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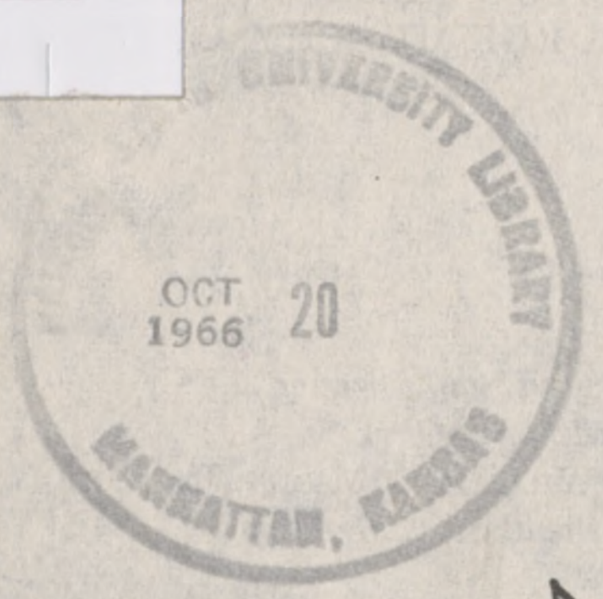
JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

ANNUAL REPORT

OF THE

BOARD OF TRUSTEES


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PREFACE

The annual status and financial report of the Board of Trustees of the John F. Kennedy Center for the Performing Arts, transmitted to the Congress of the United States, has been referred to the Committee on Public Works, which has legislative responsibility for the Center.

The report is being printed for the use of the committee, as I know that all its members and other Members of the Senate are vitally interested in knowing the present status of the project.

PAT MCNAMARA, *Chairman.*

LETTER OF SUBMITTAL

JOHN F. KENNEDY CENTER
FOR THE PERFORMING ARTS,
Washington, D.C., September 15, 1965.

Hon. HUBERT H. HUMPHREY,
The President of the Senate,
Washington, D.C.

DEAR MR. PRESIDENT: I have the honor to submit in behalf of the board of trustees a status and financial report on the John F. Kennedy Center for the Performing Arts (formerly the National Cultural Center) for the period July 1, 1964, through June 30, 1965.

ROGER L. STEVENS, *Chairman.*

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JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

I. INTRODUCTION

The past 12 months have seen greater strides toward the creation of the John F. Kennedy Center for the Performing Arts than any previous period since inception of the original idea. Funds have been raised to match the full Federal appropriation. The ground breaking has taken place. The Metropolitan Opera National Co., jointly sponsored and underwritten by the Center and the Metropolitan Opera Association, is a reality. Final architectural plans are being prepared and the letting of contracts will begin in September. A year from now the superstructure of the Center should be rising on the banks of the Potomac for all to see. It is a year in which the Center has graduated from the realm of hopes, plans, and dreams to actuality, detail, and promise.

II. ORGANIZATION

The National Cultural Center was established by an act of Congress in September 1958. This act, which terminated in 5 years, was extended for a further 3 years until September 1966, and specified that the money for the Center's construction must be raised by voluntary contributions. Congress authorized a nationwide fundraising campaign for this purpose.

Following the death of President Kennedy there was a spontaneous movement throughout the country to make the Cultural Center, in which he had taken such a close personal interest, his sole official memorial in the Nation's Capital. President Johnson sent an administration request to Congress in December 1963; the measure was passed with full bipartisan support and signed into law by the President on January 23, 1964 (Public Law 88–260).

Under the bylaws of this act, and pursuant thereto, the Board of Trustees have held three meetings during the past 12 months and the members of the Executive Committee met five times during the same period.

