

For example, in Germany the radio networks are controlled entirely by the state. There is no commercial radio or TV at all. The postman picks up, I think, the equivalent of a dollar a month from each household on a regular billing basis and that money goes entirely for this purpose. There are seven principal centers, each of which produces special programs which are taped and rotated among the others so that you can imagine that what could be done in Denver could be sent to Lincoln, what could be done in Anchorage, Alaska, could be sent to Hawaii.

When you think of the talent we have and the fine programs to be produced, the hours of playing time would be limitless. It is a thrilling projection.

Mr. MARTIN. I quite agree.

Mr. HAYES. If I could address a comment to my good friend, Mr. Thompson: H.R. 4174 is modest, yes, in terms of money, but we cannot weigh the impact of the prestige of this. If this becomes an official matter of our Government in the national interest with a statement from the White House at the time the bill is signed to that effect, you see how much that would mean.

I am reminded of the hearing on another bill of yours that relates to this. Recognition is the key thing, the official pat on the back. We had no medal to give Van Cliburn when he came from Moscow. We have a military medal. We gave that to the astronaut the other day. There should be some provision for recognition of these people.

I mention that as a comparative point that the mere fact that these bills might pass at this time in 1961 in the century of cultural democracy would have an effect right down the line. It would encourage notably our young people to enter this field.

Mr. Kenin mentioned earlier, where does the young musician go when he gets his degree from Juilliard, the University of Kansas, the University of Nebraska, Curtis, Peabody, the Eastman School in Rochester? The doctor, the lawyer, the businessman know where to go. Where does the young musician, and, notably, where does the young composer go?

These are some of the challenges for the Federal Arts Council.

Mr. THOMPSON. We have had before us in previous Congresses the distinguished civilian award on which we had hearings and which passed this House. It was held up in the other body as being illiberal for some undefined reason and we had great difficulty with it here because some of my colleagues on this committee feared that an award would go to foreigners or to people whose political ideas are not the conservative ones and to people who might not conform.

We argued that there is very little politics in music and that politics was not to be considered in this matter. We had an unhappy experience with that legislation. I do agree that recognition is the thing.

Some of the skeptics when we were arguing for the congressional charter for the National Music Council said, "Oh, well, it will take years and years for anything to happen and it is just a lot of malarkey." The ink was not dry on the legislation after President Eisenhower had signed it when the National Music Council was off and running and is growing like topsy even today.