# Among Friends of LBJ

ISSUE NUMBER VII, NOVEMBER 1, 1975 NEWSLETTER OF THE FRIENDS OF THE LBJ LIBRARY


**The Library's Symposium on the Arts began with an outdoor musical extravaganza by The University of Texas' Symphonic Band, Wind Ensemble, combined University choral groups, and Symphony Orchestra.** **[Coverage of the Symposium begins on page 3.]**

## Solar Expert To Receive Award

This year's $25,000 Lyndon Baines Johnson Foundation Award will go to Dr. George Löf for his work in the field of solar energy. The Award is given annually to honor a living American who has made a substantial contribution to the betterment of mankind in his or her field of endeavor. Past Awards have gone to Roy Wilkins, for his work in civil rights, and Ivan Allen and Franklin Thomas for their contributions to improving city life.

For the past 30 years Dr. Löf has been a pioneer in the development of solar heating and cooling systems. He is currently Director of the Solar Energy Applications Laboratory at Colorado State University, and is President of the International Solar Energy Society. He and his family have lived in a solar heated home of his own design for nearly 20 years.

Dr. Löf was selected by a Committee co-chaired by Mrs. Lyndon Johnson and Dr. William J. McGill. Other Committee members include Associate Justice Thurgood Marshall, George R. Brown, Robert A. Good, Katharine Graham, Linda Howard, Arthur Krim, Mrs. Albert D. Lasker, Harry McPherson and Mark Ward. Dr. Löf will receive the Award in special luncheon ceremonies on February 12, 1976 in New York City.

## Women's Conference Slated For November

The first, and perhaps the only, major follow-up in this country to the International Women's Year Conference in Mexico City will be held in the Library on November 10 and 11. The *Conference on Women in Public Life* will be jointly hosted by the Library and the Lyndon B. Johnson School of Public Affairs. Liz Carpenter will coordinate the event.

The program will feature a variety of women prominent in national and international affairs, including Jill Ruckelshaus and Ruth Bacon, who led the United States delegation to Mexico City; Elizabeth Reid of Australia, one of the outstanding speakers at the international meeting; Ambassadors Clare Boothe Luce and Carol Laise; Representatives Barbara Jordan and Martha Griffiths; Judge Sarah Hughes; Anne Armstrong; Gloria Steinem; and many others.

Monday's program will focus on international life of women and on the media's coverage of women. Bill and Judith Moyers will moderate a panel on "The Women's Movement Through the Eyes of the Media." Panelists will include Sey Chassler, Editor of Redbook Magazine; Peggy Simpson, President of the Washington Press Club; and Isabelle Shelton with the Washington Star.

Tuesday will be devoted to state and local issues, and will open with a meeting of the United States Committee on Women in Power, appointed by President Ford. The afternoon session will be devoted to concurrent workshops conducted by faculty and students of the LBJ School of Public Affairs.

**Above, Director Harry Middleton and Chief Archivist Charles Corkran inspect the incoming Drew Pearson papers; right, Congressman Wright Patman signs over his papers in ceremonies at the Library.**

# Patman And Pearson Papers Added To Archival Collection

The monumental collection of Drew Pearson papers, estimated at more than one million pages, arrived at the Library on August 5 in 24 boxes weighing 800 pounds each. Collection covers Pearson's career from the 1930's to 1969. It includes correspondence, research materials, fan mail, radio scripts, lecture notes, legal documents, clippings, photographs, and magazine articles.

Soon to be added to the archival holdings will be the Wright Patman collection, deeded to the Library in ceremonies on August 12. The materials document Congressman Patman's career in the House of Representatives from 1928 to the present. A portion of the one and a half million-page collection has already been packed and sent to the National Archives for eventual shipment to Austin.

The Pearson and Patman papers will enrich the Library's holdings spanning President Johnson's public career.

## Library Receives Historic Photographs

Another recent addition to the Library's archival holdings is a collection of 101 photographs of early Johnson City and Blanco County. The historic photographs were borrowed by the National Park Service from residents in the area, who provided useful descriptive information for the collection. They were loaned to the Library's Still Photo Division for reproduction.

The photographic archives contain more than 500,000 items.

**Prohibition parade down Main Street in Johnson City. Loaned by Mrs. J. B. Leonard of Johnson City.**

**Johnson City Elementary School, Sixth and Seventh grades, 1926. President Johnson's sister Lucia is seated sixth from the left on the front row. Loaned by Mrs. Ava Cox, Johnson City.**

**Blacksmith shop in nearby Blanco, circa 1808. Loaned by Mr. W. L. Bayars, Blanco.**

# THE ARTS: Years of Development, Time of Decision

The weather was magnificent, the participants thoughtful and provocative, the audience responsive, and the subject both a celebration and a challenge. The occasion was the symposium on "THE ARTS: Years of Development, Time of Decision," co-sponsored by the LBJ Library and the University of Texas. The two-day affair began on September 29, the 10th anniversary of President Johnson's signing the bill creating the National Endowment for the Arts and Humanities. Assembled, as one observer put it, were "some of the finest minds and talents of all phases of the arts community . . . artists, legislators, patrons, critics, administrators, and citizens." The National Council on the Arts came as a body. The state arts agencies scheduled their annual assembly for the preceding weekend in Austin, so their members could attend.

The purpose of the event was to assess the progress made in the arts in the 10 years of the Endowment's life, and to consider directions to be taken in the decade ahead.

Library Director Harry Middleton reminded the audience that the symposium, like those which preceded it — on Education, Civil Rights, Urban Affairs, and Energy and the Environment — bore the mark of President Johnson. "[He] wanted this Library housing the record of his work to fill a purpose beyond the study of the past . . . He wanted this institution to be an active and creative center for the consideration and discussion of ideas that are of concern to us as a people."

The pages that follow attempt to recapture some of the poignant moments of those eventful two days. Inevitably the contributions of many panel members are lost in the abbreviated account. For this we apologize. The complete conference proceedings will be published this Spring by the Lyndon B. Johnson School of Public Affairs.

**Friends of the LBJ Library meet conference participants at a reception in the Great Hall.**

**President Johnson signing the National Foundation on the Arts and Humanities Act on September 29, 1965.**

## Beverly Sills Delivers Keynote

In a keynote address launching the symposium, Opera Star Beverly Sills called for $1 billion a year in federal funds for the arts. She maintained that the public would endorse that support, citing a recent Harris poll survey which indicated, she said, that "64 per cent — or 93 million Americans — would be willing to pay $5 more than their federal income tax, provided the money went toward the support and maintenance of a cultural organization."

