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322/

NSC # 7095

055327

4620

3500

PR 016-01

PR 007-01

CO 009

MEMORANDUM

NATIONAL SECURITY COUNCIL

December 15, 1981

TR

ACTION

MEMORANDUM FOR GREGORY J. NEWELL

FROM: JAMES W. NANCE *Paul*

SUBJECT: Australian Press Request

The National Security Council Staff recommends that the attached press request from Australia be regretted. The NSC Staff does not believe that the request is worth the President's time and effort.

RECOMMENDATION

That the Australian press request be regretted.

Approve \_\_\_\_\_

Disapprove \_\_\_\_\_

Attachment

Tab A Your Memo, dated 12/11/81, transmitting 11/25/81 Letter from John Crook, Universal Telecasters Qld. of Limited

Australia request interview with Pres. for special to be aired in their country

810 14 P2.41 ED

JANET COLSON

*gc*

BUD NANCE

DICK ALLEN

IRENE DERUS

JANET COLSON

*gc*

BUD NANCE

PETER

CY TO VP

SHOW CC

CY TO MEESE

SHOW CC

CY TO BAKER

SHOW CC

CY TO DEAVER

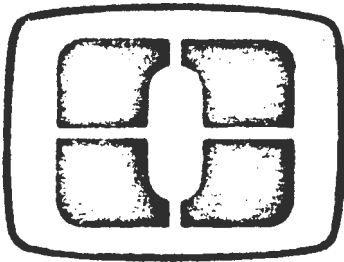
SHOW CC

CY TO BRADY

SHOW CC

SIGNED

Comments:



**UNIVERSAL TELECASTERS QLD. LIMITED**

c/- Sir Samuel Griffith Drive  
Mt. Coot-tha Brisbane 4000  
Telegrams: Channel O  
Telex: AA40354  
c/- Box 751 G.P.O. Brisbane 4001  
Telephone: 36 0000  
News: 369 9500

JRC/crs

25th November, 1981

President Ronald Reagan,  
c/- The White House,  
WASHINGTON DC,  
UNITED STATES OF AMERICA.

My dear Mr President,

Earlier this year I made contact with your Press Secretary, James S. Brady, in relation to the possibility of meeting you once again and arranging a television interview for release in this Country and made available for distribution throughout the world.

I take this opportunity to remind you that I had the great pleasure of meeting you in 1975 (Salt Lake City) and in interviewing you in 1976 (your Los Angeles office).

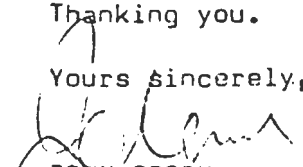
My initial contact with your office earlier this year occurred just prior to the tragic days of March and it was only yesterday that I read in Newsweek that James Brady is showing remarkable signs of recovery.

I appreciate that every journalist and interviewer worth his salt has made overtures in respect to seeking an interview, - but very few of our fair weather friends can claim, as I can, support for Ronald Reagan prior to his election to high Office.

Because of this support and because of our past media meetings I again seek your consideration in granting the writer the opportunity to produce an interview to go with other material to be shot in the United States of America. These materials would form a 90 minute special endeavouring to create a better understanding between our two peoples.

Thanking you.

Yours sincerely,

  
JOHN CROCK.

7095

THE WHITE HOUSE  
WASHINGTON

RECORDED

MEMORANDUM

December 11, 1981

81 DEC 11 P 3:00

TO: Mort Allin, Bud Nance ✓  
FROM: GREGORY J. NEWELL, DIRECTOR  
PRESIDENTIAL APPOINTMENTS AND SCHEDULING  
SUBJ: REQUEST FOR SCHEDULING RECOMMENDATION.

PLEASE PROVIDE YOUR RECOMMENDATION ON THE FOLLOWING  
SCHEDULING REQUEST UNDER CONSIDERATION:

EVENT: Universal Telecasters of Australia would  
like to interview the President for a special  
to be aired in their country.

DATE: open

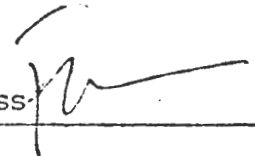
LOCATION: The White House

BACKGROUND:

YOUR RECOMMENDATION:

Accept \_\_\_ Regret \_\_\_ Surrogate \_\_\_ Message \_\_\_ Other \_\_\_  
Priority \_\_\_  
Routine \_\_\_

IF RECOMMENDATION IS TO ACCEPT, PLEASE CITE REASONS:

RESPONSE DUE December 16 TO Fan Snodgrass 

**MEMORANDUM****NATIONAL SECURITY COUNCIL**

December 14, 1981

ACTION

MEMORANDUM FOR BUD NANCE

**SIGNED**

FROM: DONALD GREGG

SUBJECT: Australian Press Request

The attached Australian request is not worth the President's time.

RECOMMENDATION

That you forward the attached note to Gregory Newell at Tab I.

Approve   ✓  Disapprove           

## Attachments

Tab I      Memo for JWN Signature  
A      Newell Memo, dated 12/11/81

cc: China Office  
Chuck Tyson

RECEIVED 11 DEC 81 18

TO PRES

FROM CROOK, JOHN

DOC DATE 25 NOV 81

055327

NEWELL, G

11 DEC 81

KEYWORDS: AUSTRALIA

AP

MEDIA

SUBJECT: UNIVERSAL TELECASTERS OF AUSTRALIA REQUEST INTERVIEW W/ PRES FOR SPECIAL TO BE AIRED IN THEIR COUNTRY

ACTION: PREPARE MEMO FOR NANCE DUE: 16 DEC 81 STATUS S FILES

FOR ACTION

FOR CONCURRENCE

FOR INFO

GREGG

CHINA OFFICE

TYSON

COMMENTS

REF# LOG NSC IFID ( D / )

ACTION OFFICER (S)	ASSIGNED	ACTION REQUIRED	DUE	COPIES TO
<i>nance</i>	<i>x 12/14</i>	<i>Gov signature</i>	<i>12/16</i>	<i>CT, China Office</i>
	<i>C 12/15</i>	<i>Nance of memo to Newell</i>		<i>16, CT</i>

DISPATCH *ed* *12/15 12/45* W/ATTCH FILE *(WH)* *(H)*

Pat King 3/14/83



# WHITE HOUSE CORRESPONDENCE TRACKING WORKSHEET

O - OUTGOING

H - INTERNAL

I - INCOMING

Date Correspondence Received (YY/MM/DD) 82 01/13

REGRET

DATE 1/15  
FS

FS

Name of Correspondent: Army Archerd

MI Mail Report

User Codes: (A) \_\_\_\_\_ (B) \_\_\_\_\_ (C) \_\_\_\_\_

Subject: Invites the President to appear on the show "People's Choice Awards", Live on CBS (9-11 PM) in Los Angeles, CA on 18 march 1982.

### ROUTE TO:

### ACTION

### DISPOSITION

Office/Agency	(Staff Name)	Action Code	Tracking Date YY/MM/DD	Type of Response	Code	Completion Date YY/MM/DD
<u>✓ SC</u>	<u>Archerd</u>	<u>ORIGINATOR</u>	<u>820114</u>	<u>GN</u>	<u>A</u>	<u>820125</u>
		Referral Note:				
		Referral Note:				
		Referral Note:				
		Referral Note:				
		Referral Note:				

#### ACTION CODES:

- A - Appropriate Action
- C - Comment/Recommendation
- D - Draft Response
- F - Furnish Fact Sheet to be used as Enclosure

- I - Info Copy Only/No Action Necessary
- R - Direct Reply w/Copy
- S - For Signature
- X - Interim Reply

#### DISPOSITION CODES:

- A - Answered
- B - Non-Special Referral
- C - Completed
- S - Suspended

#### FOR OUTGOING CORRESPONDENCE:

- Type of Response = Initials of Signer
- Code = "A"
- Completion Date = Date of Outgoing

Comments: IV 82 0318 280318 CA Los Angeles

Keep this worksheet attached to the original incoming letter.  
 Send all routing updates to Central Reference (Room 75, OEOB).  
 Always return completed correspondence record to Central Files.  
 Refer questions about the correspondence tracking system to Central Reference, ext. 2590.