54–440—65——2

III. ADMINISTRATIVE ACTIONS

1. Board of Trustees

At the present time the membership of the Board of Trustees of the John F. Kennedy Center is as follows:

Richard Adler [1]
Howard F. Ahmanson
Floyd D. Akers
Robert O. Anderson [2]
Ralph E. Becker [2]
K. LeMoyne Billings [2]
Mrs. Thomas W. Braden [1]
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Mrs. John F. Kennedy [2]
Robert F. Kennedy [1 2]
Francis Keppel
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Erich Leinsdorf [1 2]
Sol M. Linowitz [1 2]
Harry C. McPherson, Jr.[1 2]
George Meany
L. Quincy Mumford
Edwin W. Pauley [1]
Arthur Penn [1]
Mrs. Charlotte T. Reid
Richard S. Reynolds, Jr.
Frank H. Ricketson, Jr.
S. Dillon Ripley II [2]
Richard Rodgers [1]
Leverett Saltonstall
Arthur Schlesinger, Jr.[1]
Mrs. Jouett Shouse [2]
Mrs. Jean Kennedy Smith [1]
Roger L. Stevens [2]
Frank Thompson, Jr.
Walter N. Tobriner [2]
William Walton [2]
William H. Waters, Jr
Edwin L. Weisl, Sr.[1]
Robert W. Woodruff [1]
James C. Wright, Jr.

Mrs. Lyndon B. Lohnson, Mrs. John F. Kennedy and Mrs. Dwight D. Eisenhower continue to serve as honorary cochairmen of the Center.

The elected officers of the Center are as follows:

Roger L. Stevens, Chairman
L. Corrin Strong, Chairman Emeritus
Robert O. Anderson, Vice Chairman
Sol M. Linowitz, Vice Chairman
Ralph E. Becker, General Counsel
Daniel W. Bell, treasurer
K. LeMoyne Billings, secretary
Philip J. Mullin, assistant secretary and administrative officer
Herbert D. Lawson, assistant treasurer
Kenneth Birgfeld, assistant treasurer
Paul Seltzer, assistant treasurer

2. John F. Kennedy Center-GSA Liaison Committee

The General Services Administration is serving as the Center's agent for design and construction. The John F. Kennedy Center-GSA Liaison Committee was formed to work on final plans and specifications and all future phases of building the Center. It held 18 meetings throughout the fiscal year. These meetings bring together representatives of the Center, General Services Administration, and the Architect, and make determinations with respect to planning, contracting, and construction. The Committee also serves as a coordinating group among the various agencies of the Government

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[1] Denotes a new member appointed by the President since June 30, 1964.
[2] Denotes a member of the Executive Committee.

having incidental interest or jurisdiction in the planning and construction of the project. This includes the government of the District of Columbia, the National Park Service, and the various security and police jurisdictions.

In addition to Mr. Stevens, Chairman ex officio, trustees, and officers of the Center serving on the Committee are:

Mr. Ralph E. Becker, General Counsel.
Mrs. Jouett Shouse.
Mr. S. Dillon Ripley II.
Mr. George B. Hartzog, Jr.
Philip J. Mullin, administrative officer.

3. Program Committee

Mr. Arthur Schlesinger, Jr., was appointed Chairman of the Center's Program Committee. Serving with him will be Mrs. Thomas W. Braden, Mr. Harold Clurman, Mr. Richard N. Goodwin, Mr. August Heckscher, Mrs. John F. Kennedy, Senator Robert F. Kennedy, Mr. Goddard Lieberson, Mr. Oliver Smith, and Mr. George Stevens, Jr. The Program Committee will make recommendations for the maximum effective use of the Center's facilities to comply with the law and the intent of the Congress and will also suggest candidates for the position of program director as well as guidelines respecting the duties of this office. The Board of Trustees in turn will act on these recommendations and define the policy with respect to the Center's operations.

4. Memorial Committee

The John F. Kennedy Center Memorial Committee, responsible for selecting a suitable and appropriate memorial to President Kennedy for inclusion within the Center complex, has met and has made a preliminary report on its recommendations to the trustees.

