Capital Parks
202/426-6700



PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA
DEPARTMENT OF MUSIC
PRESIDENTIAL BUILDING
415 12TH STREET, N.W.
WASHINGTON, D.C. 20004

January 1, 1975

MEMORANDUM

*Notes on
Jazz in School*

TO: Mr. Harvey Brown, Principal
Mr. Mike Malone, Artistic Director
Mr. Attrus Fleming, Western High School
for the Arts

Mr. Percy Ellis, Principal
Mr. Lloyd Hoover, Shaw Junior High School

Mr. Jerry Coward, Principal
Miss Norma McCray, Roper Junior High School

FROM: Hortense P. Taylor
Acting Supervising Director of Music
Jazz Artist in Residence Project Director

SUBJECT: Jazz Artist In Residence Project - National Endowment
For The Arts - Grant 50-51-72, U.S. Office of Education -
Musicians Performance Trust Fund

As you already know, the Jazz Artist in Residence Project is being initiated this month. As a follow through to Billy Taylor's Kick-Off at Garnet-Patterson on January 16 and 17, local artists will be available to go to selected schools. Since your school has been selected as a target site, the principal local artists, Attrus Fleming, pianist and Calvin Jones, trombonist, will be involved with students identified by your music teacher. We have tentatively scheduled the principal artists as follows:

<u>January</u>	<u>February</u>	<u>March</u>	<u>April</u>
Western Arts High 35th and R Sts., N.W.			
Tues., 21	Wed., 5	Thurs., 20	Fri., 25
Shaw Junior High 7th and Rhode Island Ave., N.W.			
Thurs., 23	Fri., 14	Mon., 3	Tues., 8

Jazz Artist in Residence Project - National Endowment for
The Arts Grant 50-51-72, U.S. Office of Education

<u>January</u>	<u>February</u>	<u>March</u>	<u>April</u>
Roper Junior High 49th and Meade Sts., N.E.			
Fri., 24	Mon., 24	Tues., 11	Wed., 16

(The principal artists will be featured in ensemble with supporting drums and bass.)

TIME: 1:30 - 3:00

* Confirmation: Please call Miss Wanda Brown, Center for Ethnic Music, Howard University and Coordinator of Jazz Artist in Residence Project to confirm.
Telephone Number 636-7097 or 636-7080

After the presentation by the Principal Local Artists, other local artists will be available for continued involvement with students.

For local artists at target schools, schools are asked to submit a date and an alternate date for each of the following months: January, February, March and April, 1975. Also, please indicate time preference: 10:00 a.m. or 1:30 p.m.

Please fill out attached form and return to:

Miss Wanda Brown, Coordinator
Jazz Artist In Residence
Center For Ethnic Music
College of Fine Arts
Howard University
Washington, D.C. 20001



NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

October 18, 1976

Mrs. Sheila Weidenfeld
The White House
Washington, D.C.

Dear Sheila:

The Martha Graham dinner was great fun, especially since so many of my favorite people were there. Eddie Villella and James Earl Jones are former members of the National Council on the Arts, and Billy Taylor and James Wyeth are still on the Council. In addition, between my VARIETY days and my present work, I knew many of the artists. Best of all, though, was seeing you in action.

I thought you might like to thumb through this compilation of our "Political Press File," which my staff collated for in-house use. I did give it to Phil Kadis, and he used it copiously in his STAR story last Friday. One of the phenomena of this campaign is the burgeoning interest in the arts, quite a change from four years ago. Incidentally, do read the earmarked (by a clip) article from the LA TIMES.

I will be seeing your parents this weekend, a special treat to which I look forward.

My fond greetings to you and Ed.

Sincerely,

Florence Lowe
Special Assistant to the Chairman



NATIONAL
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FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

POLITICAL PRESS FILE:

PRESIDENTIAL CANDIDATES' POSITIONS ON THE ARTS

Florence Lowe
Assistant to the Chairman/Press
October 7, 1976



NATIONAL
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FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

PRESIDENT FORD'S STATEMENTS

ON THE ARTS

June 14, 1969

to

September 16, 1976

THE WHITE HOUSE
WASHINGTON

September 16, 1976

Mrs. Ford and I send warmest greetings to the delegates at the Annual Meeting of the National Assembly of State Arts Agencies. You can derive great satisfaction from your vital and effective role in the state and Federal partnership to assist and encourage the arts in our country.

The growing national interest in the arts owes much to your dynamic leadership and the close cooperation of your Federal partner, the National Endowment for the Arts. It is therefore especially appropriate that your meetings in Atlanta coincide with those of the National Council on the Arts. This will provide a wonderful opportunity for a mutually beneficial exchange of ideas and give you the chance to meet the Presidentially-appointed members of the National Council on the Arts.

My Administration takes pride in its record of support for the arts and humanities. We are committed to steadily increasing this support through the National Endowment for the nation's theaters, orchestras, museums, dance, opera and film centers as well as for individual artists and writers. Convinced that Federal Government support should stimulate but never dominate cultural activity in our communities, we encourage the maintenance of strong state arts organizations.

It is in this spirit that Mrs. Ford and I welcome the opportunity to wish you well in your important deliberations.

Gerald R. Ford

*She makes the arts
bureaucracy come alive*

By PETER BROWN

Nancy Hanks, the federal government's high priestess of art and culture, had just finished making up the bed in her Santa Fe hotel room.

There were reporters coming, and she couldn't wait for the maids any longer.

She'd also arranged the chairs, laid out a table full of background material that could back up almost any statistical question on the arts and was moving the curtains for the right light.

The door was opened within seconds after the knock.

Nancy Hanks, one of the four most powerful

The special study project she coordinated, "The Performing Arts: Problems and Prospects," is now considered a Bible for artistic growth in America.

"It's hard to believe what's happened in 11 years," says Miss Hanks. "At that time there were only about four state arts and culture councils in America. Now we have 55 including the territories."

The nation's cultural chief feels the meetings in Santa Fe mark the beginning of a new era in cultural involvement by the government.

"By getting representatives of drama, the dance, opera, symphony and visual media, we've made the step toward getting all the art organizations to work

THE WHITE HOUSE

WASHINGTON

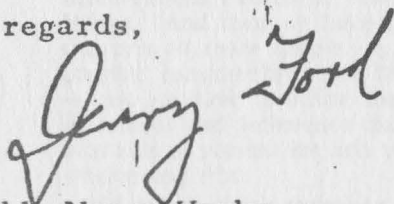
August 18, 1976

Dear Nancy:

Many thanks for your recent letter enclosing a selection of publications on urban preservation in the United States. The booklets demonstrate clearly the full dimension of the enormous challenge we face in arresting and reversing decay in so many of our cities, large and small. At the same time, they also show the great promise and hope there is in imaginative preservation programs involving the cooperative efforts of private organizations, local and state governments, and the National Endowment and other Federal agencies.

Although many urgent tasks lie ahead, we have certainly come a long way from the time only a few years ago when the wrecker's ball and massive infusions of government construction funds were thought to be the cure-all for urban blight. You and your colleagues at the Endowment can be very proud of your catalytic role in helping to ensure that our cities remain the vital and central places they have always been in American life.

With warm regards,

A handwritten signature in cursive script, appearing to read "Jimmy Carter".

The Honorable Nancy Hanks
Chairman

National Endowment for the Arts
Washington, D. C. 20506

Arts talk becomes practical

By WAYNE JOHNSON

Arts and Entertainment Editor

Saturday, July 24, 1976

The Seattle Times

"We've moved from idealism to what is a more practical way of achieving goals by knowing who is on what base and how to get there."

Nancy Hanks, the chairman of the National Endowment for the Arts, was discussing in an interview yesterday afternoon how the tactics of the N.E.A. have changed.

"We could have talked fire-and-brimstone about the needs of arts institutions and individual artists,"



Easton Express

EASTON, PA.

D. 51,875

FEB 24 1976

Susanna

Funding for the Arts In Budget Battle

By SUSAN SOPER

c.1976, *Newsday*

When federal funding for the arts was still an idea on the drawing boards, Michigan Rep. Gerald Ford was less than enthusiastic. But after President Johnson signed leg-

appropriated it will mean an increase of \$7.5 million. For each endowment, there is an additional \$7.5 million in treasury funds to match private donations and contributions.