# RECORDS MANAGEMENT ONLY

## CLASSIFICATION SECTION

No. of Additional Correspondents: \_\_\_\_\_ Media: L Individual Codes: 4620

Prime Subject Code: PR 016.01 Secondary Subject Codes: PR 007. LG LOSA  
JV 082  
SV 003.

## PRESIDENTIAL REPLY

Code	Date	Comment	Form
C	_____	Time: _____	P- _____
DSP	_____	Time: _____	Media: _____

**SIGNATURE CODES:**

- CPn - Presidential Correspondence
  - n - 0 - Unknown
  - n - 1 - Ronald Wilson Reagan
  - n - 2 - Ronald Reagan
  - n - 3 - Ron
  - n - 4 - Dutch
  - n - 5 - Ron Reagan
  - n - 6 - Ronald
  - n - 7 - Ronnie
  
- CLn - First Lady's Correspondence
  - n - 0 - Unknown
  - n - 1 - Nancy Reagan
  - n - 2 - Nancy
  - n - 3 - Mrs. Ronald Reagan
  
- CBn - Presidential & First Lady's Correspondence
  - n - 1 - Ronald Reagan - Nancy Reagan
  - n - 2 - Ron - Nancy

**MEDIA CODES:**

- B - Box/package
- C - Copy
- D - Official document
- G - Message
- H - Handcarried
- L - Letter
- M - Mailgram
- O - Memo
- P - Photo
- R - Report
- S - Sealed
- T - Telegram
- V - Telephone
- X - Miscellaneous
- Y - Study



January 25, 1982

Dear Mr. Archerd:

On behalf of the President, I wish to acknowledge and thank you for your letter requesting he present the "People's Choice Award" on March 18, 1982.

Unfortunately, the President and Mrs. Reagan have prior commitments in Washington at this time and must send their regrets.

The President did ask that I convey, however, his appreciation for your invitation and sends you his best wishes for a successful event.

Sincerely,

Gregory J. Newell  
Special Assistant  
to the President

Mr. Army Archerd  
The People's Choice Awards  
8899 Beverly Boulevard  
Los Angeles, CA 90048

GJN:FS:vml--

5  
M. King

The People's Choice Awards

8899 Beverly Boulevard  
Los Angeles, California 90048  
(213) 278-3366

055852

6 January 1982

REGRET  
DATE 1/15  
TS

President Ronald Reagan  
The White House  
Washington, D.C. 20500

Dear President Reagan:

First, a belated Happy New Year to you and Nancy from all of us "back home." We were sorry not to have seen you during the holidays but I heard from a mutual friend, Bob Thomas (with whom I partnered at the Associated Press a few years ago), that you looked fine and had wonderful things to say about our late great buddy Bill Holden for whom I use to carry the mail at Paramount.

On March 18th, for the eighth year we will be doing the "People's Choice Awards" show LIVE on CBS (9-11 PM). Since you are the people's choice we would be honored if you would appear on the show -- to either present the top award or to welcome some of the members on the show business fraternity of which you are its most illustrious alumnus. The show's awards are determined by a national Gallup poll of the public, and the program's always among the top ratings-getters.

The Executive Producer of the "People's Choice Awards" show is an old friend from back home, Pierre Cossette, who joins me in wishing your family the best and who, like me, looks forward to seeing you again.

Respectfully,

*Army Archerd*  
Army Archerd

AA/cm

BB

055740  
PRO16-01  
PRO07-01  
PRO11  
RE010

THE WHITE HOUSE  
WASHINGTON  
September 3, 1981

WS

AUDIO TAPING FOR WHO RADIO, DES MOINES

DATE: Friday, September 4, 1981  
LOCATION: Oval Office Study  
TIME: 1:10 pm  
FROM: Larry Speakes *LS*

I. PURPOSE

To record a 30-second message for Station WHO in Des Moines for the halftime show of the Iowa-Nebraska football game on September 12, 1981.

II. BACKGROUND

The halftime program of the Iowa-Nebraska football game on September 12 will recognize WHO's 50th season of broadcasting University of Iowa football. The President broadcast the games for WHO for five years starting in 1932. The show will be built around the President's message, which will be played over the stadium loud speaker.

III. PARTICIPANTS

The President

IV. PRESS PLAN

None

V. SEQUENCE OF EVENTS

Following the taping of the Labor Day Message, the President will tape this message.

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NOTE: Text of taping will be supplied by the speechwriters.

MEMORANDUM

THE WHITE HOUSE  
WASHINGTON

055877  
4620  
TR: PR016-01  
FG 006-01

November 25, 1981

FOR: JAMES BAKER  
FROM: KARNA SMAILL  
SUBJECT: INTERVIEW REQUEST

There is a program taped here at the NBC facilities - "The Charlie Rose Show" which airs midday here in Washington and is syndicated in 35 markets across the country. The format is similar to the PHIL DONAHUE SHOW - Charlie interviews a high level guest, then the audience is allowed to ask questions, and they sometimes entertain questions from viewers by phone.

The Producer has requested that you appear as a guest on the program "any day in January." It would mean leaving the White House at 12:15, taping the show at NBC from 12:40 to 1:10 then returning here by 1:30.

Lyn Nofziger was a guest last week - and received rave reviews. Now they've set their sites on you. Please let me know if you have any interest in appearing on the show and I will coordinate it with their producer, Pam Brown. For your reference, her phone number is 686-7680.  
Thanks.

Producer, Pam Brown, of the Charlie Rose Show has requested me to appear as guest on the show.



Washington Office

055908  
WS #900  
PRC16-01  
FG136-07  
FG132-05  
FG128  
File  
n/reply  
[Signature]

January 5, 1982

Mr. Craig L. Fuller  
Assistant to the President  
for Cabinet Affairs  
The White House  
Washington, D.C. 20500

Dear Craig:

The American Association of Advertising Agencies, Inc. (the "A.A.A.A.") is pleased to provide you with its comment to the Senate Committee on Commerce, Science, and Transportation and the House Committee on Energy and Commerce in support of the Federal Communication Commission's request that Congress repeal the "Fairness Doctrine". The comment does not address the "Equal Time" provision, which we regard as a separate issue.

This comment has been specially prepared because of the strong belief of the A.A.A.A. in the values of the First Amendment, as well as in support of an impressive list of individuals and organizations which would like to see competitive market forces operating in the realm of broadcasting.

Repeal of the "Fairness Doctrine", for the reasons detailed in this comment, would lead to deregulation, with a resulting reduction in federal bureaucracy and government costs. More importantly, however, repeal would lead to a freer and more spirited broadcast journalism.

The A.A.A.A. respectfully requests your consideration of this comment.

Sincerely,

[Signature]  
Charles F. Adams  
Executive Vice President

Craig -  
Thanks again for  
your talk at our conference  
last fall. All best for  
the New Year,  
[Signature]



REC'D OF 1877



Comment To The  
SENATE COMMITTEE ON COMMERCE, SCIENCE, AND TRANSPORTATION  
and the  
HOUSE COMMITTEE ON ENERGY AND COMMERCE  
In Support of the Federal Communication Commission's Request  
That Congress Repeal the "Fairness Doctrine"

January, 1982

Submitted By:

American Association of Advertising Agencies, Inc.