5. Fine Arts Accessions Committee

The Fine Arts Accessions Committee appointed a subcommittee to assist it in preliminary consideration and screening of all works of art offered to the Center. The subcommittee is made up of leading authorities in the fine arts residing in the Washington area. Serving on the subcommittee are Dr. David W. Scott, director, National Collection of Fine Arts, as chairman; Mr. J. Carter Brown, National Gallery of Art; Mrs. Marjorie Phillips, the Phillips Gallery; Mr. Edward Durell Stone; Mr. Hermann W. Williams, Jr., Corcoran Gallery of Art; and Mr. Karel Yasko, General Services Administration. The list of gifts tendered and officially accepted thus far (not including those from foreign governments) comprise the following items:

Portrait of President Kennedy by Carlos Andreson, gift of the artist;

Steinway grand piano, gift of Mrs. Edward Sloane;

Mural painting by Mark Rothko, gift of Mrs. Albert Lasker;

Japanese Byobu folding two-panel screen, gift of a group of Japanese ladies; and

Recording of Enesco's first and second Rumanian rhapsodies conducted by the composer, gift of Mr. Donald H. Gabor.

IV. PROGRESS IN FUNDRAISING

As of June 30, 1965, pledges and contributions to the John F. Kennedy Center for the Performing Arts exceeded $15.5 million, the amount necessary to qualify for the full matching Federal grant. Included in that sum was a gift of $500,000 from the Joseph P. Kennedy, Jr., Foundation and a $5 million grant from the Ford Foundation which had been contingent on 2-to-1 matching terms as originally stipulated in April 1964.

1. Land gift

In addition, the two daughters and the son of the late Mr. and Mrs. Christian Heurich, Sr., deeded to the Center, as a gift, a plot of land appraised at $150,000. It is situated within the boundaries of the Center's site. This gift, which was made in memory of Mr. and Mrs. Heurich, Sr., completed the acquisition of their property without the necessity for any condemnation action by the National Capital Planning Commission.

2. Foreign gifts

In addition to the previously reported gifts of marble from the Italian Government and a Waterford chandelier from Ireland, four other foreign governments have made contributions to the Center in the past year. The Danish Government agreed to supply the furniture valued at $155,000 for the grand foyer. The German Government will donate sculptured bronze panels for the entrance of the Center with a minimum value of $250,000. A magnificent handwoven red silk curtain, accented with gold, will hang from the proscenium of the opera house as a joint gift from the Government of Japan and the America-Japan Society of Tokyo. Because of the time and skills required, the donors expect the cost to exceed $140,000. Twelve crystal chandeliers, designed by the noted Norwegian glass designer, Jonas Hidle, will enhance the concert hall as Norway's contribution to the Center. The Architect estimates that to procure or duplicate this gift which is being fabricated by the Christiania Glasmagasin, near Oslo, would cost in excess of $15,000 each.

3. Development Committee

With Mr. Robert O. Anderson as chairman, the Development Committee will continue to prevail upon the trustees to assist the Center both through their own individual gifts and by additional solicitation of foundations and individuals for major contributions. In addition, approaches to and from foreign governments will be further pursued.

The Washington Area Special Gifts Committee and its subcommittees, having completed their work, ceased operation as a fundraising adjunct of the Center.

4. Washington Committee theater seat priority plan

A maximum of 100 seats, at $3,000 each, will be allocated in the theater for sale by the Washington Committee under the theater seat priority plan. Each endowment will include priority privileges for opening night performances for a period of 25 years. To become effective a minimum of 80 seats had to be sold. This number has already been subscribed.

5. Seat endowment plan

To date 30 boxes and 270 seats have been officially designated by donors in the Center. A very considerable amount of funds remains in the reserve account awaiting final disposition.

6. Sousa Memorial

Originally conceived in the form of a band shell to be erected on the roof terrace, this endowment, due to changes in the utilization of the roof area, will provide the stage and acoustical sound reflectors in the concert hall. An appropriate plaque will be placed in the hall designating this as a gift in the name of John Philip Sousa from John Philip Sousa Memorial, Inc.