The National Endowment

ade. So, while many agencies and programs suffer cutbacks, some would call the requested increases for culture a luxury. But, as one staunch defender of arts spending pointed out, appropriations for the arts are only 1-10 of one per cent of the

Transcribed from tape:

PRESIDENT GERALD FORD'S REMARKS AT THE KENNEDY CENTER --
SEPTEMBER 4, 1974 -- AT A RECEPTION CELEBRATING THE TENTH
ANNIVERSARY (9/3/64) OF THE CREATION OF THE NATIONAL
COUNCIL ON THE ARTS

When I'm surrounded by Betty on the one hand, who is an expert in her own right and her own background, and Nancy on the other, I'm a completely helpless individual. I've been delighted to have a part, to some extent, in promoting the Council of Arts and all of the things that are related thereto. I would be, I think, off on the wrong track if I took any credit for any significant gains. But it has been a very wonderful experience for me, to go from one who had little or no appreciation or support for the arts to one who has learned that the arts can be very important, very vital in a community and I think in the nation. So I am a converted individual.... and I don't apologize for it. And converts oftentimes are known as more ardent advocates than those who were brought up in an environment or a religion.

It's been a great experience for me to see over the last four or five years the tremendous increase, not only in money from the federal government but the interest throughout the nation. I have travelled a good bit, as some of you may know, and I have seen from community to community, including my own community in Grand Rapids, Michigan, go from a rather placid interest to an interest

of broad-based public support. And the National Council and all those associated with it can take a great deal of credit.

I wish to compliment the Congress because the Congress in this span of time has really contributed very significantly. I doubt if there's a program in the government in the last five or six years that has grown in dollars percentage-wise as rapidly as this program. And I think that's a compliment to the program from its inception to the program under Nancy. I think Roger and you have been the only two heads of the department or organization and I think when you can go from Roger to Nancy and have this kind of progress it's a tribute to both of them.

My home of Grand Rapids, Michigan is the honored place where one of Alexander Calder's wonderful mobilesis that proper?....stabile....is and will be a hallmark of the arts as far as we're concerned. I point it out to all the visitors who come, including the Secret Service. I tell them that it's nothing they should be worried about -- it is stimulating, it is a great attraction as far as the community is concerned and I'm proud of it. And I have yet to find out with any specificity or any great deal of definitiveness what he was trying to tell us, but nevertheless it's a great attraction and a wonderful addition to our community. And I think it is indicative of what

can be done and will be done in the months and years ahead under the leadership of the Council of Arts and the leadership of Nancy -- because you have to have a broad-based public, I think, range of activities -- ranging from those that I know best to those that others know far better than I. And the arts are an important and integral part of our better society. I compliment you all -- those on the Council at the present, those who've been there in the past, and those who will be assuming responsibilities in the future. I think it's a great addition to our society here in the United States and we can be as proud as any of our old countries in what we have done in America, and we are going to do infinitely better.



The White House:



JERRY FORD
... simple tastes

What's on Its Showbill

By HOWARD A. COFFIN
Inquirer Entertainment Editor

The abrupt change from the Nixon to the Ford Administration may mean changes for America's foreign and domestic policies but it is not likely to revolutionize entertainment in the White House.

President Gerald R. Ford's tastes in entertainment and the arts are, like those of his predecessor, fairly well rooted in the mainstream of Middle America. "President Ford is a booster of the arts, although he's not a devotee," explains Paul Miltich, who was Mr. Ford's longtime press secretary until last week, when he became the

damned pedantic. I remember he enjoyed the Mormon Tabernacle Choir singing 'The Battle Hymns of the Republic'—he really went for that."

While Richard Nixon was President, he and his family made frequent use of the small (70-75 seats) screening room located along the walkway to the East Wing of the White House. President Ford, said Miltich, "hasn't had time to go to movies very often," but he added that Ford did attend the premiere of "The Great Gatsby" in Washington last spring. The critics, by and large, panned the movie, but Miltich says Ford thoroughly enjoyed it.

One of the new President's friends

*Philadelphia Inquirer
Aug. 18, 1974*

Capital Entertainment

Gerald Ford's Tastes Are Much Like Nixon's

WHITE HOUSE, From 1-D traditionally done in Great
The President supported Britain.
legislation for adequate fund- After Kennedy's assassina-
ing of the National Endow- tion in 1963, President Lyndon



Philadelphia Inquirer

8/18/74

Entertainers at the White House

Nixon Administration

- Duke Ellington (jazz pianist, composer, bandleader)
- Robert Goulet (popular singer)
- Peter Nero (jazz pianist)
- Henry Mancini Orchestra
- Eugene Liszt (classical pianist)
- The Romeros (classical guitarists)
- Leonard Bernstein (composer, conductor and pianist) and Isaac Stern (violinist)

Kennedy Administration

- National Symphony Orchestra
- Roberta Peters and Jerome Hines (opera singers)
- American Shakespeare Festival—excerpts from Shakespeare's plays
- Pablo Casals (cellist)
- Mieczyslaw Horzowski (pianist) and Alexander Schneider (violinist)
- "Così Fan Tutti" (Mozart opera performed by the Metropolitan Opera Studio)

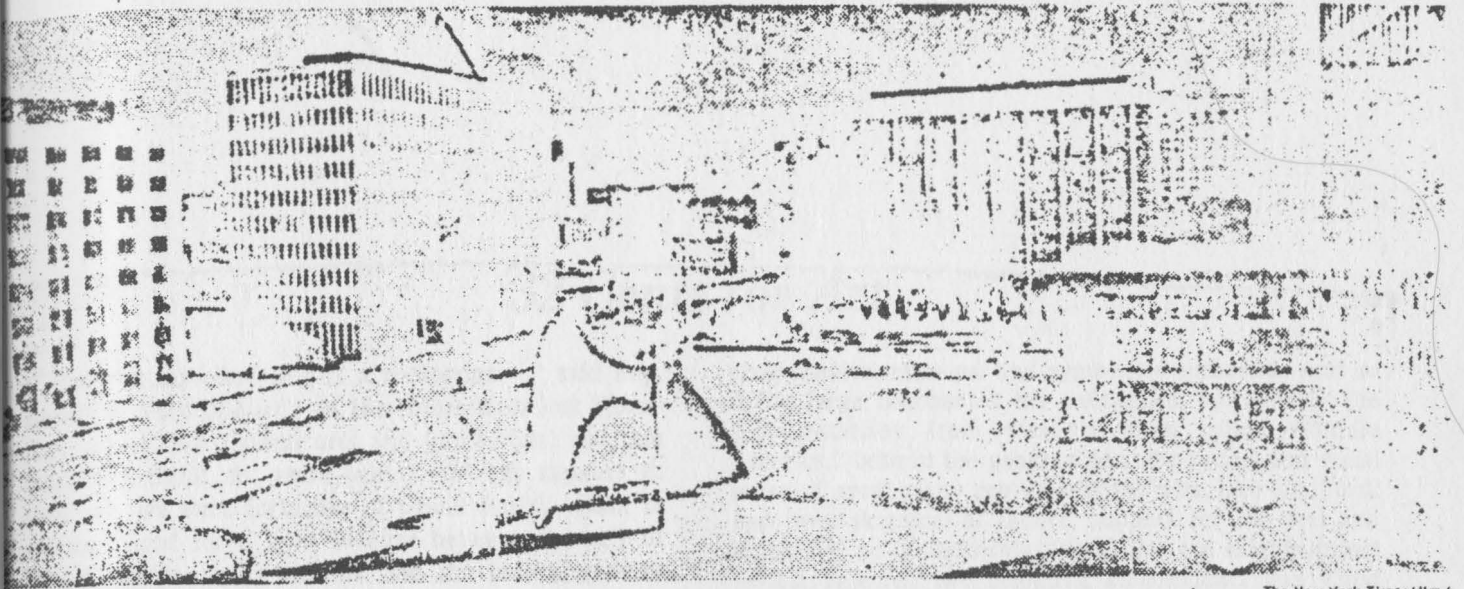
No Fee

White House entertainers donate their services; the government pays the costs of

Philadelphia Inquirer
8/18/74

DATE: Oct 20 73

ord Home Town Conservative, Politically and Theological



The New York Times/Jim S

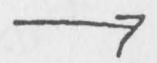
Vandenberg Plaza, with Calder centerpiece, in Grand Rapids. View is from Federal Building, where Gerald R. Ford has an office.