Miss Sills thought the arts money, along with funds for other needs, should be carved from the $103 billion defense budget: "I would suggest that the United States would not collapse on its backside with a [defense] budget of only $100 billion . . . And I would suggest one billion perhaps to wipe out one of the killer diseases . . . and I would suggest another billion to improve our educational facilities . . . And then I would suggest a $1 billion appropriation for the arts."

She also challenged "the states, the cities and the towns" to contribute more than they have "to their own cultural organizations or they're going to be dead towns, cities and states in no time at all." We can be "very proud" of the progress of the last 10 years, she said, but we "cannot be . . . complacent or satisfied because there are a great many cities in this country that don't give one nickel towards their own cultural institutions."

The internationally acclaimed singer said "there is a need in all of us that draws us together in one common bond. And that is the need for a little beauty in our lives . . . Our artists, our museums, our singers, our dancers . . . are among the best in the world today, and our greatest strength."

Miss Sills paid tribute to President Johnson as "a man of generous spirit [who] understood . . . that the arts were an essential part of the aspirations of the American public."

# Monday Morning Panel Examines "Art And Politics"

There were lofty notes. Kirk Douglas spoke eloquently of art as "the best form of communication because it's universal," and Professor Weismann described its power to "lead the way to the recovery of our spirit as a people."

But for the most part the panel discussion centered on three nitty-gritty issues: the amount of financial support the government should be giving to the arts; the art community's political constituency; and what threat of control government support carries with it.

**Kirk Douglas: "That is a piddling amount!"**

There was a general sentiment that the present level of federal support ($75 million) is inadequate — "piddling," as both Douglas and Thomas Fichandler characterized it. Senators Pell and Javits, co-authors of the legislation to continue that level for another two years, agreed. "Too low," Pell observed. Said Javits: "We ought to be devoting not less than $250 million a year to the arts even now . . . "

**McNeil Lowry: " . . . the private patron is still carrying the weight."**

Douglas said he found the billion dollars proposed by Beverly Sills to be more like it.

"Let me tell you," Javits answered, "at the risk of no applause but as the voice of reality, that there's no sentiment in the Congress for a billion dollars for the arts." He also warned against attempting to take money out of the defense budget: "If you try that, you're giving yourself at least a 100 per cent handicap." Federal funding can be "amplified," he stated, only "if the public is involved."

On that note of political wisdom turned the panel's second theme.

Senator Pell thought the "arts community has done a tremendous job in increasing its constituency around the nation." Indeed, maintained Fichandler, "our Congress, our legislators, are far behind the people." Darby Bannard agreed: the challenge, as he saw it, is to make "the federal government and the state governments take art and culture as seriously as the people in the communities are taking it." Citing the Harris poll to which Beverly Sills had alluded, he said, "it's up to the legislatures to interpret this and put it into reality." But Dean Cannon, in his summation, observed a lack of universal agreement on the "intensity of that opinion . . . the willingness of the public to put its money where its mouth is . . . "

**Arlen Gregorio: The ghost at the feast**

Representative Leland, noting that federal support had for the first time provided an opportunity to participate in the arts to Blacks and Mexican Americans — "and I must speak about them because I represent the biggest black district in the state of Texas, and the poorest" — voiced his own hope that public opinion would express itself firmly: "I wish to heck that the people of Texas . . . would rise up and tell their legislators and their executors that it's high time we started spending money on things like the arts and humanities . . . "

The problem, as Moderator John Hightower spotlighted it, is that "the arts constituency has been largely unaware of the political process up to now."

A basic political primer to correct that situation was presented by the experts. Said Javits: "There is nothing a congressman will listen to more than the letters from home." Senator Pell concurred: "The more contacts, phone calls,

letters . . . to recalcitrant members of the legislative body, the better." He offered another practical piece of advice: cite not only the spiritual benefits of the arts, "but the economic side as well." The arts, he said, can "provide a sense of usefulness and utility for all the people who will not be employed in the production of food, manufactured goods and raw materials. That will be about 85 per cent of our people in another 30 years."

"Can freedom of the arts . . . be compromised by too much government support?" asked Moderator Hightower.

Senator Gregorio was troubled by the possibility: "I think that too much money *can* compromise artistic expression. When government funds the arts, in order to make sure that they are efficient and cost effective, you start with the kind of bureaucracy that I think in the end will be a great danger unless it is carefully controlled."

Most panelists discounted the danger. Senator Javits thought that to run any real risk of political interference "you would have to get up pretty close to the 50 per cent level [of support], and . . . that is so remote as not to even be a subject for discussion." Douglas agreed that "we're nowhere near there," and Bannard said: "The problem doesn't exist until the amount of money is there to make it serious."

Although Senator Gregorio "seemed to be the ghost at the feast," as Michael Straight said in a subsequent panel, his

**Jacob Javits: "Hubert and Claiborne and I, day to day, have to face the music."**

voice of caution was not an altogether lonely one. Hightower, too, although acknowledging that "there has been remarkably little political interference" so far, warned of new "subtle insistencies" such as "bureaucratic control." And Donald Quayle worried that the "visibility" of radio and television might hamper the freedom of those art forms "to experiment, to innovate, to try new things . . . "

In his summation, Cannon noted that these "new concerns" over "subtler forms of control and censorship" might be "clouds on the horizon which we still have to watch for, as we thought we had to watch for more direct forms of censorship when this all began 10 years ago." But his overall conclusion to the panel's discussion was optimistic: "Art and the government have made an accommodation of a good sort. It seems now to have been . . . very easy . . . It was not clear in the beginning that it would work . . . I think we can accept that we have a base for another 10 years of progress to exceed even what has happened."