This group is made up largely of high school and college bandmasters whose bands are presenting concerts and other musical events. The proceeds from these events are being contributed toward the fulfillment of their $100,000 pledge. Nearly half of the pledged amount has been received by the Center. Bands and orchestras participating will be appropriately recognized by inscription on the memorial plaque.

7. Gifts of materials

Interest has been shown by several domestic industries in supplying American-produced materials as gifts to the Center. The Reynolds Metals Co. has donated aluminum ingots valued at $75,000 which will be fabricated to meet the specifications of the Architect. The Martin Marietta Corp. has given the Center 13,000 barrels of cement which reduces the amount required for purchase in the building contract by more than $50,000. It is possible that other gifts of this type will be received before the invitations to bid go out to the general contractors.

8. Future needs

With the moneys obtained from public contributions, the Federal grant, and the Treasury bonds, there are, according to the General Services Administration, sufficient funds on hand to proceed with the construction of the Center. However, it should be recalled that in the John F. Kennedy Center Act (Public Law 88–260), Congress stated that the Center shall, among other activities—

> develop programs for children and youth and elderly (and for other age groups as well) in such arts designed specifically for their participation, education, and recreation.

No previous provision has been made for the financial support of such activities. In view of this the trustees have discussed the need and plans for a program development fund to insure that the mandate of Congress will be appropriately and fully realized.

V. ARCHITECTURAL DEVELOPMENTS

1. Studio film theater

Final drawings are about complete for the 500-seat studio film theater to be located on the roof of the Center above the 1,100-seat main theater. Proscenium-type screen facilities will provide for the projection of 16-, 35-, and 70-millimeter motion pictures while the theater will also be available for dramatic offerings, concerts, dance recitals, and lectures. When desirable or appropriate, this auditorium can also be converted into a theater-in-the-round.

2. Further refinements

The shape of the opera house has been altered while still maintaining the circular effect originally envisioned.

The concert hall now is in a rectangular form in the interest of better acoustics. Provision has also been made for the installation of an Aeolian-Skinner concert organ which was given to the Center by Mrs. Jouett Shouse. It has been designed for use either as a solo instrument or as part of an orchestra.

In the theater more balcony seats have been added and some orchestra seats removed to provide for a more intimate atmosphere.

There will also be a 200-seat tourist center and cinema on the ground level for the showing of documentary films and for orientation sessions in conjunction with tours of the Center.

3. Land developments

Steps have been initiated for the condemnation of the Watergate Inn and surrounding area.

On the property adjacent to the site of the Center there is under construction a project known as the Watergate Towne development. Four buildings are contemplated in this undertaking and it is known that building No. 1, which is designated stage 4 of the development, will rise to a height 41 feet above the main roof of the Center. As long ago as last November 25, 1964, the Center's General Counsel went on record before the Board of Zoning Appeals to express the trustees' opposition to the proposed height of this building. Thus far the Board has not handed down a ruling on this matter. The developer of the Watergate project, however, indicated no intention of altering his blueprints. It was, therefore, resolved by the trustees that the officers and General Counsel of the Center take all legal measures to oppose vigorously the construction of building No. 1 to any height not substantially below the cornice line of the Kennedy Center.

4. Development of the site

On May 8, 1964, the National Capital Planning Commission, which is the central planning agency for the Federal and District of Columbia Governments, reaffirmed its approval of the site. On July 23, 1964, the National Capital Planning Commission approved the site plan in lieu of zoning. These latter actions were taken after extensive study by a task force composed of representatives of the NCPC, the General Services Administration, the National Park Service, the District of Columbia Department of Highways and Traffic, and the Center's architect.

5. Consultants

To assure that the Center will have the benefit of the finest technical knowledge and experience in the many diverse fields connected with the performing arts, the Architect and General Services Administration have made extensive use of consultants. Specialists in lighting, seating, acoustics, audiovisual equipment, stage design and equipment, and theater planning have been retained. Working together they will afford the Center the finest technical competence available in all phases of opera, musical comedy, drama, ballet, symphony orchestra, and motion picture presentations.