By WILLIAM K. STEVENS
Special to The New York Times

GRAND RAPIDS, Mich., Oct. 19 — At
Lervan's religious bookstore in downtown
Grand Rapids, where the stereo set plays

ited. He cannot, for example, consort with
Miss Jones on the screen in "The Devil in
Miss Jones," one of the year's most popular
pornographic movies. The film opened at the
Savoy Theater at noon on Oct. 3 and was

the Puritan ethic, would probably come
to being at home in this part of Michi
than anywhere else in the United States.
is where some of his purest philosoph



Cong Ford

DATE: June 18 73

32 Cents for Art

"Let me say—and this is a confession—," said Rep. Gerald R. Ford (R-Mich.) on the House floor last Thursday when this [federal arts and humanities] program

civic theater, museum and symphony orchestra. And so did a large number of his colleagues, particularly the representatives from what is often called "Middle



① Cong. Gerald Ford
② aut. & digit.

He. I am sure the gentleman has some figures from the Internal Revenue.

Another point the gentleman was very much disturbed about is the budget. I am sure the gentleman from New York is a strong supporter of the administration and the administration favors this legislation as the program has done a great deal for this country and as related by other speakers. The increases and comparisons with other countries, we find ourselves in the 34-cent bracket as compared to \$1.40. The President in his judgment felt that \$80 million was not sufficient so he asked an increase to \$145 million.

Mr. KEMP. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from New York (Mr. Kemp).

Mr. KEMP. Mr. Chairman, I have great affection for my colleague from the city of Buffalo. We have worked together on many projects in the past and hopefully we will work together in the future for our communities.

What I was alluding to in my remarks about the estimates of the IRS was that in a public statement given in the other body by the distinguished Senator from Wisconsin, Mr. PROXMIER made the following statement:

While only the most rudimentary estimates are available publicly, close to \$15 billion a year is given to charitable groups, which contributions to literature, museums, educational foundations, libraries, galleries, orchestras, and so forth, probably amount to \$2 billion to \$2.5 billion.

I was not trying to suggest it was given just to the Buffalo Philharmonic.

I appreciate the gentleman's remarks and I just wanted to answer on that one point. I was not talking about only the Buffalo Philharmonic.

Mr. BRADEMANS. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from Indiana.

Mr. BRADEMANS. Mr. Chairman, the gentleman from New York (Mr. Kemp) referred to a remark made by a gentleman from Wisconsin in the other body in respect to this matter. I might point out with reference to the colloquy and the statement made, that officials in the Arts Endowment were also somewhat surprised and inquired where this figure came from, and the IRS officials said they did not know.

Mr. KEMP. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from New York (Mr. Kemp).

Mr. KEMP. Mr. Chairman, that may be so. I do not think they know a great deal at times over there anyway, but it is obvious this country supports in many different ways charities ranging from hospitals to orchestras, and I am sure the figure is closer to \$15 billion than zero as suggested by the chairman of the subcommittee.

The CHAIRMAN. The time of the gentleman from New York has expired.

(By unanimous consent, Mr. DULSKI was allowed to proceed for 1 additional minute.)

Mr. DULSKI. Mr. Chairman, I would like to point out one institution in Buf-

falo, the Buffalo Fine Arts Academy has \$3,000, and there is another, the Buffalo Fine Arts Academy for \$8,500, and the Buffalo Historical Society for \$10,000, and the Buffalo Society of Natural Sciences has \$3,125, and the Buffalo State College Alumni Foundation has \$5,000.

They are all receiving these funds, and they are in dire need of funds. People from Buffalo were in my office this afternoon asking for this legislation and to oppose any cuts from the bill.

Mr. KEMP. Mr. Chairman, will the gentleman yield?

Mr. DULSKI. I yield to the gentleman from New York (Mr. Kemp).

Mr. KEMP. Mr. Chairman, I too fight to uphold the Philharmonic and the art museum in Buffalo. I am only suggesting that we have the program, but in view of the extraordinary freeze put on last night by the President, the Congress should act in the spirit of that freeze.

Mr. DULSKI. We have given the President sufficient power. He waited all this time and yesterday he invoked a 60-day freeze. Much too late. I hope the amendment is defeated.

Mr. GERALD R. FORD. Mr. Chairman, I move to strike the requisite number of words.

(Mr. GERALD R. FORD asked and was given permission to revise and extend his remarks.)

Mr. GERALD R. FORD. Mr. Chairman, over the years I have learned, I suspect as others have, that when one is not an expert on the subject matter, one should do one of two things: Not speak; or if one does speak, speak for a very limited period of time.

I am going to violate the first recommendation and will try to limit my remarks under the second.

I confess that I have no expertise in the field of the arts, and I use that in the broadest sense. However, I must confess that in more recent years I have more thoroughly enjoyed the arts in its widest ramifications. I suspect that that has been true because I have had an opportunity at the local level in my home town to have greater and more exposure to the arts.

We have a fine civic theater, and the attendance at their various performances over the years has zoomed upward. I have been privileged to see more there in recent years than I ever did in the past, and with much more appreciation.

We have had a fine museum in Grand Rapids, but the attendance at that museum, primarily by school children as well as others, has increased significantly. I think that is a wholesome sign.

We have had a fine art museum. We have a great tradition of furniture, and certain related areas of art and design, and I am glad to report that public support for this part of our community has gone upwards substantially.

We have an outstanding community symphony orchestra. I cannot judge whether everything that is put on or exhibited by these various local operations is the best—or whether it is real good—but I can tell you that there is a growing public interest in these fields and that is most important.

Rather than restrict them, I think we

ought to gamble a little extra investment and probably expand the operation. Let me say—and this is a confession—when this program started, I think 6 years ago, I did not support it.

However, we were fortunate in Grand Rapids, Mich., to get an award for a joint venture between the city of Grand Rapids, or its citizens, and the Federal Government. As we developed our urban development area downtown with a new county administration-city hall, three new bank buildings, a new Federal building, and a number of other attractive facilities of what was once a rundown part of the community, we purchased what is called "a Calder."

At the time I did not know what a Calder was, I doubt if many people here do today. It was somewhat shocking to a lot of our people out here. I must say that I did not really understand, and I do not today, what Mr. Calder was trying to tell us, but I can assure the Members that Calder in the center of the city, in an urban redevelopment area, has really helped to regenerate a city, and particularly a part of it. The Federal arts and humanities program was a participant and it was a good investment both locally and federally.

I praise the people who had the foresight to undertake this program, just as I praise the people who convinced the arts and humanities people down here that they ought to get a Federal grant for a children's theater. As a result of that grant we have a fine children's theater program in the city of Grand Rapids. The response has been overwhelming.

Instead of an opponent, as I was, of the program at its inception, I am a supporter.

I must say that this relatively small increase—I say "relatively," and one can get different interpretations of the amount—in my judgment is a worthwhile investment.

Therefore, in support of a first-class head of this agency, Nancy Hanks, who in my judgment has done a fine job, I am an enthusiastic supporter of the bill as it came from the committee. I regretfully oppose the amendment of my good friend from New York.

Mr. FRENZEL. Mr. Chairman, will the gentleman yield?

Mr. GERALD R. FORD. I yield to the gentleman from Minnesota.

Mr. FRENZEL. I thank the gentleman for yielding.

(Mr. FRENZEL asked and was given permission to revise and extend his remarks.)

Mr. FRENZEL. Mr. Chairman, I rise in reluctant opposition to the Kemp-Steiger amendment to reduce the authorization for the National Foundation on the Arts and Humanities. My reluctance is based on my strong desire to maintain closer and more reasonable controls on Federal spending. It is therefore difficult for me to resist an amendment which seeks to reduce a spending increase of 80 percent over the past fiscal year.

Every Member of this body realizes that few programs ever receive these kinds of increases, and none receive them very long. But there are a couple of

projects in virtually every area of the State.

No doubt there will be discussion on the floor of some abuses which took place in the establishment of the program. I do not condone those abuses and believe that administrative steps are being taken to assure that they do not recur. On a broad perspective, however, I feel that the thrust of the National Foundation has been extremely constructive in enhancing our great national heritage.

The funds in this bill are modest in comparison with so many other programs which we consider. I believe they are vital. As President Nixon said in his message to the Congress:

Few investments we could make would give so great a return in terms of human understanding, human satisfactions and the intangible but essential qualities of grace, beauty, and spiritual fulfillment.

I feel strongly that the National Foundation on the Arts and Humanities deserves this continued support of the Congress. I urge my colleagues to consider it favorably, today.