**Claiborne Pell: "Help your friends when election time comes . . . do your best to lick your enemies."**

## Panel Participants

Panel I: *Art and Politics*

Presenter: James Backas, Executive Director, Maryland Arts Council
Moderator: John Hightower, Former Chairman, Advocates for the Arts
Other Participants: Darby Bannard, painter; Kirk Douglas, actor, director, producer; Thomas Fichandler, Executive Director, Arena Stage; Arlen Gregorio, State Senator, California; Jacob Javits, U.S. Senator, New York; Mickey Leland, State Representative, Texas; McNeil Lowry, former Vice President, Ford Foundation; Claiborne Pell, U.S. Senator, Rhode Island; Donald Quayle, Senior Vice President, Corporation for Public Broadcasting; and Donald Weismann, Professor, Comparative Studies, University of Texas at Austin.
Summarizer: William B. Cannon, Dean, Lyndon B. Johnson School of Public Affairs

Panel II: *Art and the Participant*

Presenter: Michael Straight, Deputy Chairman, National Endowment for the Arts
Moderator: Charles C. Mark, Editor, Arts Reporting Service
Other Participants: Maurice Abravanel, Musical Director and Conductor, The Utah Symphony; Schuyler Chapin, Former Manager, Metropolitan Opera Company; Ann Colbert, President, Colbert Artists Management, Inc.; O'Neil Ford, architect; Richard Hunt, sculptor; Judith Jamison, dancer; Robert Merrill, opera singer; Joshua Taylor, Director, National Collection of Fine Arts, Smithsonian Institution; and James Wyeth, painter.
Summarizer: Kenneth Prescott, Chairman, Department of Art, University of Texas at Austin.

Panel III: *Art and the Community*

Presenter: Nancy Hanks, Chairman, National Endowment for the Arts
Moderator: Roger Stevens, Chairman, John F. Kennedy Center for the Performing Arts, Former Chairman, National Endowment for the Arts
Other Participants: Gerald A. Bartell, Chairman, American Medical Buildings, Inc., Chairman, Wisconsin Arts Council; Sarah Caldwell, Artistic Director, The Opera Company of Boston; Jack Kroll, Senior Editor, Newsweek; Rosalind Russell, actress; Billy Taylor, musician, composer; and Thomas Willis, Music Critic, Chicago Tribune.
Summarizer: Peter Garvie, Dean, College of Fine Arts, University of Texas at Austin

# Afternoon Panel Focuses On "Art And The Participant"

"What is it like," Michael Straight asked, "to earn your living as an artist in America?" Around that question revolved a consideration of the artist's condition today and the changes that have come in the National Endowment's 10 years; the role and the plight of the arts institutions; and the responsibility which artist, institution and public have to each other.

Straight posed this challenge: It is the artist's obligation to "find the will and the means" to communicate with the public, "because . . . the American people will only support that which they understand and value."

The performers had no difficulty accepting that concept. "It is very important," Judith Jamison agreed, "that [the public] understand . . . the work that goes into what you're doing."

But the visual artists saw it differently. "I really feel," James Wyeth said, "that the most important role for the artist, or for me at least, is to paint, and for a dancer to dance, and an actor to act, and everything else is secondary."

The difference, as Professor Prescott put it in his summation, is that the visual artist "works in isolation until his work interacts with the public." Richard Hunt elaborated: "First, one discovers that he is an artist by doing his art. You're working in your studio and nobody knows who you are. As you start to exhibit your work, people either like it or don't. Then, . . . whatever the response to your work is, it goes further from there or you return to your isolation."

But Joshua Taylor pointed out that "a painter or a sculptor needs a public just as much as a performer does." It is "the job of all of us" to develop an environment "in which the artist can create freely, and have a public that understands what creative freedom means." Certainly, he said, there should be "an audience with whom the [visual] artist can communicate," but "I don't think it is the artist's obligation to explain what he is doing." That, he maintained, is the function of the museum, the institution.

**Joshua Taylor: "The worst possible thing you can do is ask an artist to explain his art, which is an insult."**

The institutions also have a growing responsibility to the public, Robert Merrill asserted. "I think the great artist companies should play in small towns that have never seen [their] performances . . . The greatest thrills we've had were the performances in the parks where 50,000 people came and heard *La Traviata* and *Gioconda* and *La Boheme* for nothing. They had an opportunity for the first time in their lives to sit in a relaxed atmosphere and hear great music . . . There should be more free concerts and dancing and opera available."

"I'm all for people performing any place they can," said Schuyler Chapin, "provided an audience is there and a reasonable livelihood for the artist is forthcoming."

"The audience is there," Merrill insisted. He told of a new concept of reaching city audiences which he had discovered in Japan. "Someone told me there were 300 concert halls in Tokyo. I said, 'Where are they?' Every new building that goes up—any kind of building—[must] have a concert hall. If it's a small building, it seats 50 . . . 100 . . . 200 . . . 300 people. For practically nothing . . . you could go every night in the week to hear some type of concert . . . "

**The panel on *Art and the Participant*. Missing are Judith Jamison and James Wyeth who had to leave midway through the debate to catch early flights.**

But Taylor was worried that concentration on "a kind of uniform excellence imparted from without" might stifle the growth of the "fledgling" local artist. "A lot of people who will buy reproductions . . . won't buy the work of a living artist. [Of course] you're not buying a Rembrandt if you go out to a street fair. But . . . that's how you develop taste." He regretted the fact that some people visit museums to "look at the works not because they give you any impact, not because they are great works, but because they cost $5 million, [and] they've come from a long way."

"But as long as it brings people into the museum," Merrill answered, "they will see other art and other artists." Ann Colbert agreed: "The same is true in music. People go first to hear the famous artists and then develop their taste for music."


**James Wyeth: "It is the role of the painter to determine whether his public understands what he is doing."**

If the institutions are to be presented with new demands by a people awakening to the satisfactions of artistic experiences, the question facing them, Straight said, is whether they "have the capacity to adapt to these new circumstances." That question is even more urgent because it comes when "the institutions are in serious trouble . . . They are . . . approaching insolvency."

Moderator Charles Mark did not share his concern. "I wouldn't care," he said, "if all the institutions did disappear so long as we protect that which makes these institutions possible, that creative spirit. And I think that's what the young people are pushing us into. The only industry that isn't in depression is the crafts industry, because people are valuing more and more the things that are made with one's hands and one's spirit. And that's an amazing statistic which is telling us something, and we're not doing an awful lot about it. But if we don't start listening to the young people when they say 'We're going to be artists and the society is going to find a place for us or we're going to change the society,' . . . and start creating more opportunity for artists, then I think we are in trouble as much as we are in losing the institutions."

The question of opportunity was on the minds of two other panelists. Limited room at the top has been the traditional source of frustration for the aspiring artist, and Miss Colbert called attention to it: "There are just a few who can make it. The greatest talent in the world is here in the United States, but they shouldn't all expect to be professional musicians. It's just not possible." Richard Hunt deplored "the overkill capacity we have built into the arts through our great universities . . . and all the art scholarships which have overpopulated the country with artists. I think the heart of this problem [is] this system of developing expectations and hopes."

But the situation is changing, Chapin said, now "there are opportunities in this country for them to be heard, and opportunities for them to perform." These new opportunities, he added, come "in large part . . . from the National Endowment. The art of opera has exploded in the last 10 years. And that expansion has made it possible for the utilization of talented people from schools and colleges."