Included in the list are two of the Nation's leading acoustical experts, Dr. Vern Knudsen, of Los Angeles, and Dr. Cyril Harris, of

New York. They have been consulting, advising, and working closely with the Architect, General Services Administration, and the Center to insure that the acoustical characteristics of the Kennedy Center will be the finest and most nearly perfect of any of the performing arts halls in the world.

6. Restaurant facilities

A 10-year agreement was entered into with the Restaurant Management Division of Automatic Canteen Co. of America to cover the operation of all restaurant facilities in the Center. Automatic Canteen has recently designed the Metropolitan Opera's new facilities at Lincoln Center. They will be responsible for catering and servicing the main restaurant which will seat approximately 275 persons, a dual-purpose cafeteria-buffet, seating approximately 245, and a coffee-shop with a capacity of about 100 persons. In addition, there will be other refreshment areas in the grand foyer. The income accruing to the Center from this contract is expected to be sizable.

7. Construction schedule

The Architect reported that his final plans would be ready by September 30. It will then take approximately 8 weeks for General Services Administration to review the plans and prepare the necessary documents for bidding. Thus, it would be about December 15 before the bids will have been received and evaluated. Prior to that time demolition of all remaining buildings on the site will have been completed and the necessary relocation of Rock Creek Parkway should be finished.

VI. SPECIAL EVENTS

1. Ground-breaking ceremony

At noon on December 2, 1964, President Lyndon B. Johnson broke ground for the John F. Kennedy Center for the Performing Arts before an audience of more than 1,000 persons, including members of the Kennedy family, the Congress, the diplomatic corps, the Supreme Court, the Cabinet, the Center's trustees, and distinguished performing artists. The program for the ceremony included the following:

Invocation by the Most Rev. Philip M. Hannan, Auxiliary Bishop of Washington.

Introduction by the chairman of the board of trustees of Sir John Gielgud, who delivered a passage from Shakespeare's "Henry V."

A hymn by the choral group of the U.S. Navy Band.

The reading by Mr. Jason Robards, Jr., of quotations from speeches by President Kennedy concerning the arts.

Remarks by Senator-elect Robert F. Kennedy.

Address by the President of the United States (see page 13).

Swearing in of the Center's new trustees by Mr. Justice White of the Supreme Court.

Following the ceremony a luncheon was held in the diplomatic reception rooms of the State Department for some 400 distinguished guests. Speakers at the luncheon were Vice-President-elect Humphrey, Mr. Edward Durell Stone, and Mr. Roger L. Stevens.

2. John F. Kennedy Center-Metropolitan Opera National Co.

As an indication of his great and personal interest in the project, President Kennedy himself announced, at the White House on October 11, 1963, the formation of the Metropolitan Opera National Co. under the joint auspices of the Metropolitan Opera Association and the Center. At that time he fully endorsed the purpose of the company to—

> fill a longfelt need in our musical life * * * (and to) * * * give opportunity to the young talent with which this country abounds.

It was of increasing concern to the trustees of the Center that during the period of planning and construction it was vitally necessary to emphasize and give active affirmation to the national character of the Center. The Metropolitan Opera Association's concept of a truly national opera company that would bring this art form to cities and citizens throughout this land seemed to present an ideal and timely project for furtherance of the trustees' efforts in this direction.

Not only does the company fulfill a specific provision of our congressional mandate—to present classical and contemporary opera—but it also provides, simultaneously, a means of training and participation for talented young Americans. It seems particularly fitting that this first presentation under the cosponsorship of the Center should be one that was so close to the late President to whom the Center is a memorial.

In the middle of July the company is scheduled to assemble on the campus of Butler University in Indianapolis, Ind., for an intensive 8-week rehearsal period prior to launching their first nationwide tour on September 20 at Clowes Memorial Hall in Indianapolis. Their season will extend through May 1966, and include some 70 North American cities.