Mr. REID of New York. Mr. Chairman, I yield 4 minutes to the gentlewoman from Illinois (Mrs. REID).

Mrs. REID of Illinois. Mr. Chairman, I rise in support of H.R. 16065. Although I originally shared the doubts of many of my colleagues about Federal support of the arts and humanities, in my judgment the Foundation has made a creditable record and H.R. 16065 merits favorable consideration.

One of the principal concerns I had was that the appropriation of Federal money would replace outside funding. This has not proven to be the case. Indeed, the National Endowment for the Arts has established a remarkable record of stimulating, rather than supplanting, other sources of funding for the arts. The Endowment's national programs have served as "seed money" and generated funds at the rate of about \$3 for every \$1 they have invested. Furthermore, the Endowment's Federal-State partnership program of direct grants to State arts councils has helped State legislatively appropriated funds to more than quadruple in the past 5 years.

While I am on the subject of State councils, I would like to say a brief word about that of my own State, the Illinois Arts Council. Under the leadership of its chairman, George Irwin, this council has launched an impressive series of programs benefiting the entire State. The National Endowment has made direct grants totaling over \$300,000 to the council over the past 5 years, joining Federal and State governments in a partnership for further development of the arts in Illinois. I think it is significant that, during the past 3 years, the Illinois State Legislature has increased its appropriation sixfold, from \$100,000 to \$600,000. In addition the council has done an excellent job of attracting private funds as well.

A few examples may help illustrate the National Endowment's proven ability to generate other funds outside of Government. A \$25,000 grant 3 years ago to the Radcliffe Institute to assist outstanding women writers was quickly fol-

lowed by a \$300,000 grant from a private foundation. A \$5,000 endowment grant this year for a poetry-in-the-schools program in Minneapolis-St. Paul was so successful that a major local foundation has offered \$35,000 to extend and continue this program in the future. The present Chairman of the National Endowment for the Arts, Nancy Hanks, in her Senate confirmation hearings made it abundantly clear that one of her major aims is that the Endowment be active, in her own words, "particularly in encouraging private resources of funds to come in with a much more vital partnership role with the Government."

Originally, I shared the same concern expressed by my good friend from Indiana, Mr. Dennis, that Government support of the arts might result in government control but I feel that this fear has proven to be unfounded. During the recent hearings on H.R. 16065, private citizen representatives of music, the visual arts, film, arts administration, classics, and others were asked about the danger of Federal control. All stated that they saw no such danger, particularly because pluralistic support of the arts—individuals, corporations, foundations, and municipal, county, and State governments, as well as the Federal Government, precludes any single dominant force.

In my opinion, H.R. 16065 is worthy legislation and I urge my colleagues to support it.

Mr. REID of New York. Mr. Chairman, I yield 2 minutes to the distinguished minority leader (Mr. GERALD R. FORD).

Mr. GERALD R. FORD. Mr. Chairman, when this program was first submitted to the Congress in 1965 I had reservations in two respects. First I was concerned about the initiation of a new program, admittedly small in comparison to many of the other Federal programs and one that had a potential of growth at a time when we were beginning to feel the squeeze and the pinch of some fiscal problems in the Federal Government. Second, I was concerned about the potential controls that a Federal establishment might have over the individual initiative and talent of those who were in the field of the arts and humanities.

Nevertheless, from the outset I have supported the program although on each occasion or on most occasions I have voted to make reductions in the amounts that were available in the appropriations or in the authorizations.

I support this program today and this authorization to the full extent because it seems to me that as we are hopefully emerging from our international problems at least in Southeast Asia we can look forward to more Federal resources for the arts and humanities. But let me talk about the impact of the program, if I might, on a local area.

The CHAIRMAN. The time of the gentleman from Michigan has expired.

Mr. REID of New York. Mr. Chairman, I yield the distinguished minority leader 2 additional minutes.

Mr. GERALD R. FORD. I thank the gentleman from New York.

Mr. Chairman, my home is Grand Rapids, Mich., a city of approximately 200,000. We, like many Middle Western communities of comparable size, have had our share of local citizens who have been actively interested in the arts and in the humanities. We have an outstanding civic theater, we have a superb museum, we have an outstanding local symphony. We do extremely well in the field of cultural interest and achievement on a comparative basis with any other community of a similar size.

Mr. Chairman, back a few years ago just after this program was initiated a number of local citizens came to me and asked for my help in trying to get some Federal funds for an outstanding piece of outdoor sculpture. I must confess that I am not an expert in deciding whether one piece of sculpture is good or another one bad. But there were outstanding citizens in the community who had a vision and they convinced me that their project which was to be an integral part of our Vandenberg Center urban renewal area. In this magnificent Vandenberg Center, we have a new county building, a new city hall, two new banks, a new hall of justice and, hopefully, a new Federal office building and a new State office building. The local cultural leaders recommended a piece of outdoor sculpture. The recommendation was submitted to the proper Federal authorities on the basis that the local authorities should raise their fair share to match the Federal funding. Such funds were raised and the Federal grant was made.

We now have I am proud to say what is called a Calder at the civic center area, the Vandenberg Center, at Grand Rapids. This startling example of outdoor sculpture is a great addition to our community. There were misgivings at home about this particular piece of art initially and there was some criticism. But I think the consensus and the overwhelming view today is that this was a new shot in the arm for our community, a combination of good local initiative and Federal cooperation.

Mr. Chairman, I am proud to say that Grand Rapids is now one of the three communities where there has been joint expenditure through the work of arts in public places program. It has been good for the community. It has been a good illustration of what can be done by the city, local leaders and the Federal Government working together. It is indicative of what we should do in the future.

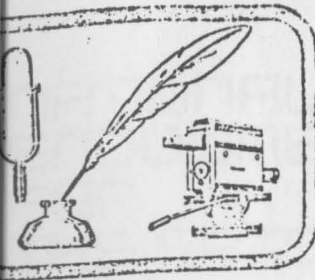
Mr. PERKINS. Mr. Chairman, I yield 2 minutes to the distinguished gentleman from California (Mr. VAN DEERLIN).

Mr. VAN DEERLIN. Mr. Chairman, there is a certain gentle irony surrounding our consideration of a bill authorizing more generous appropriations for the National Foundation on the Arts and Humanities.

President Nixon is firmly behind this bill—and so, apparently, is the Democratic Study Group.

But what about the majority of our friends on the other side of the aisle? How will they respond to Mr. Nixon's call for sufficient funding to—and I

*Kate Seery, 1970
Congressional Record*



CONGRESSMAN
GERALD R. FORD
HOUSE REPUBLICAN LEADER

NEWS
RELEASE

--FOR RELEASE ON DELIVERY--
Saturday, June 14, 1969

Remarks by Rep. Gerald R. Ford at the Dedication of "the Calder," at 1 p.m.
Saturday, June 14, 1969, at Vandenberg Center.

Mr. Mayor, Mr. Chairman, Ladies and Gentlemen:

I am delighted to be here at this auspicious moment in the history of our great city.

We all know that politics is not a science but an art -- so I suppose that is the reason that I, a member of Congress, have been invited to participate in the dedication of this magnificent piece of metal sculpture.

This is a great occasion for the city of Grand Rapids. It is a great occasion not only because this stabile by Alexander Calder is truly monumental -- the largest Calder in the western hemisphere. It is a dramatic and significant moment in the life of our community because it illuminates our city in the eyes of us all -- and not only in our eyes but those of the state, of the Nation, and of the world.

We treasure this moment because this gigantic work comes to us as the flowering of an exalted mind. Art gives quality to life, and so it is that this sculpture dedicated here today raises the quality of life in our community.

It speaks to us of the fundamental truth of human existence -- that man is a being with noble aspirations and high ideals. For in creating this stabile which now graces Vandenberg Center, Alexander Calder has imparted to us and to all who gaze upon his work the best and highest feelings of which man is capable.

This is a work that proceeded from a beautiful incentive -- that of breathing forth the spirit of a city. To take metal and shape it into a form that speaks from one man's soul to the souls of others -- this is a great achievement.

As the novelist Joseph Conrad expressed it: The artist "speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives: to our sense of pity, and beauty and pain."

The dedication of this sculpture today brings a new dimension to our lives. It leaves us with the deep sense that everything passes, and that art alone is eternal.