Straight summed up the experience of the decade this way: "Ten years ago . . . dancers were earning an average of $4,000 a year, when they were working. Agnes de Mille testified the dancers ate sawdust . . . Ten years later, the artists may not be living on cake and caviar, but they do have bread and cheese. The reason is not that they are being supported. It is that they are earning it." And communities across the country are benefiting: "Symphony orchestras are playing in shopping centers and parks." Museums are reaching out in new ways "to hundreds of thousands of new art lovers. Non-profit professional theaters, which existed only in handfuls . . . are today functioning in 50 cities. Dance companies . . . are touring in every state . . . 2,000 poets are at work in our schools; for the first time in American history, it is possible to make a living as a poet."

Others also spoke feelingly of the effect the Endowment has had. Miss Jamison described the dance touring program which enables troupes to stay several days in one locality, giving public performances and conducting workshops and classes for teachers and students: "That is what has opened up all the doors. That is what has educated the American people about their own culture. It's all falling into place . . . I can tell you exactly what happens on one-night stands when you're wearing dancers out from performance after performance after performance—eight a week, getting off and on a bus. Now we stay in places for a week. They get to know us. We don't teach them how to do pliés; we don't teach them how to grand jeté. But they know something about American dance when we leave."

Once it was a dream, said Maurice Abravenal, "that smaller towns could see great art and hear a great symphony orchestra. Now . . . that's the condition under which my orchestra gets its grant. We play all over—all over, places you never heard of."

But despite the successes, Straight voiced a deep concern about our "divided culture" and the threat to "struggling" art which might come in the wake of the great institutions' troubles. He agreed with Chapin's assessment that "the institutions are vital . . . If [they] go under, the areas of reaching the public will be not only diminished, but would possibly disappear." In this last decade, Straight said, "We have tried to keep a balance between supporting the core of institutions which have continued the great art and great music and great opera, and at the same time . . . recognize the native American productions, the storefront community productions, the art of poor people and the oppressed cultures which are struggling to come up . . . " But now, "the cement which has held the two together is in danger of cracking . . . And if there are limited funds the time may come when they say . . . 'first things first.' If that happens we're really in serious trouble." This, he warned, is the "unresolved conflict" facing the arts in the decade ahead.

**Symposium participants and guests, including Friends of the LBJ Library, were invited to an evening of performances by a variety of artists who have received support from the National Endowment. Playwright Preston Jones narrated the show which featured excerpts from *Texas Dreams* by filmmaker Kenneth Harrison, poet William Pitt Root, the Texas Opera Theatre, cellist Gilberto Mungia, Billy Taylor and the Houston High School for the Performing and Visual Arts, and readings by Randy Moore from *The Oldest Living Graduate*, a play by Preston Jones. Above left, cellist Gilberto Mungia is accompanied by Ilse Sass; right, Mrs. Johnson poses with performers.**

# Concluding Panel Discusses "Art And The Community"

"The most important question for the next 10 years," Nancy Hanks proposed, is how to strengthen the "connection" between the arts and the community in all of its varieties—"the city . . . [its] neighborhoods . . . the states . . . the private patrons . . . the corporations . . . the foundations . . . the universities . . . the schools."

Each of these came under the panel's consideration.

Concern for the often-diminishing role of the arts in the schools was sounded by Mrs. Whitney Young in the audience: "When there is a cutback in funds, the first thing that is looked at in the budget is what they call 'the frills' . . . Is there anything the Endowment can do to mobilize public sentiment?"

Miss Hanks foresaw an "advocacy" function, but it "is the decision of the community and of the parents, and the voices have not yet been loud enough." If, Rosalind Russell added, parents would "be just as vocal about what they want in the schools as far as the arts are concerned" as some have been "about busing . . . I think [they] would be listened to."

**The Panel on *Art and the Community*.**

**Sarah Caldwell: "The lack of adequate facilities stimulates one to sometimes unusual solutions."**

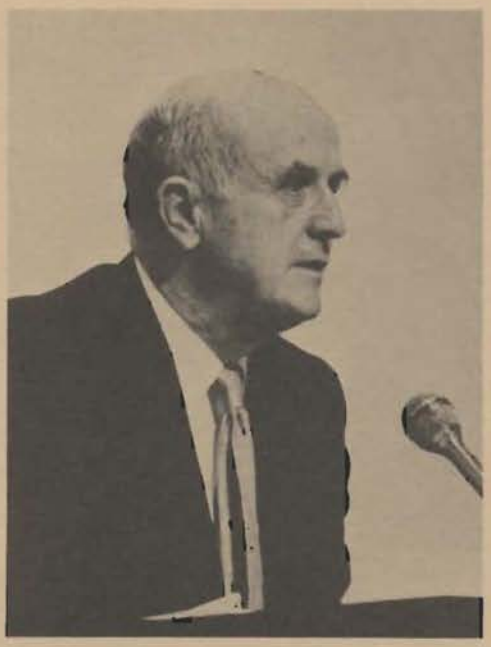
Regarding business' enlarged role, Roger Stevens pointed out that "corporation contributions have gone up considerably . . . [to] at least $100 million a year . . . " He suggested that the advice from the politics panel be applied to the business community as well: "If you [like] a project being done by a business, write the Chairman of the Board . . . They are even more responsive [than politicians] . . . There is no question that corporate support can be greatly increased. "

There was applause for the work of the volunteer—particularly the Community Arts Council movement whose growth Miss Hanks characterized as "fantastic . . . 10 years ago there were 100 . . . Today we know of 1,000 and assume there are another 1,000." Such local councils, she suggested, can most effectively work "in close association with the state arts agency . . . to raise more funds for the arts, broaden the base of support . . . bring more people into the arts in terms of participation."

Everyone agreed that the local arts councils should encourage diversity. Gerald Bartell warned that often "you get people who look way down their nose" at community councils which begin with concentration on crafts and folk art. It is "destructive," Billy Taylor protested, to "talk . . . about the arts as though one cancels out the other . . . There is artistic quality in all kinds of things." The important thing, said Nancy Hanks, is to get "all the elements of a community coming together to talk about how the arts [can] serve the total community." Thomas Willis advised: "If you can find a Community Arts Council that's rearing its head, . . . work like dogs to make it representative."