(On the evening of May 3, 1965, the Metropolitan Opera National Co. appeared in the Department of State auditorium as part of a series of Cabinet presentations.)

3. New York World's Fair

One of the new exhibits in the Federal pavilion at the 1965 New York World's Fair is a handsome display of the John F. Kennedy Center for the Performing Arts in which a model of the Center is the highlight. Surrounding it are color enlargements of interior and exterior photographs of the model together with quotations from President Kennedy's speeches concerning the importance of the arts in our society as well as pertinent statements of President Johnson. This exhibit is located at the end of the panoramic ride in the Federal pavilion which last year had 5½ million visitors.

VII. THE FUTURE

Never before in the history of the Nation's Capital have the prospects for a truly national center for the performing arts looked as bright as they do today. From incoming mail, press comments, and general interest expressed in numerous ways, the country at large is aware of, in support of, and eager for the reality of the Kennedy Center. We have successfully hurdled the two initial stages: the preparation of firm and detailed groundwork and planning, and the

conclusion of the campaign to secure the necessary funds for construction. Ahead of us lies the construction itself and then utilization of the Center's facilities in compliance with the mandate of Congress. In the ensuing 12 months, major strides should be made in the building of the Center and progress will continue in planning for its projected operations.

Finally, it cannot be stressed too greatly that the development of the Center to the stage herein described would not have been possible without the unceasing support and encouragement that has been received from the Smithsonian Institution, the General Services Administration, the many other Government agencies who have been at all times helpful and understanding, the Members of Congress whose faith and trust in our undertaking have eased many burdens and problems, all of the members of President Kennedy's family whose active interest has been a constant source of inspiration, and the enthusiasm and support of President and Mrs. Johnson.

Respectfully submitted this 15th day of September 1965.

ROGER L. STEVENS, *Chairman.*

Attachments: Audited financial statement for fiscal year ending June 30, 1965; address of the President of the United States at the ground-breaking ceremony, December 2, 1964.

APPENDIX

FINANCIAL REPORT, JUNE 30, 1965

JULY 28, 1965.

To the BOARD OF TRUSTEES OF THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS, *Washington, D.C.*

GENTLEMEN: We have examined the books and records of the John F. Kennedy Center for the Performing Arts for the period July 1, 1964, through June 30, 1965, and submit our report herewith as follows:

Exhibit A: Balance sheet as of June 30, 1965.

Exhibit B: Statement of income, expenses, and fund balance for the year July 1, 1964, through June 30, 1965.

Exhibit B–1: Statement of expenses for the year July 1, 1964, through June 30, 1965.

Our examination was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion the accompanying report presents fairly the financial position of the John F. Kennedy Center for the Performing Arts at June 30, 1965, and the results of its operation for the period then ended in conformity with generally accepted accounting principles.

Respectfully submitted.

JOHN J. ADDABBO,
Certified Public Accountant.

EXHIBIT A

Balance sheet, June 30, 1965

Assets:	
Current assets:	
Cash in banks:	
General accounts	$2, 146, 615. 19
Time deposits and savings accounts	10, 015, 320. 77
Subtotal	12, 161, 935. 96
Notes receivable, due within 1 year	125, 000. 00
Accounts receivable	9, 219. 18
Accrued interest receivable	164, 369. 20
Petty cash fund	400. 00
Deposit with airline	425. 00
Stock, bonds and property received	268. 659. 00
Subtotal	12, 730, 008. 34
Pledges receivable:	
National general account	10, 000. 00
National seat reserve account	600. 00
President's Business Committee	26, 500. 00
Washington area building fund:	
General	6, 100. 00
Reserve	10, 523. 17
Washington area seat reserve account	5, 350. 00
Washington area Federal employee drive	1, 884. 50
Washington area Federal employee drive, seat endowment	45. 00
Washington area tangible property	35, 000. 00
Subtotal	96, 002. 67