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

GOVERNOR CARTER'S STATEMENTS

ON THE ARTS

July 1, 1976

to

September 18, 1976

JIMMY CARTER WALTER MONDALE



Leaders, for a change.

September 18, 1976

I am happy to welcome the NASAA to my home state of Georgia. I'm sorry I cannot be with you personally, but I would like to take a little time to share my feelings on the arts with you, the state chairmen and chairwomen who are helping establish the arts in our nation's schools and communities.

I am vividly aware of the importance of the arts to our communities. I still remember the impact a visiting symphony orchestra made in the county I come from in south Georgia. It was the first time a symphony orchestra had ever played in that area. Everybody, from country merchants to farmers went, listened and enjoyed. The orchestra's visit was the main topic of conversation for weeks afterwards. People felt that something beautiful had touched their lives.

A recent poll has confirmed what I saw then -- there is an almost unanimous perception among the American people that the arts are not a luxury, but a vital part of American life.

Over 90 percent of those surveyed felt that the arts were important to the quality of life in the community. Over 90 percent considered it important for their children to be exposed to a wide range of arts and cultural events. Yet more than half said they had never had the chance to attend a major cultural event themselves.

What is sorely needed on the federal level and what should be encouraged on all levels is a well-defined policy of support programs designed to bring arts programs and cultural events to more Americans.

The National Endowment and the State Arts Agencies have made an excellent beginning in this direction, but much more needs to be done. It can be done by a true partnership between the state agencies and the federal government. That is what I believe in.

If we can respond to the desire of the American people to participate in the arts, if we can educate our young people in an atmosphere in which the arts are an integral part of the everyday world, then we will have built a strong and secure base for the future of the arts in America -- a base on which individual artists and professional organizations can build; a base on which folk

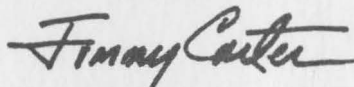


arts and ethnic dances, symphony halls and great museums will thrive.

I commend the job the National Endowment and the State Arts Agencies have done in the past. I am committed to strengthen their support so that we can realize the goals I have outlined above.

During the next few weeks I hope to be in touch with some of you personally, and many of you through my issues staff. Please feel free to volunteer your suggestions for future arts policies in America.

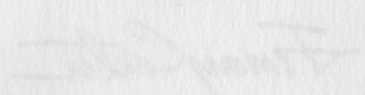
Sincerely,



Jimmy Carter

JC:rk

...the next few weeks I hope to be in touch with some of
you personally, and some of you through my various staff. Please
feel free to telephone your suggestions for future arts policies
in Atlanta.

Sincerely,

Jimmy Carter

WU INFOMASTER
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NEXPRESZ ATL

034463C260 2019EST
ZCZC 01 ATLANTA GA SEPTEMBER 16
PMS ROBERT SHAW, FRANK RATKA
ATLANTA ARTS CENTER
C/O JIMMY CARTER CAMPAIGN HEADQUARTERS
100 COLONY SQUARE
ATLANTA GA 30309

BT
ROBERT SHAW, FRANK RATKA, FRIENDS IN ATLANTA, LEADERS OF
AMERICA'S ARTS COMMUNITIES;

CONGRATULATIONS ON THE OPENING OF THE ATLANTA SYMPHONY
WITH SOME OF MY FAVORITE BEETHOVEN MUSIC. IM SORRY I
CANNOT BE WITH YOU TONIGHT, FOR I HAVE LONG BEEN AN
ENTHUSIAST OF THE GOOD MUSIC, AS MY GOOD FRIEND ROBERT
SHAW WILL ATTEST.

THE EVER GROWING POPULARITY OF OUR OWN ATLANTA SYMPHONY
SYMBOLIZES WELL THE FACT THAT THE ARTS ARE NOT A LUXURY,
BUT A VITAL PART OF AMERICAN LIFE THAT DESERVES OUR STRONG
SUPPORT.

BEST WISHES FOR A SUCCESSFUL YEAR TO ALL CONCERNED.
SINCERELY,
JIMMY CARTER
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SEP 1 1976

WU INFOMASTER

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OT



Mixed Notices For Jimmy Carter On Weaponry Vs. 'Offensive' TV

By WILL TUSHER

Hollywood, Aug. 31.

Implied advocacy by Democratic
Presidential nominee Jimmy
Carter of the sponsors'

prise the viewing audience ... knew
that the President also was con-
cerned, that they might very well let
their own displeasure be felt in a
more vivid and effective way."

better advantage, usually is more
farsighted, usually is more liberal
and up to date than local-level con-
trol."

Franklin supported Carter's
pledge of more money for the arts
and his call for voluntary self-regu-
lation in television programming.
He said he is inclined to share

Los Angeles Times carried a
question-and-answer report of the
candidate's views on the arts.
Carter called his statement essen-
tially a reiteration of attitudes ex-
pressed a few days earlier at a
citizens' forum in Washington, D.C.
"I think," he said, "that if parents
and purchasers of goods who com-

Federal to local controls in admin-
istering the program.

"I have to tell you I go against the
general grain in the country today
— mostly voiced by Ronald Rea-
gan — that feels everything should
be returned to the local level," he
said "... Federal control and
Federal leadership usually works to

VARIETY
NEW YORK, N. Y.
W. CIRC. N. AVAIL.

SEP 1 1976

R. Fuller

IF THEY HOLLER, GIVE 'EM DOUGH

Jimmy Carter Courts the Arts

When he became governor of Georgia, he slashed the state's arts budget.

Then he discovered a national constituency for culture.

The arts were flush again.

reorganization of state operations. In the process, he eliminated the arts commission as an autonomous entity, and dismissed the commissioners. The staff and its executive director were reorganized into what was now called the Georgia Council for the Arts, and a 15-member advisory group was named to serve at the pleasure of the governor. The council became a subdepartment of the Georgia

ANNETTE KUHN

*got a lotta nerve
say you are my friend
just want to be on
side that's winning.*

—Bob Dylan

"Positively 4th Street"

Jimmy Carter sure knows how to
let talk the boot-beard-and-
the school of journalism. He is

7/19/76

Village
Voice

1

The Democrats Deliver (Maybe)

The arts and humanities section of the Democratic platform reads:

"We recognize the essential

ers, and revision of the tax laws that unfairly penalize artists. We further pledge our support for the concept and adequate financing of public broadcast-

Jimmy Carter Courts the Arts

8/19/76

Village Voice

As President, Carter Wouldn't Mind Letting Sponsors Know What He Thinks Of Tv Shows

By **WILL TUSHER**

Implied advocacy by Democratic Presidential nominee Jimmy Carter of boycott of the sponsors' products as a weapon of last resort when the public wishes to protest offensive television programming yesterday drew mixed reactions in Hollywood — the harshest being a fear that it would produce a reign of mischief-making by fringe and pressure groups. Opposition to a Presidentially inspired boycott found strong expression from Stanley Rubin, president of the Producers Guild of America, while Michael Franklin, executive director of Writers Guild of America West, viewed it as a desirable alternative to "governmental interference or any other kind of censorship."

ABC and NBC, noting that they had chosen not to respond when Carter aired similar positions on viewer recourse to excessive sex and violence on television, again declined comment.

Rubin and Franklin both approved Carter's aversion to censorship and preference for self-policing, but Rubin voiced fear that encouragement of use of the boycott by displeased viewers would open the floodgates to minority control of television content.

"... To encourage, in a sense, fringe groups to try to exercise, or to exercise a strong impact on the viewing habits of the majority, I think, can be very dangerous for television," the PGA head declared. "... There is enough of that, in a sense, already whereby we are frequently reduced to the lowest common denominator in what we can say or do in television because these fringe groups are

(Continued on Page 11, Column 1)

Los Angeles Times

TUESDAY MORNING, AUGUST 24, 1976

Carter Views —Economy, Arts, Sports

Tells Positions on
State, U.S. Issues
in Times Interview

BY KENNETH REICH
Times Political Writer

Jimmy Carter leaned toward a conservative economic position, backed participation by private insurers in a national health insurance plan and said that as President he would speak out for "a minimization of violence and sex on television" in an inter-

—Declared that as President he might "encourage a much earlier nationwide competitive identification of superlative athletes," to enable them to manifest their superiority in the next Olympics.

At the end of the interview, Carter bridled a bit when a questioner sug-

Excerpts of interview with Carter.
Part 1, Page 16.

gested that the overriding issue in this election would be "character, personal morality and integrity."