Even with these encouraging trends, the panel found an awareness of the importance of the arts conspicuously lacking in communities generally. A question for serious "future exploration," said Peter Garvie, "is: how do we negotiate with the city the economic advantages of having the arts a part of it?" Boston was offered as a case study where, according to Stevens, Sarah Caldwell has "the worst facilities

**Billy Taylor: "We are talking about the arts as though one cancels out the other, . . . that is one of the most destructive things we can do."**



**Above, Rosalind Russell asks, "Are we looking to the press . . . for criticism, or as a means of communicating and training people to think about the arts?" Right, Roger Stevens states " . . . there is no question that the smaller communities tend to get shortchanged."**

to produce opera of any opera director in the country." "If the city of Boston could get it through its head," said Miss Hanks, "that if [it] had an opera house around which restaurants could come, taxis would have to go to, apartments would be built, they would soon understand the glory and beauty of opera."

The press took some lumps. Nancy Hanks lamented "a total lack of adequate coverage [of arts] in a community, by

**Nancy Hanks: " . . . the connection between the community and the arts is the most important question for the next few years."**

every newspaper in the country . . . " This, Jack Kroll maintained, is the result of an "absolutely rampant philistinism" in the media. "Anyone who writes about art and culture for the mass media knows that it's a struggle . . . to cover it properly."

But that situation is changing, Willis said. "The newspapers' interests are, basically, the community's interests . . . And the newspapers are now looking for interesting things to a degree that they were not, say, 10 years ago." Taylor called attention to "our own responsibility *to* the media. The media can't do any more than we, as artists or as people involved in the presentation of art, indicate to them is important." Bartell agreed: "What we have to do is create an awareness . . . about the importance of this particular upcoming event or exhibit." Kroll made it specific: "People in the arts have got to . . . lobby very vigorously, if you really want to be covered . . . These guys [in the media] have to be educated too."

Nobody downgraded money, but Stevens warned against the "not necessarily true . . . assumption" that "if we only had sufficient money, the problems of the arts would be solved." Taylor asserted that "the kinds of community support that many of us can give have nothing to do with money . . . It has to do with the kind of places we can offer where people can perform, the kinds of support that we can offer in terms of encouraging their efforts." And the panel heard this heartening final message from the audience: "It isn't just money . . . You are saying that you care about what we are doing. That's as important as the money. It really is."

**Mrs. Johnson shares a private moment with Arthur Krim, Chairman of the Board of United Artists, and Senator Jacob Javits.**

## Humphrey Proposes Public Service Jobs For Artists

*Excerpts from Senator Hubert Humphrey's Address*

"Despite the much greater political strength the arts now carry in Congress, it will be difficult . . . to substantially increase funding for them to the levels they merit. But we can, and I believe we will achieve those increases in time . . . There is no way to put the genie back in the bottle . . . People everywhere have seen and felt the impact of the arts. I hope that today the message is clear out of this symposium . . . When the next election is up, ask every single member that seeks to have a seat in Congress or in the state legislature or in City Hall, whether or not they are willing to do a little more to lift the life of the American people . . . with the arts and humanities. And you can spell it out in your own way, as you see it, in your own community . . . [In the meantime] there is much that can be done. Artists—artisans of every variety—populate the unemployment statistics . . . Congress designed the Comprehensive Employment and Training Act in such a way that the responsibility for structuring public service employment should be fixed at the local level . . . I think an imaginative city government could produce a remarkable employment program . . . hiring unemployed actors and stage hands to perform in Veterans Hospitals, schools, and homes for the aged . . . hiring artists to produce works for public buildings, sculptors to adorn the parks and playgrounds and the subway stations; graphic artists, craftsmen, designers and decorators to make public places more attractive . . . hiring potters and men and women skilled in weaving, needlework and ceramics and other handicrafts to teach their skills to others . . . The possibilities are limitless . . . That's what the Arts Council back home should be talking about . . . No nation has a greater opportunity in this century to advance the arts and humanities than the United States, blessed with a multiplicity of peoples, with a variety of life styles, with diverse cultures and ethnic groups . . . [This bicentennial year] should be . . . the year of launching a massive, national effort to bring to the American people the great benefits, indeed the joys, of the arts. Let's join together to get it done."

**Hubert Humphrey and John Brademas join in song in festivities preceding the Symposium. Congressman Brademas was scheduled to participate on the *Art and Politics* panel, but had to depart early due to the death of his father.**

## Mrs. Lyndon Johnson Delivers Concluding Address

"The greatest satisfaction for me, as I know it would have been for Lyndon, is to see that the legislation signed ten years ago struck a note deep in the hearts of all the people, and that the goals set then have been broadened and strengthened through the Nixon and Ford Administrations . . . It seems to me there are two kinds of people whose lives are touched by the Endowment. The talented people, many of them young, who are being given the opportunity for fulfillment and expression, come by the thousands across the land. Then there are those like me, who listen and watch and are enthralled by the magic, and we come by the millions . . . Well, we've heard from the experts . . . One of the messages that came through was . . . we must identify and rally the constituency . . . I would like to add a postscript to this advice in terms of my own experience. I get letters telling me how beautiful the parks are in Washington or in some spot across the country where the flowers bloom, or where hike-and-bike trails border the riverfront. Of course I am grateful and pleased to receive those letters. But . . . what would count most is if those letter writers could tell that story of appreciation to the Mayors, the City Councils . . . their representatives in Congress . . . You tell it where the decisions are made and the priorities set. I hope you will now take our story where it counts; then the happy experience of the last 10 years will grow and expand, and our lives will be richer."