666 Third Avenue  
New York, New York 10017

1899 L Street, N.W.  
Washington, D.C. 20036

This Comment is submitted on behalf of the American Association of Advertising Agencies, Inc. (the "A.A.A.A.") in support of the Federal Communication Commission's request that Congress repeal the part of Section 315 of the Communications Act of 1934 commonly referred to as the "Fairness Doctrine." For many years that Doctrine has required broadcasters, once they decided to cover an issue or event of public importance, to afford a reasonable opportunity for the presentation of contrasting viewpoints.\* While the original aims of the Doctrine were well intentioned, they have not been achieved and have been by-passed by events. The thrust of this Comment, therefore, is this: the time has come to adopt a free marketplace concept for broadcasting and to give radio and television the same First Amendment rights that newspapers have long enjoyed.

The A.A.A.A. is the national association of the advertising agency business. Its members include more than 530 advertising agencies, located throughout the United States, which handle about three-fourths of all national advertising placed by advertising agencies as well as a substantial amount of local retail and public interest

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\* This Comment does not address another portion of Section 315 of the Communications Act, the Equal Time provision, which we regard as a separate issue.

advertising. As specialists in the art of communication, A.A.A.A. member agencies take an interest in regulatory guidelines, such as the Fairness Doctrine, that affect broadcast transmissions.

The employees and shareholders of A.A.A.A. advertising agencies, like all citizens, want broadcasters to be held accountable to the public for their news judgments. But they believe -- as does the A.A.A.A. -- that government regulation based on the Fairness Doctrine or any other principle should be imposed only to the extent marketplace forces are deficient. In other words, when market forces are sufficient to provide a variety of viewpoints over the airwaves, unnecessary regulations and restrictions should be removed.

There are a number of reasons for repealing the Fairness Doctrine, but one overriding consideration should be made clear at the outset: broadcasting is inextricably bound up in the values of the First Amendment. Our democracy is grounded upon the conviction that wise policies are most likely to prevail in public affairs when a broad range of ideas and opinions are disseminated for consideration by the public. The mandate of the First Amendment recognizes that such dissemination is most likely to occur when governmental bodies refrain from proscribing the form or content of public expression or intruding on the judgments of those

who would spread ideas. The resulting diversity of expression not only allows full access for broadcasters, but ultimately ensures the public that it will receive the full range of information on the issues.

The written press has long enjoyed the full protection of the First Amendment, and rightly so. Operating without government control of editorial and news content, newspapers continually offer a significant diversity of topics and viewpoints, and they have for the most part done so with fair and accurate presentation of the many issues of the day. That is because good journalism is really the result of good journalists, not government regulations. The written press has been able to inform the citizenry regarding a broad array of activities and issues without the need for government interference. We know of no reason to assume that the different mode of dissemination makes broadcast journalists any less responsible. The Supreme Court has made clear that a "Fairness Doctrine" would violate the First Amendment if it were applied to modes of communication such as newspapers. Repeal of the Doctrine would thus provide the electronic press with the same First Amendment guarantees that protect the written press.

In actual operation, the Fairness Doctrine has fallen far short of the goals its proponents have claimed for it. The Doctrine has never been applied with any precision,

and lengthy and expensive legal proceedings before the FCC and the courts have been a principal result. As interpretations of its requirements have become more and more complicated, the bureaucracy needed to regulate the system has grown, as has the related portion of the federal budget. And -- significantly -- the legal and financial risks for the broadcaster attendant to a challenge under the Doctrine have multiplied. Broadcasters are subject to unwarranted requests and pressures from special interest groups because the Doctrine creates a special risk of unfavorable publicity and legal expenses. It has been asserted that broadcasters have refrained from airing particular broadcasts because of the threat of such unjustified consequences.

The result is that broadcasters are now compelled to make news judgments based, in part, on where a particular report or topic fits within the scope of the station's public affairs presentations, and whether it might create a need for an opposing presentation. Inevitably, there is a dwindling of the amount of air time dedicated to presenting public issues and viewpoints, and there is a noticeable lack of daring in broadcaster presentation of public interest programming. While it may be overstatement to suggest that the Fairness Doctrine results in government control of broadcast content, it is safe to say that the Doctrine has had a

restrictive effect on broadcast decisions, and that it presents overtones of censorship.

The A.A.A.A. is not aware of any reason why broadcasters need to be singled out for such special regulatory oversight. The courts in past years have held (particularly in the Red Lion decision more than a decade ago) that the Fairness Doctrine, properly applied in the context of a limited medium, does not entirely deny broadcasters their rights of free speech. But it must be remembered that no court has held that the Doctrine is required by the Constitution. Because the Doctrine arises from an enactment of Congress, whether or not to repeal it is a matter precisely suited for Congressional determination. Even without it, there would remain the numerous alternate forms of regulation, such as invasion of privacy and libel laws, that serve to monitor the behavior of those who report on issues.

Those who favor continuing government regulation of the broadcast media rely on an argument that is fast becoming obsolete -- the so-called "scarcity" rationale. That reasoning holds that since the broadcast spectrum is limited, the government must step in to ensure that the few outlets of electronic media carry multiple points of view. The aim has been to require each outlet to present a range of viewpoints for all major segments of the American people.

Put bluntly, however, the evolution of electronic media has simply outdated such reasoning. We are no longer speaking of a handful of licensees, so there is no longer a real risk that broadcasters will naturally hew to a single viewpoint on the issues of the day. A virtual guarantee of varying viewpoints now exists as a result of the growing number and diversity of broadcast and electronic outlets.

Recent years have begun an explosion of AM and FM radio stations and cable and low-frequency television outlets, and the near future will see further introduction and growth of new media forms -- such as direct-broadcast satellites, teletext, tapes, videocassettes and other networks -- that will greatly increase the number of electronic media available around the country. The future potential is, quite literally, limitless, yet, as has often been pointed out, there are already far more electronic outlets in communities around the country than newspapers.

The Chairman of the Federal Communications Commission has used Washington, D.C. to demonstrate the inaccuracy of continuing reliance on a "scarcity" rationale. As he has noted, the District of Columbia metropolitan region now has only one daily newspaper, but at least six television stations and more than 30 radio stations. But Washington is not an isolated example.

Attached to this statement as an Appendix is a short compilation that demonstrates the existing number of television and radio outlets operating in a representative sample of the top 200 television markets. As that compilation reveals, New York has three newspapers, but 56 radio and TV choices; Los Angeles has three newspapers, and 57 radio and TV stations; Portland, Oregon has two newspapers, but 28 radio and TV stations. This type of diversity in broadcasting is not restricted to the largest metropolitan areas, for the compilation shows that the Flint/Saginaw/Bay City, Michigan area has three newspapers and 37 radio and TV stations, and Baton Rouge has two newspapers and 14 radio and TV stations. Moreover, this listing does not take account of the availability of cable stations or other forms of electronic media. The list goes on and on, but the conclusion in every market is the same: electronic choices easily outnumber newspapers.

Not surprisingly, the ever-increasing number of electronic outlets has brought a corresponding competition for audiences. Broadcasters are fighting one another aggressively to retain and expand their respective market shares, all in the finest sense of open competition. In the face of such intense forces, repeal of the Fairness Doctrine would not cause broadcasters to shrink from invigorating presentations about current public issues.