Balance sheet, June 30, 1965—Continued

Assets—Continued	
Real estate fixed assets and other tangible property:	
Cost of land, advanced to NCPC	146, 000. 00
Construction costs	926, 784. 20
Furniture and equipment, book value	5, 343. 88
Land and other property donated	414, 750. 00
Gifts from foreign nations	1, 787, 000. 00
Subtotal	3, 279, 878. 08
Other assets:	
Notes receivable, due later than 1 year	350, 000. 00
Prepaid expenses, Creative America	56, 425. 00
Subtotal	406, 425. 00
Total assets	16, 512, 314. 09
Liabilities and net worth:	
Liabilities: Payroll taxes withheld	1, 082. 34
Net worth:	
Pledges receivable	96, 002. 67
Fund balance, June 30, 1965	16, 415, 229. 08
Subtotal	16, 511, 231. 75
Total liabilities and net worth	16, 512, 314. 09

Exhibit B

Statement of income, expenses, and fund balance for the year July 1, 1964, through June 30, 1965

Contributions and pledges paid in:	
General accounts:	
National general account	$6, 255, 553. 36
President's Business Committee	1, 361, 406. 36
Washington area building fund	661, 169. 01
Washington area Federal employee drive	1, 888. 63
Interest income	314, 054. 93
National tangible property	1, 787, 000. 00
Special theater club	189, 614. 45
Total, general accounts	10, 570, 686. 74
Reserve accounts:	
National reserve account	104, 233. 98
National seat reserve account	161, 272. 78
Washington area building fund	603, 113. 94
Washington area seat reserve account	209, 126. 63
Washington area Federal employee drive, seat endowment	3, 449. 63
Schoolchildren's reserve fund	1, 207. 46
Total, reserve accounts	1, 082, 404. 42
Total income	11, 653, 091. 16
Deduct expenses, exhibit B–1	392, 811. 61
Excess of receipts over expenses	11, 260, 279. 55
Fund balance, beginning of year	4, 815, 154. 08
Expenses, prior to July 1, 1964, capitalized as construction costs	339, 795. 45
Fund balance, June 30, 1965	16, 415, 229. 08

EXHIBIT B–1

Statement of expenses for the year July 1, 1964, through June 30, 1965

Salaries	$76,236.04
Extra help	3,818.77
Depreciation, furniture and equipment	868.34
Equipment rental and repairs	2,398.01
Meetings	4,453.23
Office supplies and postage	3,491.54
District of Columbia area expenses	6,624.17
Printing and publicity	233.51
Promotion	32,107.83
Publications	948.60
Telephone and telegraph	6,863.44
Travel	17,022.29
Taxes, payroll, and civil service	4,925.18
Unclassified	(55.58)
Accounting and audit fees	4,600.00
Legal fees	350.00
Insurance	1,768.93
Public relations and fundraising fees	68,637.50
President's Business Committee	45,377.92
Metropolitan Opera	150,000.00
Inaugural ball, New York World's Fair	313.15
Israeli benefit	1,427.50
Total	432,410.37
Less allocated to construction costs	(39,598.76)
Total expenses	392,811.61

REMARKS OF THE PRESIDENT AT THE GROUND-BREAKING CEREMONY FOR THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS, WASHINGTON, D.C.

Bishop Hannan, Mr. Justice White, Mr. Kennedy, Mr. Stevens, trustees of the Kennedy Center, my fellow Americans, distinguished members of the diplomatic corps, ladies and gentlemen, John Kennedy once said: "I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens."

As I sat here on the platform this morning, I reviewed some of the efforts that were made as a result of his inspiring leadership to make possible the ground breaking that will take place here today. I recalled that we all met in the White House under the leadership of his mother-in-law, and we used the First House of this land one of the first times to raise funds to make this event possible. I remember going to Mrs. Post's home and meeting with patriotic and dedicated citizens who in their generosity were willing to come there and spend the evening to try to add their bit to this great effort. I recall the contribution of the Members of the Congress, and, through them, all the people of the United States who took the funds from the farmer and the laborer, the banker and the artist, to appropriate them so that we might be here today and participate as we are.