**Mrs. Johnson receives an enthusiastic welcome.**

# Bicentennial Exhibit Opens On President's Birthday

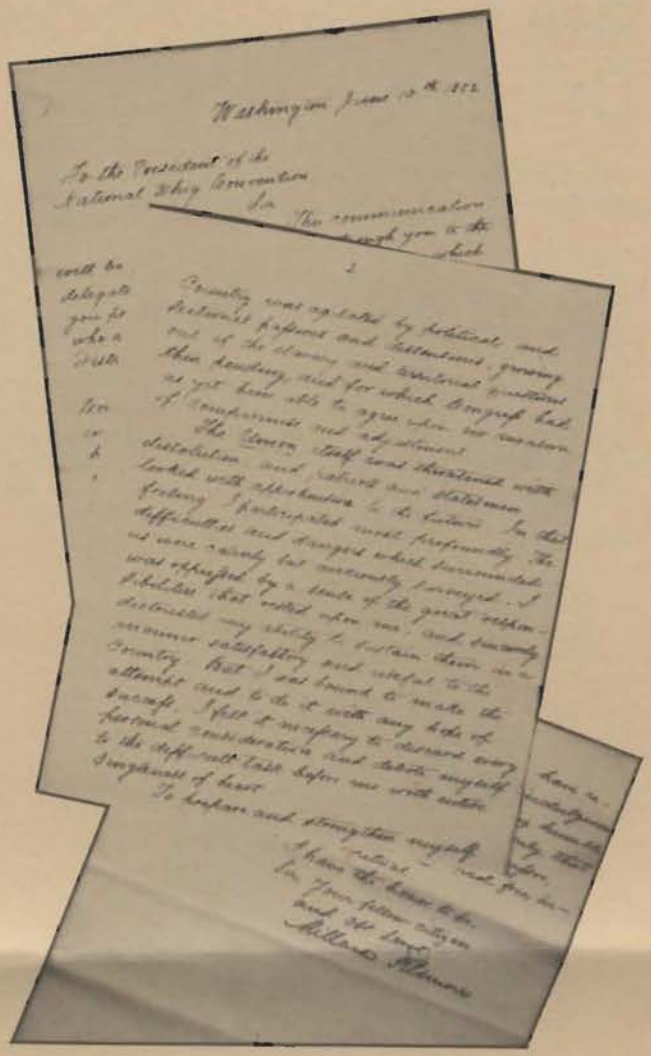
The Library's first bicentennial exhibit, *The Presidents on the Presidency*, opened on August 27, the birthday of President Lyndon Baines Johnson. The exhibit consists of original letters and manuscripts, some nearly 200 years old, from every Chief Executive from George Washington to Lyndon Johnson, with the exceptions of Chester Arthur and James Buchanan. The materials were loaned by the Library of Congress, Ohio Historical Center, Chicago Historical Society, State University of New York, and the five other Presidential Libraries.

The exhibit was previewed by Mrs. Lyndon Johnson and the press in special ceremonies on the eve of the Pesident's birthday. On hand for the preview were John Adams, Benjamin Franklin, Abraham Lincoln, and Mark Twain—portrayed by actors on tour with the National Park Service's production of *We've Come Back for a Little Look Around*. The resurrected characters assessed America's progress as a nation as it prepares to celebrate its 200th birthday. The touring company, from Temple University, has performed in National Parks throughout the United States.

The longest manuscript in the bicentennial exhibit is William Henry Harrison's 12-page reply to a letter asking him five questions pertaining to the Presidency. Calvin Coolidge's 12-word, handwritten note, "I do not choose to run for President in nineteen twenty-eight," is the shortest.

Public response to the exhibit has been enthusiastic. One man, writing to the Library, provided President James Buchanan's views on the Office. "The Office of President of the United States," Buchanan once remarked, "is not fit for a gentleman to hold."

*The Presidents on the Presidency* will remain on exhibit until November 30. Other bicentennial exhibits planned by the Library are: *The American Presidency in Political Cartoons: 1776-1976*, March 15 to April 25, 1976, and *American Presidential China*, May 22 to July 4, 1976.



**Pictured above is Millard Filmore's letter to the President of the National Whig Convention; upper left, tourists study the exhibit; lower left, Mrs. Johnson meets with newsmen at the preview; below, the cast in "We've Come Back for a Little Look Around."**

# THE PRESIDENTS ON THE PRESIDENCY:

**Excerpts from Manuscripts on Special Exhibit in the Lyndon Baines Johnson Library**

Upon assuming office, George Washington requested from several advisors their views on the proper social conduct for a President. His letter acknowledging advice he received from Alexander Hamilton reveals the mind of a man aware that he is establishing precedents.

*. . . It is my wish to act right; — if I err, the head and not the heart, shall, with justice, be chargeable . . .*

Andrew Jackson's letter to Martin Van Buren during the 1832-33 nullification crisis in South Carolina, portrays a President both beleaguered and determined.

*. . . Lately I have been indisposed by cold and surrounded with the nullifiers of the South and the Indians in the South and West; that has occupied all my time, not leaving me a moment for private friendship or political discussion with a friend . . .The crisis must be met with firmness, our citizens protected, & the doctrine of nullification & secession put down forever . . . I will meet all things with deliberate firmness & forbearance but woe to those nullifiers who shed the first blood . . . Nothing must be permitted to weaken our government at home or abroad.*

Abraham Lincoln's letter — one of his best known — to a group of New York Democrats led by Erastus Corning, sets forth his justification for his curtailment of constitutional rights during the Civil War.

*Ours is a case of Rebellion . . . a clear, flagrant, over-gigantic case of Rebellion . . . and the provision of the constitution that "The privilege of the writ of Habeas Corpus shall not be suspended, unless when in cases of Rebellion or Invasion, the public Safety may require it is the provision which specially applies to our present case . . . a case of Rebellion, wherein the public Safety does require the suspension . . . Nor am I able to appreciate the danger . . . that the American people will by means of military arrests during the rebellion, lose the right of the liberty of speech and the press . . . the law of evidence, trial by jury and Habeas Corpus, throughout the indefinite peaceful future which I trust is before them, any more than I am able to believe that a man could contract so strong an appetite for emetics during temporary illness as to persist in feeding upon them during the remainder of his healthful life . . .*

Andrew Johnson's letter was written to his Cabinet officers ten days after the House Judiciary Committee voted to recommend his impeachment.

*. . . If the Executive had united the majority of Congress in the passage of measures, which he deemed subversive of the fundamental principles of free government, he would have had their approbation. Their unqualified animosity has been excited by the efforts he made faithfully to fulfill his solemn obligations. It has never once occurred to him, however, that upon the mere demands of illegal and revolutionary violence, he could surrender his office to a usurper, and thus yield the high duty imposed upon him by his oath . . . To do so would be to betray the most sacred trust ever committed to human hands . . .*

A letter to an old friend, written in 1871, reveals the anxieties and pressures Ulysses S. Grant felt in a Presidency rocked by scandals.

*A President [is] a personage who the world thinks ought to be happy, but the most persecuted individual on the Western Continent surely . . .*

An excerpt from a book by Benjamin Harrison in retirement gives a gloomy view of living and working in the same quarters, even though those quarters are the White House.

*It is an office and a home combined — an evil combination. There is no break in the day. No change of atmosphere. There is only one door — one that is never locked — between the President's office and what are very inaccurately called his private apartments . . . For everyone else in the public service there is unroofed space, between the bedroom and the desk.*

Writing to William Allen White in his last days in the White House, Theodore Roosevelt strikes his own balance between opposing concepts of government, and bewails the fate of a lame duck President.