In sum, the A.A.A.A. is proud to join an impressive -- and ever lengthening -- list of individuals and organizations which support repeal of the Fairness Doctrine as a step toward allowing competitive market forces to operate in the realm of broadcasting. Such a course would lead to deregulation, with a resulting reduction in federal bureaucracy and government costs. More importantly, however, repeal would lead to a freer and more spirited broadcast journalism.

Respectfully submitted,

AMERICAN ASSOCIATION OF ADVERTISING AGENCIES, INC.

By

Leonard S. Matthews

Leonard S. Matthews  
President  
American Association of  
Advertising Agencies, Inc.  
666 Third Avenue  
New York, New York 10017

By

Charles F. Adams

Charles F. Adams  
Executive Vice President  
American Association of  
Advertising Agencies, Inc.  
1899 L Street, N.W.  
Washington, D.C. 20036

APPENDIX

Representative Sample of Top 200 TV Markets Based on ADI

1. New York	3 Newspapers 9 TV Stations 47 Radio Stations
2. Los Angeles	3 Newspapers 12 TV Stations 45 Radio Stations
3. Chicago	2 Newspapers 7 TV Stations 34 Radio Stations
4. Philadelphia	2 Newspapers 8 TV Stations 24 Radio Stations
5. San Francisco	2 Newspapers 11 TV Stations 44 Radio Stations
6. Boston	2 Newspapers 6 TV Stations 30 Radio Stations
7. Detroit	2 Newspapers 7 TV Stations 25 Radio Stations
8. Washington, D.C.	1 Newspaper 6 TV Stations 30 Radio Stations
9. Cleveland	2 Newspapers 5 TV Stations 21 Radio Stations
10. Dallas/Ft. Worth	3 Newspapers 5 TV Stations 27 Radio Stations

TV Channels 2-13 = VHF TV Channels 14-83 = UHF List includes both

11. Pittsburgh	2 Newspapers 6 TV Stations 30 Radio Stations
12. Houston	2 Newspapers 5 TV Stations 27 Radio Stations
13. Minneapolis/St. Paul	4 Newspapers 4 TV Stations 20 Radio Stations
14. St. Louis	2 Newspapers 5 TV Stations 25 Radio Stations
15. Miami	1 Newspaper 6 TV Stations 25 Radio Stations
16. Atlanta	2 Newspapers 6 TV Stations 22 Radio Stations
17. Seattle/Tacoma	2 Newspapers 5 TV Stations 30 Radio Stations
18. Tampa/St. Petersburg	2 Newspapers 5 TV Stations 24 Radio Stations
19. Baltimore	2 Newspapers 4 TV Stations 22 Radio Stations
20. Hartford/New Haven	6 Newspapers 4 TV Stations 34 Radio Stations
24. Portland, Oregon	2 Newspapers 3 TV Stations 25 Radio Stations
30. Nashville	1 Newspaper 4 TV Stations 21 Radio Stations

40. Orlando/Daytona Beach	3 Newspapers 4 TV Stations 39 Radio Stations
50. Wilkes Barre/ Scranton	4 Newspapers 3 TV Stations 33 Radio Stations
52. Flint/Saginaw/ Bay City	3 Newspapers 3 TV Stations 34 Radio Stations
60. Mobile/Pensacola	2 Newspapers 3 TV Stations 27 Radio Stations
70. Davenport/Rock Isl./ Moline	2 Newspapers 3 TV Stations 16 Radio Stations
80. Jackson, Miss.	1 Newspaper 3 TV Stations 11 Radio Stations
85. Lincoln/Hastings/ Kearney	3 Newspapers 3 TV Stations 14 Radio Stations
90. Tucson	2 Newspapers 4 TV Stations 18 Radio Stations
92. Baton Rouge	2 Newspapers 3 TV Stations 11 Radio Stations
100. Waco/Temple	2 Newspapers 2 TV Stations 17 Radio Stations
126. Las Vegas	2 Newspapers 4 TV Stations 8 Radio Stations
169. Anchorage	2 Newspapers 3 TV Stations 11 Radio Stations

9312 Santa Monica Blvd.  
Beverly Hills, California  
90210

213 275-0272

X  
The Foundation for New American Music

April 3, 1981

056292  
4710  
PR 016-01  
PP 005-01

Mr. Peter McCoy  
Deputy Assistant to the President  
1600 Pennsylvania Ave.  
Washington, D.C. 20500

APR 06 1981

Phillips, Hal B.

X *Armstrong Circle Theatre*

Dear Peter,

Enclosed please find a draft of Mrs. Reagan's remarks which we find appropriate for our needs on "Live From Studio 8H."

To give you a broader overview of the particular segment in which we would like Mrs. Reagan to appear, her remarks will come toward the end of the show and serve as an introduction to the culmination of our evening. After Mrs. Reagan speaks, The New American Orchestra will perform a spectacular new work especially commissioned for the telecast. This will be immediately followed by Paul Simon singing his "American Tune," then joined by the rest of the cast in Irving Berlin's "God Bless America." It will be the outstanding portion of our two-hour program.

I would appreciate hearing from you as soon as possible as to procedure and, of course, we will be happy to work with you to insure that this meets your needs as well as ours.

I will be here in my office (213) 275-0272 on Monday, April 6th, and then in New York at (212) 247-0300 from April 7th. I'm sure you realize that time is of the essence, and I hope to hear from you on Monday, April 6th.

Sincerely,

*Jack Elliott*  
X  
Jack Elliott

JE;lc  
encls

cc: Hal B. Phillips  
Ron Rieder

X

Enclosures filed in  
Oversize Attachments #

*2924*

THE WHITE HOUSE  
WASHINGTON

Date: 4-6-81

To: Peter

all material sent to  
Frank Urosomarso today.

From:

Chris Hathaway  
210 East Wing  
x 6702

Public Relations • Advertising  
9100 Wilshire Boulevard • Suite 333  
Beverly Hills, California 90212 • (213) 278-3801

# The Phillips Group

a division of Phillips/Rieder, Inc.

MAR 27 1981  
056292

March 26, 1981

Mr. Peter McCoy  
Deputy Assistant to the President  
1600 Pennsylvania Avenue  
Washington, DC 20500

Dear Mr. McCoy:

Enclosed is the material we spoke about on the telephone this afternoon.

If you have any further questions or if you wish to explore the possibility of Mrs. Reagan doing the introduction on April 27, please telephone. If I am not in the office, Mr. Ron Rieder is fully conversant with our conversation and all matters pertaining to The New American Orchestra and the NBC special, etc.

Thank you for your cooperation.

Sincerely,



Hal B. Phillips

HBP:an

Enc.

cc: Ron Rieder  
Jack Elliott

GEORGE

Ladies and gentlemen...the  
co-founder and conductor of  
The New American Orchestra...  
Mr. Jack Elliott.

(APPLAUSE)

JACK

Thank you. And on behalf of The  
Foundation for New American Music,  
I thank you all for sharing this  
very special evening with us. We  
still have some wonderful things  
for you to hear, but before that,  
I'd like to take care of two very  
important things. First, I want you  
to meet eighty-four of my closest,  
most talented friends...

(TURNS TO ORCHESTRA)

Ladies and gentlemen, if you please...

(SIGNALS THEM TO RISE & BOW)

(APPLAUSE)

JACK (Cont'd)

When I was a young man studying music  
in Hartford, Connecticut, one of

(Cont'd)



JACK (Cont'd)

my dreams was to conduct a large orchestra in this studio where such superb musicians as Benny Goodman, Arturo Toscanini and Zubin Mehta have performed. Now it is an added pleasure to introduce the First Lady of the United States. Ladies and gentlemen...Mrs. Nancy Reagan.

