

public schools of America continue to strengthen and extend music programs which people like you have developed. May I urge you not only to enjoy your field but to respect it, to be proud of it, and to recognize its true purposes. These purposes will be enhanced as you relate this great discipline, this great source of inspiration, this spring of enlightenment to the other field in the humanities. Each enhances the other; together they fashion the noblest of man's insights, hopes, and aspirations.

[From the Congressional Record, May 3, 1961]

THE FIRST 100 DAYS IN THE ARTS

The SPEAKER pro tempore. Under previous order of the House, the gentleman from Pennsylvania [Mr. KEARNS] is recognized for 40 minutes.

Mr. KEARNS. Mr. Speaker, a number of articles have appeared in such publications as the New York Times, the Washington, D.C., Post, and the Washington, D.C., Star about the Salute to the Arts luncheon held by the Woman's National Democratic Club on April 27, 1961, at the Mayflower Hotel in downtown Washington, D.C.

The theme was "What I Would Do for the Arts if I Were President for a Day."

Speakers at the luncheon included Philip C. Johnson, architect; Cornelia Otis Skinner, actress; Mischa Elman, violinist; and George Balanchine, director of the New York City Ballet.

Perhaps it is time to review the Democratic accomplishments in the arts during the first 100 days, relating them to the entire picture of the arts as it developed during the preceding 8 Republican years.

There have been no Presidential messages on the arts, such as President Eisenhower sent to the Congress in asking for the passage of legislation to establish a Federal Advisory Council on the Arts.

There were several statements during the political campaign last fall on the arts by Senator Kennedy about what he would do about the arts, if he were elected.

However, we are still awaiting any definite steps by President Kennedy—and by other top administration officials and their families—aside from those steps, that is, which are widely reported only in the society pages of the newspapers, which would define the proper role of the Federal Government in the encouragement and growth of the fine arts in our country.

Recently, moved by a spirit of good neighborliness, I offered a few suggestions to the members of the Woman's National Democratic Club. This was in connection with the Salute to the Arts luncheon with its theme of what the President could do for the arts in a day if he wanted to.

Miss Betty Beale, a brilliant and discerning commentator, wrote as follows in the Washington, D.C., Star of May 1, 1961:

[From the Evening Star, Monday, May 1, 1961]

"CULTURE TALK EVOKES BLAST

"(By Betty Beale)

"A Republican Congressman and the only Member of that august body to hold a degree of doctor of music, has let go a broadside at the Democrats for all this talk about culture.

"The Salute to the Arts luncheon given by the Woman's National Democratic Club last Thursday is what finally got Representative Carroll Kearns' dander up.

"The Pennsylvania legislator has sent a letter to Mrs. Richard Bolling and other members of the luncheon committee to set the record straight. The ladies may still be reeling from the blow.

"Noting that many people are beginning to think that the art interest of the Federal Government began with the invitation to Robert Frost and 150 other cultural leaders to attend the 1961 Inaugural, Mr. Kearns fires his first shot. There came into being, he observes, under Eisenhower the National Cultural Center Act, and the International Cultural Exchange and Trade Fair Act under which our great orchestras, artists, drama, and dance groups are sent overseas to demonstrate U.S. accomplishments in the fine arts.