*I have no use for the Hamiltonian who is aristocratic, or for the Jeffersonian who is a demagog. Let us trust the people as Jefferson did, but not flatter them; and let us try to have our administration as effective as Hamilton taught us to have it. Lincoln, & Washington, struck the right average . . . I am at my wits' end just how far to go in some of the fights at present; for Congress feels that it is getting safer and safer to attack me. But I have battled to the end, at any rate.*

Warren G. Harding's letter to an old friend reveals his own attitude toward and relationship with Congress, and his characteristic loyalty to his Attorney General, Harry Daugherty, who was under attack for abuse of patronage appointments and extensive influence-peddling.

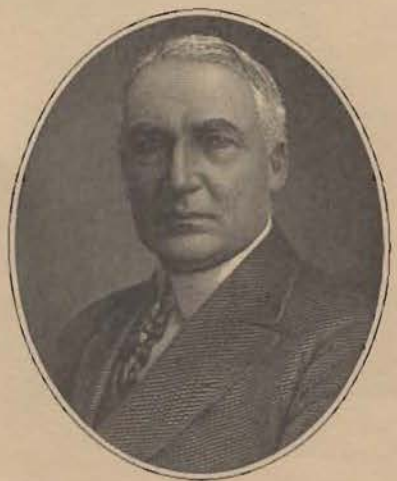
*I have always assumed that if our popular plan of government is really dependable there ought to be some sanity in the Congress and some confidence in doing the necessary things in the way of legislation. The trouble is that three men out of four in either House or Senate are thinking ten times as much of their own political fortunes as they are the welfare of the government. I believe, however, I can be helpful, largely because of the fact that I have refrained from assuming anything like a dictatorial attitude . . . I have not thought the Attorney General to be guilty of seeking to dominate the situation. Nobody could have been more considerate than he has been in regard to patronage in Ohio. . . .*

Grover Cleveland's essay reflecting on the office was composed in 1900, three years after the end of his second term.

*This is especially the People's office. Its incumbent, by reason of the theory of his selection and the nature of his duties, is more directly related to the individual citizen than any other public servant . . . The new century finds us confronted with problems growing out of a startling expansion of our domain and an unprecedented creation of obligation-bearing relationships with millions of strange and incompatible people. . . . It is unavoidable . . . that the work and responsibility devolving upon the executive branch of our Government . . . will be much increased by these new conditions . . . Thoughtful citizens will more and more appreciate the objections urged against the presidents . . . It is not amiss to add that a substantial extension of the executive tenure would pave the way for making an incumbent ineligible to succeed himself — which has long found favor with a large class of our people, and is a consummation much to be desired.*

Woodrow Wilson's introduction to his message to the Congress on April 8, 1913, explains why he was delivering it in person, the first President to do so for more than a century.

*I am very glad to have this opportunity . . . to verify for myself the impression that the President of the United States is a person, not a mere department of the Government hailing Congress from some isolated island of jealous power, sending messages, not speaking naturally and with his own voice, — that he is a human being trying to cooperate with other human beings in a common service. After this pleasant experience I shall feel quite normal in all of our dealings with one another.*



Franklin D. Roosevelt's letter to the Congress on January 12, 1937, transmits the report of the Brownlow Committee which recommended reorganizing the executive branch in the interest of efficiency by expanding the White House staff, strengthening the management agencies, setting up two new cabinet departments, and putting independent agencies under line departments.

*In placing this before you I realize that it will be said that I am recommending the increase of the powers of the Presidency. This is not true. The Presidency as established in the Constitution of the United States has all of the powers that are required. In spite of timid souls in 1787 who feared effective government the Presidency was established as a single strong chief executive office in which was vested the entire executive power of the National Government, even as the legislative power was placed in the Congress and the judicial in the Supreme Court. What I am placing before you is not the request for more power, but for the tools of management and the authority to distribute the work so that the President can effectively discharge those powers which the Constitution now places upon him. Unless we are prepared to abandon this important part of the Constitution, we must equip the Presidency with authority commensurate with his responsibilities under the Constitution.*

In his *Memoirs*, written after he left office, Herbert Hoover laments the expansion of some of the Chief Executive's social obligations.

*. . . From employees who had held over since the Harrison administration I learned that up to the beginning of the World War the Presidents had only about two hours daily of office work. They spent the balance of their time seeing people, in social activities and I suppose in heavy thinking. Mr. Wilson had of course the strain of a gigantic war. But Harding and Coolidge seemed bent on restoring "Old custom." One of these was a noon reception six days in the week at the White House . . . where any citizen could shake hands if he passed the secret service inspection . . . I soon found myself wasting a whole hour every day shaking hands with a line of 1500 to 2000 people . . . George Washington had . . . the idea of a New Years reception in the White House . . . open to all comers — Except for war periods it had apparently never been interrupted . . . On New Year's morning 1929 I was informed that a long line had been waiting since midnight . . . Before the day was over I had shaken hands with over 11,000 people . . . We wound up with hands so swollen and muscles so strained that for days I could not sign my name. I concluded that custom might have been properly originated by Washington but he did not know that the population would increase from 3 to 125 million nor what changes there would be in transportation . . .*

The text of Harry S. Truman's last Fireside Chat, delivered a few days before leaving office, gives an insight into his concept of Presidential responsibility and also into the unpretentiousness for which he is remembered.

*The greatest part of the President's job is to make decisions — big ones and small ones, dozens of them almost every day. The papers may circulate around the Government for a while but they finally arrive at this desk. And then, there's no place else for them to go. The President — whoever he is — has to decide. He can't pass the buck to anybody. No one else can do the deciding for him. That's his job . . . . For more than three years, Mrs. Truman and I were not living in the White House. We were across the street in the Blair House. That was when the White House almost fell down on us and had to be rebuilt . . . Living in Blair House was not as convenient as living in the White House. The Secret Service wouldn't let me walk across the street, so I had to get in a car in the morning to cross the street to the White House office, again at noon to go to the Blair House for lunch, again to go to the office and finally take an automobile at night to return to the Blair House. Fantastic isn't it? But necessary so my guards thought — and they are the ones exposed to danger.*

A draft of Dwight D. Eisenhower's speech on February 29, 1956, announcing his decision to seek reelection, addresses itself in part to the matter of responsibilities.