"I think you left out two very important characteristics," the former Georgia governor said. "One is competence. Competence to lead. And the other one is sensitivity to the people's needs. Obviously, character and integrity are important (too). . . ."

CARTER VIEWS

Arts

Q. I understand you did form a task force on arts . . . and I've been curious to know what the status of the task force is, and, perhaps in more general terms, your feelings about the arts in your life and about government control in support of the arts?

A. Before the campaign progresses very far I intend to make one speech or kind of a comprehensive statement on the arts. as they will be encouraged when I become

LA TIMES
8/24/76

DAILY

VARIETY

DAILY

 NOV 18 1976
 LOS ANGELES
 CALIFORNIA

. 52

Hollywood, California-90028, Wednesday, August 18, 1976

16 Pages

25 (

Actors Fine People

CARTER ASSURES SAG PRESIDENT THAT HE HAS NO REAGAN 'BIAS'

Another foot-in-the-mouth incident reminiscent of the flap stirred by his earlier — and since recanted — remarks about ethnic purity has broken out over Democratic Presidential nominee Jimmy Carter's recent declaration that President Ford's concern about the rivalry of "an ex-movie actor" has

wood." Carter promptly replied that he intended "no disrespect or disregard toward any member of the acting profession in my remarks concerning the disunity in the Republican party." He appended in his own handwriting that his statement "in its entirety deplores not the actor's pro-

Carter Re-Thinks His 'Ex-Actor' Reagan Remarks

(Continued from Page 1, Column 2)

Carter's reply a "private letter" before agreeing to reveal its contents.

"The response ... coupled with my discussion (by tele-

She informed Carter that his statement had touched off a furor among Democrats and Republicans alike in Hollywood — "mostly from Democrats who support you and have been willing up to now to actively engage in your campaign."

Carter's attempt to mollify Nolan fell short of a categorical apology or retraction, but did represent a clear attempt to assuage the feelings of any offended members of the acting profession.

Respect & Affection

"I would like to reiterate my personal respect and affection for the fine work that comes

THE NEW YORK TIMES, FRIDAY, JULY 9, 1976

Broadway

John Corry

ZOE CALDWELL will direct "An Almost Perfect Person" when Burry Fredrik brings it to Broadway in the fall. The play, a comedy by Judith Ross, is about the aftermath of a political campaign by a woman politician on the Upper West Side. She is a liberal, who has run for Congress and lost. Miss Caldwell is the distinguished actress whose last appearance here was in the "Long Day's Journey Into Night" in which Jason

SHOW BUSINESS
NEW YORK, N. Y.
W. 82,000

JUL 1 1976

By the

**SAG WANTS POLITICAL PARTIES TO
INCLUDE ARTS PLANK IN PLATFORM;
DEMOCRAT'S COM. OK'S RESOLUTION**

Following an intensive five-month effort by the president of Screen Actors Guild Kathleen Nolan, to secure inclusion of an arts plank in both the Democratic and Republican National Party Platforms, the Democratic Platform Committee has responded by including the following "Arts and Humanities Plank" in their platform which will be presented to the national convention for ratification on July 13:

We recognize the essential role played by the arts and humanities in the development of America. Our nation cannot afford to be materially rich and spiritually poor. We endorse a strong role for the Federal Government in reinforcing the vitality and im-

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

THE CURRENT CAMPAIGN

PRESIDENT FORD'S AND GOVERNOR CARTER'S

POSITIONS ON THE ARTS



Kathleen Nolan

Times photo by Larry Bessel

Arts Come of Age as Political Issue

BY BARBARA ISENBERG

This is the first of two articles on politics and the arts. The emergence of the arts as a political issue is considered below. Next Sunday's article will examine the personal and political attitudes of Gerald Ford and Jimmy Carter toward the arts.

• Some people may best recall actress Kathleen Nolan as Kate in "The Real McCoys" or, going further back, as Wendy in "Peter Pan." Others may remember her as...

Los Angeles Times

P

SUNDAY, SEPTEMBER 26, 1976

Carter and Ford — Their Views on the Arts

BY BARBARA ISENBERG



This is the second of a two-part series on politics and the arts.

● There she is, First Lady Betty Ford, walking into a Martha Graham gala with Woody Allen as her escort, dancing backstage with Alvin Ailey dancer Judith Jamison, joining in a young women's ballet class in China. The former Martha Graham student might once have performed at Carnegie Hall, but she's probably done more for dance from the White House than she (or maybe anyone else) could ever have done from the stage.

This being the year artists are hammering hardest at their politicians, Mrs. Ford's well-publicized enthusiasm can hardly be minimized. Since the United States has long shied away from the heavy subsidies that other nations lavish on the arts, example becomes very important. A President—or a First Lady—who is interested in the arts personally as well as politically can set the style for audience as well as financial support.

Conversations with arts and civic leaders indicate more hope than reservations about both Gerald Ford and Jimmy Carter as arts advocates. While Betty Ford is admittedly the most visible arts enthusiast in the Ford household, the President has in recent years been a public supporter of decent, though not profuse, arts funding. Carter, on the other hand, has made the arts an integral part of his own life, but was relatively chary with Georgia arts money.

When Carter took office as governor of Georgia, the Georgia Commission on the Arts was a separate state agency. Then, as part of Carter's 1972 government wide reorganization, the commission was abolished. It reemerged as the Georgia Council for the Arts, one of

Please Turn to Page 77

The arts event of the year for opera lovers, the unprecedented U.S. visits of La Scala and the Paris Opera, is evaluated by Martin Bernheimer on Page 62.

Only clues tell Ford, Carter positions on arts

"It's a privilege for me to go from little support or no appreciation to support for the arts ... I'm a converted individual."

—Gerald Ford

"The Carter administration will review existing programs in order to further improve what is by common consent a highly constructive federal role in our domestic cultural life."

—Jimmy Carter

The Nixon administration, more than any other, supported sizable increases to the arts, and that momentum continues under Ford. In 1974, Ford increased NEA appropriations from the Nixon high of \$61 million to \$75 million in 1975 and then to \$85 million last year.

Carter, too, increased cultural aid during his time as governor of Georgia, but there is some question as to what he would do should he go to the White House.

This is Carter's principal public

CLUES, From 1-G

Carter's first recommendation in 1972 was for \$99,000. In 1973, the expenditure was \$71,000, in 1974 it was \$183,000 and in 1975 \$166,000.

Curiously, in the final week of fiscal 1974 Carter transferred \$110,000 from his discretionary funds, plus \$20,000 from the Office of Planning and Budget, to bring that year's total up from an initial recommendation of \$53,000 to the \$183,000. Of the original \$53,000 recommended, \$51,000 was spent on administrative costs, just \$2,000 on programming.

Annette Kuhn, a writer for the Village Voice, the New York weekly, says "Carter realized that cultural spending in Georgia was scandalously low (less than two cents per capita) and that his record on the arts would catch up with him during his national campaign; so he quickly did something to improve the level of appropriations."

Asked by the Los Angeles Times whether he would spend more than the \$85 million a year the federal government currently has budgeted for the NEA, Carter said in August:

"Yes, sir. But I would like to see it (government aid to the arts) decentralized. I found that when I was governor, sometimes a \$10,000 allocation to, say, a ballet group in Augusta, Ga., could be magnified four or five times over with local participation."

This raises the question of whether Carter really means, by support of the arts, significant in-

By James Roos
and John Huddy
Knight News Service

WASHINGTON, Sept. 29, 1965—President Johnson signed today a multimillion-dollar cultural development program 'to make fresher the winds of art in our land.' As a first step, he announced plans to create a national repertory theater, a national opera company and a national ballet."

Those grand plans have not met

NEWS

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

Information contact:
Florence Lowe
Katherine Christie
202-634-6033

BACKGROUND INFORMATION

ARTS ENDOWMENT CHAIRMAN HAILS POLITICAL

PLATFORM SUPPORT

WASHINGTON, D.C. -- "The two major political parties have articulated their commitment to the arts in the United States by including strongly supportive arts planks in their party platforms," said Nancy Hanks, Chairman of the National Endowment for the Arts.

"We are particularly gratified that both parties have endorsed a strong and active role for the federal government in providing programs to encourage the arts and preserve and enrich our cultural heritage, and that they are committed to increased support for the arts in our country through the National Endowment for the Arts," she said.