We are taking a very important step toward that dream that President and Mrs. Kennedy had, and to which most of you have contributed your bit. This Center will brighten the life of Washington but it is not just, as I have said, a Washington project. It is a national project and a national possession, and it became a reality, as Mr. Kennedy has observed, because of the willingness of all the representatives of all the people to make it possible. It is dedicated to the common awareness of all men. It was conceived under the administration of President Eisenhower. It was inspired and encouraged and lead by the imagination and the purpose of President Kennedy. And after his death, the Congress, realizing that, named it in his memory and generously—and I think wisely—provided the matching funds so that we could get on our way.

If it fulfills our hopes, this Center will be, at once, a symbol and a reflection and a hope. It will symbolize our belief that the world of creation and thought are at the core of all civilization. Only recently, in the White House, we helped

commemorate the 400th anniversary of Shakespeare. The political conflicts and ambitions of his England are known to the scholar and to the specialist. But his plays will forever move men in every corner of the world.

The leaders that he wrote about live far more vividly in his words than in the almost forgotten facts of their own rule.

Our civilization, too, will largely survive in the works of our creation. There is a quality in art which speaks across the gulf dividing man from man, nation from nation, and century from century. That quality confirms the faith that our common hopes may be more enduring than our conflicting hostilities. Even now men of affairs are struggling to catch up with the insights of great art. The stakes may well be the survival of civilization. The personal preferences of men in government are not important—except to themselves.

However, it is important to know that the opportunity we give to the arts is a measure of the quality of our civilization. It is important to be aware that artistic activity can enrich the life of our people; which really is the central object of government. It is important that our material prosperity liberate and not confine the creative spirit.

The role of government must be a small one. No act of Congress or Executive order can call a great musician or poet into existence. But we can stand on the sidelines and cheer. We can maintain and strengthen an atmosphere to permit the arts to flourish, and those who have talent to use it. And we can seek to enlarge the access of all of our people to artistic creation.

As a veteran of 24 years in the Congress, I am not a prophet but I do want to suggest to my friend, the new Senator from New York, he is in for listening to more poetry than he would surmise in some of the morning sessions of the Senate.

Last September, I signed a bill establishing the National Council on the Arts. Versions of this proposal had been under consideration since 1877. I intend to consider other ways in which Government can appropriately encourage the arts. I want to, as the leader of this country, express my personal gratitude to the persons on the platform with me, and particularly to the persons like Mrs. Auchincloss and others that I see in the audience, for the sacrifices in time and effort they have made to encourage, lead, and direct this effort.

This Center will reflect the finest artistic achievements of our time. It is our hope that it will house the leading artists and performers. Almost every industrialized nation in the world, on both sides of the Iron Curtain, has one or more national centers for the arts. Washington has lagged behind. Far too often, American actors and singers and musicians must travel to foreign countries to even be heard. Now, because of President Kennedy's leadership and your efforts, they will have a stage here in the Capital of their own country.

I expect this Center to be a living force for the encouragement of art. Washington needs new theaters and new concert halls. But if that is all that we are building, we will have fallen far short of today's expectation and promise.

This Center will have a unique opportunity to bring together worlds of poetry and power—and bring it to the benefit of each of us. It must give special attention to the young; to increasing their interest and stimulating their creativity. It can serve as a model and instructor to other cultural centers around our Nation. It should open up new opportunities to be heard to young singers and filmmakers and playwrights. It must take the lead in bringing the best in the performing arts to every part of our beloved and rich country; so that theater and opera are not the privilege of the lucky citizens of just a few metropolitan centers.

Yes, this is our ambitious program. But so was the vision of the man in whose memory this Center is today named.

Pericles said: "If Athens shall appear great to you, consider then that her glories were purchased by valiant men, and by men who learned their duty."

As this Center comes to reflect and advance the greatness of America, consider then those glories were purchased by a valiant leader who never swerved from duty—John Kennedy. And in his name I dedicate this site.

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