*Of course, the essential and important duties of the President are never completed. It is impossible to schedule all of them. Entirely aside from the important decisions, the making of policy through the National Security Council, the Cabinet and . . . cooperation with Congress and with the states, there is the continuous burden of study, contemplation and reflection. Of these, some deal with foreign affairs, with the position of the United States in the international world, her strength, her aspirations, and the methods by which she may exert her influence in the direction of a just and enduring peace. They involve the major problems affecting our economy, the relationships of our government to our people, the Federal government's proper role in assuring our citizens access to medical and educational facilities, and important economic policy in a variety of fields. These are with a President always . . .*

The entry for John F. Kennedy are notes he penned in 1955, when, as a U.S. Senator, he was recovering from a serious spinal operation. These notes culminated in his book *Profiles in Courage*.

*Although I am concerned with political courage nevertheless what we are concerned with basically is the obligation of a man to do what he thinks is the right thing. This obligation exists in us all although frequently because of pressures of expediency it is submerged. Thus . . . examples of courage are important to national survival – but also because they are fine examples of man's determination to follow his conscience regardless of consequences. This is what gives meaning to life.*

Pages from the final chapter of *The Vantage Point* set forth Lyndon Baines Johnson's concept of the President's role.

*. . . I reflected – as I have so many times in the last several years – how inadequate any man is to step into the office of the American Presidency. The magnitude of the job dwarfs every man who aspires to it, and every man who occupies it has to strain to the utmost of his ability to fill it . . . It is not a question of wanting to do the right thing. The American people in their wisdom have never yet elected an evil man to lead them. No man ever runs for the Presidency on a platform of doing wrong. Every President wants to do what is right. The big challenge he faces, as he looks out on his country and the world from the observation post of the White House, is knowing what the right thing is . . . Scholars have been defining and refining the role of the President for almost two centuries. At the core of all those definitions is this: the job of the President is to set priorities for the Nation. And he must set them according to his own judgement and his own conscience.*

# Visitors To The Library

On September 25 the Library hosted thirteen leading journalists from the Soviet Union on a State Department trip across the United States. The Soviets were given a tour of the building, and had lunch in the Library with Director Harry Middleton and members of The University of Texas faculty. Other visitors include Congressman Wright Patman and his family, who participated in ceremonies to deed the Patman papers to the Library, 50 Japanese dignitaries—including Mayor Yoshitake Morotani of Nagasaki—and the participants in the Symposium on the Arts.

## From The Editor

In the last issue of *Among Friends of LBJ* comments were solicited from readers about how future issues can be made more interesting. In response to this request, Mr. William Crockett wrote: "I believe there should be a human interest story on LBJ in each publication. It would portray him as the warm, human, caring person that he was. The official side of him is of great importance, but publishing a series of real life stories about LBJ the person would also be of interest to the Friends of LBJ. You might ask readers for their contributions."

We believe Mr. Crockett's suggestion is a good one, and in future issues will feature stories and anecdotes submitted by our readers. If you have an interesting recollection about President Johnson that you would like to share with other Friends of the Library, please mail it to Mike Naeve, Friends of the LBJ Library, 2313 Red River, Austin, Texas 78705.

## LBJ School Fills One Chair, Begins Search For Second

Following a year's search by a selection committee composed of faculty and students, the LBJ School has announced the appointment of Dr. Sidney Weintraub as its first Dean Rusk Professor of Public Affairs. Dr. Weintraub will be responsible for the development of the School's international program. The Rusk Chair is funded by the Lyndon Baines Johnson Foundation.

The new occupant of the Dean Rusk Chair has extensive professional and academic experience. He is currently Assistant Administrator of the Agency for International Development. In this position he is responsible for Interagency Development Coordination, and serves as Executive Director of the Development Coordination Committee. Previously he was Deputy Assistant Secretary of State for International Finance and Development. Dr. Weintraub will assume his new responsibilities on January 16, 1976.

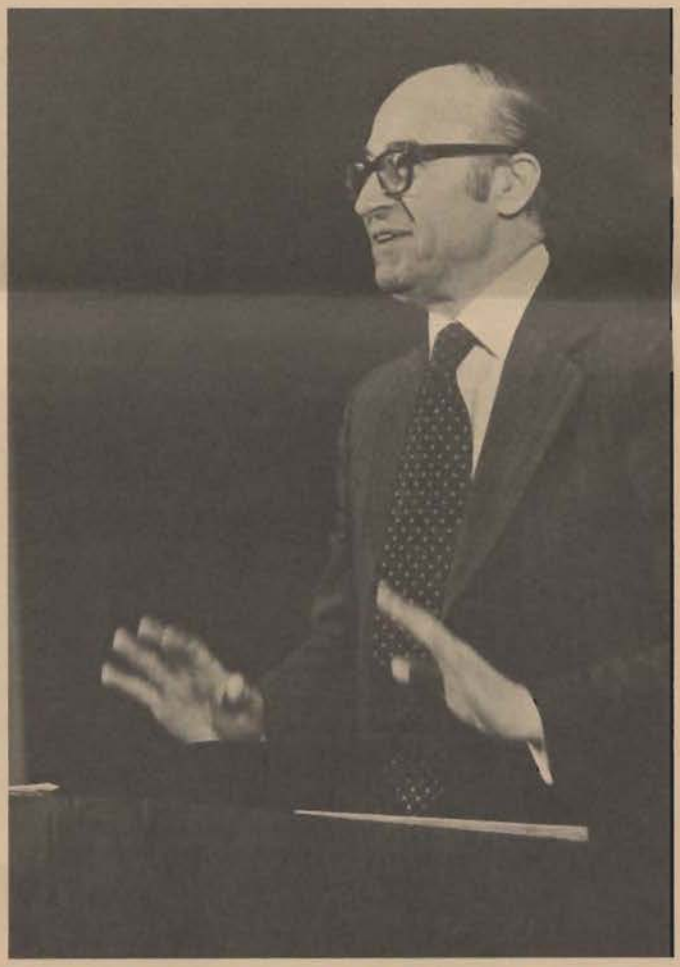
The School must now direct its attention to finding an equally distinguished candidate to fill a second major Chair, named in honor of the late Sid W. Richardson of Fort Worth. The Chair was recently created by a grant to the LBJ Foundation from the Sid Richardson Foundation.

# Coming Events

*Dads' Day* — An annual event sponsored by the University of Texas at Austin. November 8, 1975.

*Conference on Women in Public Life* — The first major follow-up in this country to the International Women's Year Conference in Mexico City. (See related article on page 1) November 10-11.

*National Archives Advisory Council* — The 19-member advisory group will meet in the Library on November 20-21.



**Dr. Sidney Weintraub, Dean Rusk Professor of Public Affairs, addresses LBJ School students.**

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