"In the 11 years since the Arts Endowment was created, we have seen the tremendous growth of strong state arts agencies and community arts councils. At the same time, federal grants to cultural organizations and to talented individuals have attracted increasingly generous support from the private sector. These developments are helping to make the arts available to more people than ever before, producing an unprecedented cultural growth in our country," Miss Hanks said.

Following are the Democratic and Republican Platform statements:

DEMOCRATIC PARTY PLATFORM, 1976

THE ARTS AND HUMANITIES

We recognize the essential role played by the arts and humanities in the development of America. Our nation cannot afford to be materially rich and spiritually poor. We endorse a strong role for the federal government in reinforcing the vitality and improving the economic strength of the nation's artists and arts institutions, while recognizing that artists must be absolutely free of any government control. We would support the growth and development of the National Endowments for the Arts and Humanities through adequate funding, the development of special anti-recession employment programs for artists, copyright reforms to protect the rights of authors, artists and performers, and revision of the tax laws that unfairly penalize artists. We further pledge our support for the concept and adequate financing of public broadcasting.

REPUBLICAN PARTY PLATFORM, 1976

ARTS AND HUMANITIES

The arts and humanities offer an opportunity for every American to become a participant in activities that add fullness, expression, challenge and joy to our daily lives. We Republicans consider the preservation of the rich cultural heritages of our various ethnic groups as a priority goal.

During our Bicentennial year we have celebrated our anniversary with cultural activities as varied and colorful as our cultural heritage. The Republican Party is proud of its record of support to the arts and humanities during the last eight years. We are committed to steadily increase our support through the National Endowments for the nation's museums, theatre, orchestras, dance, opera and film centers as well as for individual artists and writers.

This upward trend in funding for the National Arts and Humanities Endowments deserves to continue but Washington's presence should never dominate; it must remain limited to supporting and stimulating the artistic and cultural lives of each community.

We favor continued federal assistance to public broadcasting which provides us with creative educational and cultural alternatives. We recognize that public broadcasting is supported mainly through private sector contributions and commend this policy as the best insurance against political interference.

In 1976, we have seen vivid evidence that America's history lives throughout the nation. We support the continued commemoration throughout the bicentennial era by all Americans of those significant events between 1776 and 1789 which contributed to the creation of this nation. We support the efforts of both the public and private sectors, working in partnership, for the historic preservation of unique and irreplaceable historic sites and buildings.

We propose safeguarding the rights of performing artists in the copyright laws, providing tax relief to artists who contribute their own talents and art works for public enjoyment, and encouraging the use of one percent of the cost of government buildings for art works.


Much of the support of the arts and humanities comes from private philanthropy. This generosity should be encouraged by government policies that facilitate charitable donations.

#

August 17, 1976

**Party Platforms
and the Arts**

Sixty-five years ago, Woodrow Wilson, who was then Governor of New Jersey, gave a speech in Kansas City, Mo., and talked like a man aiming to be President. "The old party formulas do not fit the present problems," he said. "The things which used to be put into the party platforms of 10 years ago would sound antiquated now."



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AUG 21 1976



Public support for arts a political football again

As you read this, the Republicans should be embroiled in choosing their top man for the party ticket in November.

President Ford has not issued a clear-cut position paper on arts support, though the National Endowment for the Arts received increased funding from Congress during his administration.

Ronald Reagan, however, has taken an unequivocal stand on the issue of public money for the arts. He is opposed to it. "There is no clear and present need for the fund," the ex-California governor told the Los Angeles Times. Government, he added, has no business supporting the arts.

Welcome to Death Valley Days ...

John
Von
Rhein



Music

IT IS A HAPPY coincidence that along with this election-year rhetoric comes a new Louis Harris survey that reveals a growing majority of Americans believe the arts

are so important to the quality of their communities, they are willing to pay more in taxes to make increased government support possible.

These findings, released last week by Associated Councils of the Arts, are roughly similar to those of a 1973 survey also conducted by Harris. What is significant about them is the rise in public arts consciousness which they reflect.

The study found, for example, that 93 percent of people in the U. S. believe museums, theaters and concert halls are important to the quality of life in their cities; 89 percent rated such facilities important in the 1973 survey. Similarly, 85 percent (80 percent three years ago) said these facilities are important to the business health of their communities.

PERHAPS the most interesting

Bill pending

Now pending in the House Ways and Means Committee is a bill, introduced by Fred Richmond of New York, which would give those surveyed by the Harris Poll a chance to put their money where their proverbial mouth is.

The bill, HR 8274, would enable people to make tax-deductible donations to the National Endowment for the Arts by simply indicating the amount on a check-off box on their IRS returns. The bill has the potential wallop to collect about \$1.7 billion each year for the arts.

To register your support, write Congressman Fred Richmond, 1533 Longworth House Office Building, Washington, D.C. 20515.

events, but they also believe there aren't enough opportunities to do so.

AUG 18 1976

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FBI - NEW YORK

Staid GOP Braces for a Week of War

By John W. Kole
of The Journal Staff
Kansas City, Mo. — With both GOP candidates for president claiming enough delegates to win, Republicans

to put them over the top, although press tolls continued to leave both contenders short.

Ford, however, had a slight edge in committed delegates

by Reagan, despite criticism of his liberal stands by conservatives.

"I am on the ticket to stay," Schweiker said. "I trust Gov. Reagan and I

Still, Goldwater lost the contest to former President Lyndon Johnson by 16 million votes, one of the biggest landslides ever.

Harsh Rhetoric

The Ford-Reagan contest has brought some extremely harsh rhetoric, despite the fact that both candidates are as highly conservative as any the party has considered seriously for its nomination since William McKinley in the late

MILWAUKEE JOURNAL
MILWAUKEE, WIS.
PUBLISHED SUNDAY, AUGUST 15, 1976

AUG 15 1976

[Handwritten signature]

DAILY VARIETY
HOLLYWOOD, L. A., CAL.
D. 13,500

JUL 22 1976 *Bjella*

Nolan To Seek Arts Support At GOP Convention

When the Republicans draft their platform in preparation for their Kansas City nominating convention next month, they will have — as an unwitting gift from Kathleen Nolan, president of the

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUL 11 1976 *B. J. Kelly*

Democrats say 'Our nation cannot afford to be materially rich and spiritually poor.' The GOP says the arts 'are not exactly the first order of business.'

Candidates on the arts

By Otile McManus
Globe Staff

John Kennedy may have boosted America's cultural image by inviting the likes of Pablo Casals to The White House.

Lyndon Baines Johnson favored Pearl Bailey's belting rendition of "Hello Dolly" and had little use for Andrew Wyeth, the painter whose

do Jimmy Carter, President Gerald Ford and Ronald Reagan stand on the arts, a relatively new, but important, issue in the political arena? Come next January how would cultural institutions and individual artists stand to be affected by a change or continuation of the current administration?

and adequate financing for public broadcasting.

"We recognize the essential role played by the arts and humanities in the development of America," the arts proposal reads. "Our nation cannot afford to be materially rich and spiritually poor."

The plank is substantial

Scripps - Howard
Syndicated

Presidential Hopefuls Standing Still On Arts

By NORMAN NADEL
Scripps-Howard Staff Writer

NEW YORK — So far, none of the three leading presidential candidates has said or done anything to enhearten the one or two million voting Americans to whom the federal government's role in the nation's cultural life is vitally important.

If anything, the candidates' records portend four years of backsliding, or at best standing still, in the matter of arts support.

RONALD REAGAN'S record is the most bleak. In his annual messages to the California legislature, when he was governor, he never mentioned the arts, and only the persistence of several enlightened legislators kept the California Arts Commission alive.

Charles Cristopher Mark, who writes and edits the Arts Reporting Service, has noted that "Reagan's people will keep him from 'foolishly' spending more on man's creative urges than his destructive one."

It is true that American conservatives were slowest, as a group, to come around to the idea of government support for the arts. But a steadily growing number of conservatives are occupying key roles in state and city arts pro-

and is not likely to, is leadership in that direction.

The present Endowments programs are just a beginning toward what this country can and should do to bring its cultural awareness up to its achievements in other fields. Ford, for all his good will and good intentions, has not shown the imagination nor the initiative for such a program.

When the Massachusetts Council on the Arts and Humanities asked Jimmy Carter for his views on government arts involvement, he gave them a typically political and ambiguous answer:

"The Carter administration will review existing programs and institutions in the arts to further improve what is by common consent a highly constructive federal role in our domestic cultural life."