(APPLAUSE)

(CUT TO TAPE OF MRS. REAGAN)

INTO:  
MRS. NANCY REAGAN

MRS. REAGAN

First, let me congratulate you all on tonight's program. Somehow, after listening to all that wonderful music, I am a little more proud to be an American. I am also especially grateful to the National Broadcasting Company and Armstrong Industries for showing their interest in our musical heritage by presenting tonight's show. I believe it is very important that all of the arts get the kind of support that The Foundation for New American Music received tonight. After all, it is we, the people, who enjoy the fruits of the creative efforts of our artists, writers and musicians. Why then shouldn't we support them to whatever extent we are able. Corporations, as well as private citizens, funding organizations such as this will reap enormous benefits from their contributions. You saw and heard one of those benefits tonight. Support your local theatre group or symphony orchestra. I think you'll feel better for doing it.

(Cont'd)

MRS. REAGAN (Cont'd)

And now...a very special treat...  
the premiere performance of a new  
work by the noted composer, Mr.  
Dave Grusin, commissioned by The  
Foundation for New American Music  
for tonight's program.

INTO: NEW WORK  
BY D. GRUSIN -  
ORCH.

The Foundation for New American Music

(213) 275-0272

The Foundation for New American Music and its performing arm, The Orchestra, were founded in November 1978 to encourage the creative talents of American and foreign composers whose style is derived from jazz and its roots.

The Orchestra is comprised of 84 studio musicians who do the majority of all motion picture, television and recording work produced. The Orchestra has laid the foundation for an exciting era. No orchestra has the versatility of these musicians. No foundation has commissioned and performed as many new works in an inaugural season.

In its initial subscription series at The Los Angeles Music Center, The Orchestra performed fifteen new works by various composers; nine were commissioned by The Foundation and the others were premieres of works by Claus Ogerman, Lalo Schifrin, Don Sebesky, John Williams and Patrick Williams. Artists such as Andrae Crouch, Dave Grusin, Quincy Jones, Henry Mancini, Johnny Mathis, Sarah Vaughan, Dionne Warwick and others all donated their services.

A community service program was initiated in January prior to the Martin Luther King concert. This program began a series of open rehearsals at various libraries and centers throughout Los Angeles. These rehearsals were open to the inner-city community, senior citizens and handicapped at no cost. We hope to do as many of these events as possible.

### TAKING IT TO THE STREETS

Once a political phrase indicating violence and unrest, the phrase has become an indication of the necessity of growth through the involvement of the people.

The Foundation for New American Music and its performing arm, THE ORCHESTRA, is committed to encouraging the creative talents of American and foreign composers whose work tries to bridge the gap between classical traditions and the American style derived from jazz and its roots.

In its initial subscription series at the Dorothy Chandler Pavilion of The Music Center, it performed fifteen new works by various composers; nine were commissioned by The Foundation and the other six were premieres of works by Claus Ogerman, Lalo Schifrin, Don Sebesky, John Williams and Patrick Williams.

THE ORCHESTRA has laid the foundation for an exciting era. No orchestra has the versatility of these musicians. No foundation has commissioned and performed as many new works in an inaugural season. What next?

For the 1980-1981 season, The Foundation will present THE ORCHESTRA in a series of four concerts at The Music Center. At least twelve newly commissioned works are planned. THE ORCHESTRA will star in an NBC special, "Live From 8-H - The Orchestra," a retrospective of American popular music from 1900-1980. The program will air, live, in December 1980. This program will call national attention to what has started here in Los Angeles.

The merit of American music is unquestionable and has been recognized worldwide. The ability of The Foundation to commission new works and that of THE ORCHESTRA to perform the new music is also unquestionable.

The ability of the public to afford the cost of attending the concerts is, unfortunately, very questionable.

As a result of a very successful community service program initiated in January 1980 with an open rehearsal at the A.C. Bilbrew Library in Compton, The Foundation proposes a series of open rehearsals at various libraries and community centers throughout the Los Angeles area.

These rehearsals will be open to the community at no cost. We hope to go into communities that have never seen or heard an orchestra of this size and ability. Many of the groups, the inner-city youth, handicapped and senior citizens, have never had an opportunity to hear music presented in this manner and most of the people cannot afford the cost of concerts. A real service can and will be performed for the community. "Taking it to the streets" in the most creative and active sense of the phrase.

### COSTS

One three-hour rehearsal costs \$10,000. This includes the salaries (at union scale) of 84 musicians, plus all attendant costs:

Salaries	\$ 6,500
Operations	1,000
Donation to Foundation	<u>2,500</u>
	<u>\$10,000</u>

### WHY YOU?

This series of community open rehearsals offers a sponsoring company the opportunity to present a real service to the community by presenting THE ORCHESTRA in an open rehearsal. The sponsoring company will be able to show its support for an art form that is uniquely American and will be able to expose to the community American music that it might never be able to hear.

All contributions are tax-deductible and sponsors, should they so desire, may participate in any attendant publicity or public relations efforts.

If new American music is to survive and be nourished, then the public must be attracted and taught to support the concept by being educated through exposure and learning.

If you are interested in supporting this new and exciting concept of community involvement in the arts, please contact:

Jack Elliott, President  
The Foundation for New American Music

**Live  
from  
Studio  
8H —  
100  
Years  
of  
America's  
Popular  
Music**

CAMERA CLICKS TO THE BEAT, BEAT, BEAT OF THE COMBO

featuring  
The New  
American Orchestra

with guests  
George Burns  
Eydie Gorme

Gregory Hines  
Steve Lawrence  
Henry Mancini  
Paul Simon  
and  
Sarah Vaughan

9:00—11:00 p.m. (ET)  
April 27, 1981  
NBC-TV

Brought to you by  
 Armstrong

Posing for the camera is often a bore, a chore to be done as quickly as possible and ended with a sigh of relief.

Not so when you put noted photographer John Engstead together with composer-conductor Jack Elliott, members of The New American Orchestra, George Burns, Steve Lawrence and Eydie Gorme, all starring in the ARMSTRONG CIRCLE THEATRE presentation of "Live From Studio 8H: 100 Years of America's Popular Music," Monday, April 27, 9:00-11:00 p.m. (ET) on the NBC Television Network.

This melodious happening took place recently in a Hollywood photo studio, where the fast click of Engstead's huge trusty camera matched the fast beat of the elite combo representing The New American Orchestra.

Everyone concerned added a touch of class to the affair: the courtly Engstead, famous over the years for his portraits of such glamour girls as Carole Lombard, Barbara Stanwyck and Loretta Young, and such male stars as Cary Grant and Jack Benny; Elliott, musical director and co-founder of The Orchestra, and his formally garbed

(more...)

group; Eydie, curly brown hair carefully coiffed, elegant in shimmering silver, and Steve, debonair in custom-made tux.

Steve and Eydie hummed tunes from an old movie they'd watched on TV the previous night. "It was 'Damsel in Distress,' that great George and Ira Gershwin show," Steve said, "George Burns and Gracie and Fred Astaire were in it. Some of the songs they sang were 'A Foggy Day,' 'Nice Work If You Can Get It,' 'Things Are Looking Up,' the kind of wonderful music we'll be singing on our live special April 27th."

The studio door opened and in came superstar George Burns, smiling and dapper in grey flannels and plaid sports shirt. Engstead, a friend of nearly 50 years, was given a warm greeting. "Johnny, I just won \$48 in a bridge game, how about that?" When did they first meet? "We met at Paramount in 1933," Engstead said, "when George and Gracie starred in 'College Humor.' I was the studio's official photographer -- in fact, I go back to Clara Bow." "So do I," George quipped, "as an entertainer, that is." Then off he went to change into formal attire so he'd "look like the rest of the kids."

"Places please" was announced, Elliott struck up the band, and an impromptu jam session livened up the entire

(more...)



proceedings. The musicians followed Steve and Eydie's lead through "She Loves Me," "Slow Boat To China" and "I'm In The Mood For Love."

The popular duo was joined at the piano by the svelte George Burns, who noodled a bit and spouted a few lyrics in his inimitable gravelly tones. At one point he complained: "I can't play this thing with a cigar in my mouth -- truth is, I can't play it without a cigar in my mouth either." Later, in a pose with Eydie between Steve and himself, the irrepressible charmer turned to her and said: "You know I'd be glad to go out with women of my own age but there aren't any women of my age."

Working swiftly between laughs, the indefatigable Engstead was soon surrounded by a sea of negative plates and the session was wrapped up in record time. "I think we got some good stuff," he said shyly, "Yes, I'm sure we're okay. Thank you all very much."

What? The party's over? Nobody wanted to leave, it seemed. "Hey, John, whatever happened to that old request, 'Just one more, please.'?"

\* \* \* \* \*

For further information, please contact:

Gary Claussen  
Stone Associates, Los Angeles  
(213) 655-8970

Eleanor Corrigan  
Stone Associates, New York  
(212) 739-0930

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Henry Mancini  
Paul Simon  
and  
Sarah Vaughan**

**9:00— 11:00 p.m. (ET)  
April 27, 1981  
NBC-TV**

**Brought to you by  
**

CREDITS

The following are credits and production data for ARMSTRONG CIRCLE THEATRE's "Live From Studio 8H: 100 Years of America's Popular Music," to air Monday, April 27, 9:00-11:00 p.m. (ET) on the NBC Television Network. The show features Jack Elliott and The New American Orchestra, with special guest stars George Burns, Paul Simon, Steve Lawrence and Eydie Gorme, Sarah Vaughan, Henry Mancini and Gregory Hines.

SERIES: ARMSTRONG CIRCLE THEATRE

PROGRAM: "Live From Studio 8H: 100 Years of America's Popular Music"

DATE AND TIME: Monday, April 27  
9:00-11:00 p.m. (ET)

FORMAT: Conductor Jack Elliott and The New American Orchestra highlight 100 years of American popular music, and are joined by a host of contemporary music stars. The special marks ARMSTRONG CIRCLE THEATRE's return to television.

FEATURING: Jack Elliott and The New American Orchestra

GUEST STARS: George Burns  
Eydie Gorme  
Gregory Hines  
Steve Lawrence  
Henry Mancini  
Paul Simon  
Sarah Vaughan

(more....)

EXECUTIVE PRODUCER: Danny Arnold  
PRODUCED/CONDUCTED BY: Jack Elliott  
DIRECTED BY: Stan Harris  
WRITTEN BY: Herbert Baker  
CREATIVE CONSULTANT: James Maher  
SET DESIGNER: Gene McAvoy  
ASSOCIATE PRODUCER: Rick Traum  
ASSOCIATE DIRECTOR: Ellen Brown

\* \* \* \* \*

For further information, please contact:

Gary Claussen  
Stone Associates, Los Angeles  
(213) 655-8970

Eleanor Corrigan  
Stone Associates, New York  
(212) 730-0930

**Live  
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8H —  
100  
Years  
of  
America's  
Popular  
Music**

ARMSTRONG CIRCLE THEATRE PRESENTS

"LIVE FROM STUDIO 8H: 100 YEARS OF AMERICA'S POPULAR MUSIC"

featuring  
The New  
American Orchestra

BIOGRAPHIES IN BRIEF

with guests

George Burns  
Eydie Gorme  
Gregory Hines  
Steve Lawrence  
Henry Mancini  
Paul Simon

and

Sarah Vaughan

9:00—11:00 p.m. (ET)  
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 Armstrong

THE NEW AMERICAN ORCHESTRA made its concert debut at the Dorothy Chandler Pavilion of The Music Center, Los Angeles, on April 24, 1979. Co-founded by Jack Elliott and Allyn Ferguson, sponsored by The Foundation for New American Music (of which Elliott is president), this unique musical ensemble consists of 86 men and women of unparalleled professional experience and exceptional versatility.

The members include present and former players in the following orchestras: Budapest Philharmonic; Chicago Symphony; Detroit Symphony; Los Angeles Philharmonic; Metropolitan Opera Orchestra; NBC Symphony; New York Philharmonic; Philadelphia Orchestra; Pittsburgh Symphony and Royal Philharmonic of London. Also included are alumnae of The Count Basie Orchestra; Chick Corea; Dorsey Brothers Orchestra; Benny Goodman; Percy Faith; Woody Herman; Dizzy Gillespie; Harry James; Chuck Mangione; Gerry Mulligan; George Shearing; and Claude Thornhill.

These musicians are also involved in the majority of all motion picture, television and recording work produced in Los Angeles. The Orchestra is committed to encouraging the creative talents of American composers and artists while providing the vehicle through which new works can be presented. Henry Mancini calls it, "The dream orchestra of all time."

\* \* \* \* \*

JACK ELLIOTT is co-founder and musical director of The New American Orchestra. The noted composer-conductor was born in Hartford, Conn., where he attended Hartt College of Music, and later studied composition with Isadore Freed, Arnold Franchetti, Bohislav Martinhu and Lukas Foss. He taught at Hartt College before moving to New York, where he played with his own trio at the Embers, among other

(more...)

places, and worked as an organist and choirmaster. In 1958, he moved to France where he acted as music director, accompanist and arranger for Jacqueline Francois, and worked as a music director for Phillips Records.

During the 1960s in New York, Elliott was dance arranger for the Broadway musicals, "Fiorello," "Tenderloin," "She Loves Me" and "Mr. President." He moved to Los Angeles as an arranger on the Judy Garland television show, and later became music director of TV's "Andy Williams Show." His motion picture scores include "The Comic," "Where's Papa?," "Oh, God!," and "Just You and Me, Kid." With his former partner Allyn Ferguson, he scored such TV series as "Charlie's Angels," "The Rookies," "Barney Miller" and "The New Dick Van Dyke Show."

Elliott's TV movie scores include "The Red Badge of Courage," "The Man Without a Country" and "The Trial of George Armstrong Custer." In 1979, he acted as conductor on three major award shows, the Emmy, the Grammy and the Oscar presentations, as well as the Kennedy Center Honors. He is currently working on the life story of Satchel Paige.

\* \* \* \* \*

GEORGE BURNS, at 85, is America's most beloved national treasure. The inimitable performer, whose career spans the vaudeville era to the present, is fully active in five mediums: film, TV, stage, books and records. His recent Mercury albums, "I Wish I Was Eighteen Again" and "George Burns in Nashville" proved once again that his abilities as an artist are unrestricted. Born Nathan Birnbaum, the ninth of 12 children, on New York's Lower East Side, January 20, 1896, George Burns started earning money shining shoes, selling newspapers and running errands at age seven when his father died. He quit school in the sixth grade and organized a group of child singers called "The Peewee Quartet." By the time he was 14, Burns was a neophyte vaudeville entertainer. It was then that he began using his now famous trademark, a cigar, as a prop.