AT THE TIME Carter became governor of Georgia, the state was providing slightly over \$200,000 for the arts through its legislature. In 1972, when Carter introduced his state reorganization program to save money, the Georgia Commission on the Arts ceased to exist as a separate state agency.

The governor re-established it as a division of his own office under the

The Pittsburgh Press
PITTSBURGH, PA.
D. 287,405 SUN. 695,157

JUL 15 1976

B. Hollen

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ARTS-HUMANITIES
BY DONALD SANDERS

WASHINGTON (AP) -- HEADS OF THE AGENCIES WHICH MAKE FEDERAL GRANTS TO THE ARTS AND HUMANITIES ASKED CONGRESS TODAY TO INCREASE MODESTLY THEIR BUDGETS FOR THE NEXT FISCAL YEAR.

THE NATIONAL ENDOWMENT FOR THE ARTS AND THE NATIONAL ENDOWMENT FOR THE HUMANITIES IS EACH ASKING FOR \$87 MILLION FOR FISCAL 1977 -- \$79.5 MILLION IN DIRECT APPROPRIATIONS AND \$7.5 MILLION TO MATCH PRIVATE GIFTS.

FOR ARTS, THAT WOULD BE A \$5 MILLION INCREASE OVER THE CURRENT YEAR; FOR HUMANITIES, AN INCREASE OF \$7.5 MILLION. THEIR DIRECT GRANTS ALSO ARE MATCHED, USUALLY ON A 50-50 BASIS, BY THE STATES OR PRIVATE SOURCES.

NANCY HANKS AND DR. RONALD S. BERMAN, THE ARTS AND HUMANITIES CHAIRMEN RESPECTIVELY, APPEARED BEFORE A SENATE APPROPRIATIONS SUBCOMMITTEE TO PLEAD FOR THE FULL AMOUNT PROPOSED IN PRESIDENT FORD'S BUDGET.

BOTH NOTED THAT THE INCREASES PROPOSED WOULD BARELY KEEP PACE WITH INFLATION.

"CULTURAL ACTIVITIES ARE LABOR INTENSIVE INDUSTRIES WHICH DO NOT OFTEN LEND THEMSELVES TO LABOR OR MONEY-SAVING DEVICES," MISS HANKS SAID.

"OF COURSE, THE NUMBER OF SECURITY GUARDS CAN BE REDUCED IN THE MUSEUMS -- BY CLOSING GALLERIES OR THE WHOLE MUSEUM. EVEN THOUGH PERFORMING ARTISTS' SALARIES ARE LOW, THEY MUST BE PAID FOR THE SHOW TO GO ON -- AND ONE CANNOT FIRE ONE OBOIST IN A SYMPHONY AND JUST ASK THE OTHERS TO PLAY LOUDER."

03-03-76 15:11EST



Show Times

KENNEDY CENTER

CONCERT HALL — National Symphony Orchestra, 8:30.

EISENHOWER THEATER — "Summer," 2, 7:30.

OPERA HOUSE — "Gypsy," 2, 8.

A.F.I. THEATER — "Forbidden Planet," 6:30; "THX-1138," 9.

FORD'S — "Don't Bother Me I Can't Cope," 6, 9:30.

NATIONAL THEATER — "Godspell," 2, 8.

SHADY GROVE — Gladys Knight and the Pips and B. B. King, 7, 10:30.

EXPERIMENTAL THEATER

ADVENTURE THEATER — "The Invisible People," 2, 4.

DINNER THEATER

ARLINGTONIAN — "Camelot," dinner 6:30; show 8:30.

BURN BRAE — "Sound of Music," dinner 6:45; show 8:30.

CEDAR KNOLL — "The Owl and the Pussycat," dinner 7; show 8:30.

COLONY 7 — "Anything Goes," dinner 7; show 8:30.

GARLAND — "Norman Is That You?" dinner 7; show 8:30.

HARLEQUIN — "Jacques Brel," dinner 7; show 8:30.

HAYLOFT — "Love Doctor," dinner 7; show 8:30.

LAZY SUSAN — "How the Other Half Loves," dinner 7; show 8:30.

VILLA ROSA — "Norman Is That You?" dinner 7; show 8:30.

SUMMER THEATER

OLNEY — "Crime and Punishment," 8:30.

SHAKESPEARE & CO. — "James the Dragon Slayer," 6, 9; "Beyond the Fringe," midnight.

WAYSIDE — "Kiss Me Kate," 2:30 8:30.

WOLF TRAP FARM PARK — "War and Peace," 8.

FILM

APEX — "The Tamarind Seed," 1, 3:05, 5:15, 7:30, 9:45.

AVALON 1 — "Animal Crackers," 1:30 3:10, 4:50, 6:35, 8:15, 10.

AVALON 2 — "Chinatown," 1, 3:10, 5:20, 7:35, 9:45.

BARONET — "The White Dawn," 1:45 3:45, 5:45, 7:45, 9:45.

BIOGRAPH — "Touch of Class," 2:15 6:20, 10:25; "Women in Love," 4:05 8:10, 12:15.

BOOKER T — "Walking Tall," 1, 3:05, 5:10, 7:15, 9:25.

CERBERUS 1 — "The Exorcist," 1, 3:10, 5:20, 7:30, 9:40, 11:50.

CERBERUS 2 — "Chinatown," 2:55 5:15, 7:35, 9:55, 12:15.

CERBERUS 3 — "Blazing Saddles," 2, 3:40, 5:20, 7, 8:40, 10:20, midnight.

CINEMA — "The Apprenticeship of Duddy Kravitz," 1:30, 3:35, 5:40 7:45, 9:50.

CIRCLE — "40 Carats," 12:45, 4:30, 8:20, midnight; "Butterflies Are Free," 2:35, 6:25, 10:15.

DUPONT CIRCLE — "The Summer of '42," 1:05, 2:55, 4:45, 6:35, 8:25, 10:15; "Fantastic Planet," midnight.

EMBASSY — "Claudine," 1:15, 2:55, 4:40, 6:20, 7:50, 9:40.

FINE ARTS — "Uptown Saturday Night," 2, 4, 6, 8, 10.

GEORGETOWN — "Mash," 2:20, 6:10, 10; "Butch Cassidy and the Sundance Kid," 4:15, 8:05, midnight.

INNER CIRCLE — "Bang the Drum Slowly," 1:30, 5, 8:30, 11:55; "Save the Tiger," 3:15, 6:45, 10:15.

JANUS 1 — "A Very Natural Thing," 1, 2:30, 4, 5:30, 7, 8:30, 10, 11:30.

JANUS 2 — "Death Wish," 1:45, 3:30 5:15, 7, 8:45, 10:30, 12:15.

KEITH — "Bring Me the Head of Alfredo Garcia," 1:35, 3:35, 5:35, 7:40, 9:40, 11:45.

KEY — "California Split," 2:15, 4:15, 6:15, 8:15, 10:15; "The Best of the New York Erotic Film Festival," and "The Critic," 12:15.

LINCOLN — "Johnny Tough," 1:15, 3, 4:40, 6:25, 8:05, 9:50, 11:40.

MacARTHUR — "2001 - A Space Odyssey," 2, 7, 10.

OUTER CIRCLE 1 — "Going Places," 12:15, 2:15, 4:15, 6:15, 8:15, 10:15, 12:15 a.m.

OUTER CIRCLE 2 — "The Conversation," 12:55, 2:50, 4:45, 6:40, 8:35, 10:30; "The Harder They Come," 12:30 a.m.

PALACE — "Johnny Tough," 1:30, 3:10, 4:50, 6:30, 8:10, 9:50, 11:30.

REPUBLIC — "Uptown Saturday Night," 1, 2:45, 4:25, 6:10, 7:55, 9:50, 11:45.

TIVOLI — "Education of Sonny Carson," 2:45, 6, 9:20; "Superfly TNT," 1:10, 4:25, 7:45.

TOWN — "Walking Tall," 1, 3:15, 5:30, 7:45, 10, 12:15 a.m.

UPTOWN — "That's Entertainment," 1, 3:10, 5:20, 7:35, 9:50.



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Fords to Attend Kennedy Center

United Press International

President and Mrs. Ford will attend the pre-Broadway opening of the new David Merrick musical

Betty Ford, who was a dancer with the Martha Graham troupe years ago, has indicated she plans to

Arts + Shows