In 1923, Burns joined Gracie Allen, a 17-year-old Irish-American actress, in a vaudeville act which featured Burns as the comic and Gracie as the "straight" woman. The roles were soon reversed when she got all the big laughs after their first performance. They were married in Cleveland three years later, and, in 1929, made their film debut doing one of their standard routines, "I Wanna Buy a Tie" in a one-reeler. After starring as themselves in some 14 shorts, the couple had cameo or supporting roles

(more...)

in several features, including "The Big Broadcast of 1932," "Six of a Kind," "A Damsel in Distress," "Love In Bloom," "Many Happy Returns," "College Humor," "Mr. & Mrs. North," "The Gracie Allen Murder Case" and "Two Girls and a Sailor."

The "Burns and Allen" radio show began on CBS in 1932 and remained on the air, usually in the top ten ratings, until 1950, when it was replaced by CBS-TV's "The George Burns and Gracie Allen Show," which was telecast through 1958.

Gracie retired that year and George continued alone as star of TV's "The George Burns Show" until 1959. Gracie died of a heart attack in 1964, and the bereft Burns immersed himself in work. He produced the TV series, "No Time for Sergeants," produced and starred (with Connie Stevens) in "Wendy and Me," and did nightclub and theater dates with Carol Channing, Connie Haines, Dorothy Provine and Jane Russell. Burns then conquered the concert field, appearing at New York's Philharmonic Hall, Carnegie Hall and numerous colleges and universities.

Burns' new film career began in 1975 with "The Sunshine Boys" for which he won an Oscar in the category of "Best Supporting Actor." In 1977, Burns teamed with musical star John Denver to play the title role in "Oh, God!," and, in 1979, he starred with Brooke Shields in "Just You and Me, Kid." The following year, Art Carney, Lee Strasberg and Burns won critical acclaim as the trio in the poignant "Going In Style."

"Oh, God: Book II," sequel to his box office smash, "Oh, God!," was released last year, and Burns' latest book, "The Third Time Around," published by G.P. Putnam's Sons, is now in paperback. His 85th birthday was celebrated last January at a party given by Ben Gurion University to commemorate the building of The George Burns Medical Center at the University in Israel.

\* \* \* \* \*

STEVE LAWRENCE AND EYDIE GORME have become a symbol of the finest and most enduring standards in American popular music. From the time they first started singing together as regulars on Steve Allen's "Tonight Show" on NBC-TV, it was obvious that their perfectly honed voices, innate taste and the warm rapport, enjoyed together and with audiences, would establish them at the peak of the entertainment field.

(more...)

Today, few careers in any field are as enthusiastically recognized as Steve and Eydie's. Their enormous popularity on television was most recently proven in 1979, when their critically acclaimed special, "Steve and Eydie Celebrate Irving Berlin," won seven Emmy Awards, including the highly competitive category of "Outstanding Comedy-Variety or Music Program." A previous TV special, "Our Love Is Here To Stay," a tribute to George and Ira Gershwin, was awarded two Emmys, and "From This Moment On," a tribute to Cole Porter, won the Film Advisory Board's Award of Excellence.

Both as a team and as solo artists, Steve and Eydie have recorded countless hit singles and albums, and they have received international recognition for their foreign language recordings. Their many music industry awards include: a Grammy for their album, "We've Got Us;" a Grammy for Eydie's inimitable rendition of "If He Walked Into My Life;" and a gold record for Steve's "Go Away Little Girl." Their drawing power as Las Vegas headliners is legend, and they have been given the Las Vegas Entertainers of the Year Award no less than three times.

On Broadway, their credits include the hit musical "Golden Rainbow" and Steve's solo Broadway debut as the star of "What Makes Sammy Run," which won him the New York Drama Critic's Award as well as a coveted Tony nomination.

\* \* \* \* \*

GREGORY HINES has been accorded reams of praise from the media for his starring role in the current Broadway musical hit, Duke Ellington's "Sophisticated Ladies." Born in Newark, New Jersey, in 1946, the second son of Alma and Maurice Hines, he began dancing at three years old. For the following 15 years, he worked all over the USA and Europe with his older brother Maurice as The Hines Kids. Later, his father joined the act and as Hines, Hines and Dad, they had great success in nightclubs, concerts and television.

The act split up in 1973 and Gregory moved to Venice, California, where he formed a jazz rock ensemble called Severance, and released an album of original songs. He made his Broadway debut in "Eubie!" and was nominated for a Tony Award for best featured actor in a musical. He also won a Theatre World Award, an Outer Circle Critics' Award and a Theatre for Renewal Award. He received his

(more...)

second Tony nomination for "Comin' Uptown," and his most recent Broadway appearance was in "Salute to Black Broadway" with Bobby Short. Gregory has completed two films, "Wolfen," with Albert Finney and Tom Noonan, and Mel Brooks' "History of the World Part 1," both due for summer release this year.

\* \* \* \* \*

HENRY MANCINI is regarded by his peers and music critics as one of the giants of the popular music field. The talents of the prolific composer-arranger-conductor are equaled only by his accomplishments. For his film work, he has had 15 Academy Award nominations and has won three Oscars. Mancini has accumulated 20 Grammy Awards, six Gold Album Awards, the Hollywood Foreign Press Association's Golden Globe, and practically every other honor bestowed by the entertainment industry. A familiar television personality, Mancini hosted his own half-hour TV music series, "Mancini Generation," plus numerous hour-long TV specials, featuring his own and other orchestras.

Mancini's concerts are SRO in America and abroad, whether he is conducting at the Hollywood Bowl, the John F. Kennedy Center for the Performing Arts, on a university campus, or in the capitals of various foreign countries. His deep love of music and concern for fledgling musicians are evident in his book, "Sounds and Scores -- A Practical Guide to Professional Orchestration," now in its third printing. Mancini scholarships and fellowships have been established for students attending the Juilliard School of Music, New York City, the University of California at Los Angeles, the University of Southern California, and the American Federation of Music's "Congress of Strings."

Born in Cleveland, Ohio, in 1924, of Italian immigrant parents, Anna and Quinto Mancini, Henry soon moved with his family to Aliquippa, Pa., where at age eight, the boy was first introduced to music and the flute by his father, who played the instrument himself. He later studied piano and became interested in arranging. In 1942, Mancini enrolled in Juilliard but his studies were cut short in 1943 by service in the Armed Forces during World War II. Released in 1945, he joined the Glenn Miller-Tex Benecke Orchestra as a pianist-arranger and met Virginia O'Connor, who was singing with the band. Virginia became Mrs. Henry Mancini in 1947 and the couple have three children, Chris, born in 1950, and twin daughters, Monica and Felice, born in 1952. All three are talented musicians.

(more...)



Mancini joined the music department of Universal-International Studios in 1952, and contributed to over 100 films during his six-year tenure. It was there that he received his first Oscar nomination for "The Glenn Miller Story." He then scored the TV series, "Peter Gunn," for Blake Edwards, and collaborated with Edwards again on "Mr. Lucky" in 1960. Over the years Mancini has never stopped composing, conducting and arranging music for concerts, motion pictures, and television. Some of his most famous compositions include "Moon River," "Bachelor in Paradise," "Days of Wine and Roses" and "All His Children."

\* \* \* \* \*

SARAH VAUGHAN was nicknamed "The Divine One" by Dave Garroway, who recognized her unique talent long before her popular acclaim. When he first heard her sing in Chicago's Blue Note, he immediately spread the word to his radio and TV audiences. Born of musical parents, Ada and Asbury Vaughan, in Newark, New Jersey, Sarah began her formal musical education at age seven. At 16, she entered the amateur show at the Apollo Theatre in New York and won a ten dollar cash prize and a week's engagement. Billy Eckstine was in the audience and recommended Sarah to Earl "Fatha" Hines, who hired her as vocalist and second pianist for the band.

Eckstine formed his own band a year later and Sarah joined him, along with Dizzy Gillespie, Roy Eldridge, Fats Navarro, Charlie Parker and Gene Ammons. They developed a style of music called bebop and the band is now recognized as the finest of that era. Through the years, Sarah's delivery and repertoire have embraced every type of music: gospel; jazz; classical and pop. She is equally at home with a jazz trio or a symphony orchestra.

Sarah's numerous recordings match the popularity of her concerts, as evidenced by the overwhelming success of such songs as: "Misty;" "Imagine!;" "Tenderly;" "April In Paris;" "If Not For You;" "September In The Rain;" "All Of Me;" "Motherless Child;" "Over The Rainbow;" "Body And Soul;" "Poor Butterfly;" "What Are You Doing The Rest Of Your Life?;" "Sweet Gingerbread Man;" "Inner City Blues;" "That's The Way I've Always Heard It Should Be;" "How Long Has This Been Going On?;" and "Send In The Clowns."

As a performing artist for more than 35 years, Sarah has traveled extensively throughout this country and abroad. She always receives standing ovations at the close of her

(more....)

concerts no matter how remote the region. In Lesotho, an enclave in the Republic of South Africa, members of her audience came in chartered buses from areas more than 1,000 miles away. "As far as I'm concerned," Sarah says, "an appreciative audience is the highest form of honor I can receive. Nothing ever quite matches the feeling I get inside when an audience really shows me that they care for me. I sure care for them."

Of Sarah, Geoffrey Wansell wrote in the London Times "...she is a natural artist, respected by her fellow musicians and singers. She retains the simple assurance of someone whose talent has never been in question, she's a proud entertainer who conveys her own joy at being able to sing so superbly."

\* \* \* \* \*

PAUL SIMON, long recognized as one of pop music's dominant forces, has taken his music in varied and interesting directions. It began with a 1958 teenage experience. Along with schoolmate Art Garfunkel, Simon cut a record for a small independent company. The song, "Hey Schoolgirl," sung by Simon and Garfunkel (billed as Tom and Jerry), climbed the charts and got the 15-year-olds a stint on "American Bandstand." Seven years later, Simon reunited with Garfunkel and presented his songs to Columbia. The acoustic album, "Wednesday Morning 3 A.M.," was overlooked until Tom Wilson, instrumental in the electrification of Dylan, plucked "Sounds of Silence" from the album, added electric guitar, bass and drums, and released it as a single. Simon and Garfunkel were on their way, this time for good.

From that point on, it was hit after hit, "Homeward Bound," "I Am A Rock," "Dangling Conversation" and "Scarborough Fair/Canticle." When Simon's songs were used as a commentative background for Dustin Hoffman in "The Graduate," music and image merged to create a living portrait of the 60s. The soundtrack won two Grammys in 1968 for "Best Original Motion Picture Score" and "Best Record of the Year" ("Mrs. Robinson"). Over the years, Simon has won a total of 12 Grammys for his work in all phases of musical creation. "Bridge Over Troubled Water," one of the best-selling pop albums of all time, was the culmination of the partnership of Simon and Garfunkel.

Simon has also been active in television. After guest hosting on the "Saturday Night Live" show, Simon joined forces with "SNL" producer Lorne Michaels for

(more....)

"The Paul Simon Special." The NBC-TV special featured Simon's music, interwoven with comedy sketches by Simon, Lily Tomlin, Chuck Grodin and Chevy Chase. Simon's writing won him an Emmy, and, after his showcase, he returned to "SNL" several more times to host the series. A recent major project is "One-Trick Pony," a Warner Brothers motion Picture, which Simon wrote, starred in, and composed the musical score.

\* \* \* \* \*

For further information, please contact:

Gary Claussen  
Stone Associates, Los Angeles  
(213) 655-8970

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Brought to you by

 Armstrong

"ARMSTRONG CIRCLE THEATRE,"

BROADCAST IMPRIMATUR SYNONYMOUS WITH

QUALITY, LONGEVITY AND STAR MAKING

ARMSTRONG CIRCLE THEATRE, which returns to the air with "Live From Studio 8H: 100 Years of America's Popular Music" on the NBC Television Network, Monday, April 27, 9:00-11:00 p.m. (ET), was once a catalyst for many successful acting careers.

Patty Duke, Carroll O'Connor, Telly Savalas are marquee names instantly recognized by motion picture and TV audiences today. In the fifties, however, these stars were among the various talented, Manhattan-based actors striving for national recognition as professionals in their chosen field.

Their springboard to stardom was provided by ARMSTRONG CIRCLE THEATRE, the award-winning, highly praised anthology series, which aired on network television over a 13-year period. At the outset on NBC-TV, the series featured original half-hour dramas, then, in 1955, the format was expanded to an hour and changed to emphasize dramas based on real-life events. Armstrong's policy throughout remained the same; each program had to be suitable for family viewing.

(more...)

In 1957, retaining its documentary drama format but adding newscaster Douglas Edwards as host-narrator, ARMSTRONG CIRCLE THEATRE moved to CBS-TV, where the series was telecast on alternate weeks through August, 1963.

The catalyst for child-actress Patty Duke's current career was her performance in the 1959 drama, "Zone of Silence," which won her the role of Helen Keller in "The Miracle Worker." Later she starred in "The Patty Duke Show," the popular half-hour situation comedy, which aired on the ABC Television Network from September, 1963 to August, 1966.

Telly Savalas was first seen on television in 1959 when he appeared in three segments of the series, "..and Bring Home a Baby," "House of Cards" and "Rue du Marche." This fine exposure led to feature roles in numerous films, including "Birdman of Alcatraz," "Genghis Khan" and "The Dirty Dozen." His long-running hit series "Kojak" debuted on CBS-TV in 1973 and was seen weekly for five consecutive years.

In 1960, Carroll O'Connor made his first appearance on the Armstrong series in "Engineer of Death: The Eichmann Story" with Telly Savalas, and was seen again in the segment, "The Medicine Man," in 1961. That same year O'Connor won a role in the motion picture, "By Love Possessed," and this was followed by many others, including

(more....)

"Lonely Are the Brave," "Cleopatra," "In Harm's Way," "What Did You Do in the War, Daddy?," and "Doctors' Wives." His revolutionary CBS-TV series "All In The Family" debuted in January, 1971, and ran almost ten years. O'Connor currently stars in "Archie Bunker's Place" on the same network.

The roster of noted actors featured on the popular anthology series includes John Cassavetes, Jackie Cooper, Joan Copeland, Joan Fontaine, Ben Gazzara, Grace Kelly, Richard Kiley, Walter Matthau, Roddy McDowell, Paul Newman, Kevin McCarthy, Carmen Matthews, Jason Robards, Gena Rowlands, Alexander Scourby, George Segal, Kim Stanley, Kent Smith, Eli Wallach and Joanne Woodward.

More recently, on ABC-TV, circa 1966-68, the ARMSTRONG CIRCLE THEATRE imprimatur graced four Norman Rosemont productions of the Broadway musicals, "Brigadoon," with Peter Falk, Robert Goulet and Sally Ann Howes; "Carousel," starring Goulet, Mary Grover, Marlyn Mason and Pernell Roberts; "Kiss Me Kate," with Goulet and Carol Lawrence, and "Kismet," starring Barbara Eden and Jose Ferrer.

Armstrong, one of America's earliest broadcast sponsors, entered radio more than 50 years ago, in 1928, with "The Armstrong Quakers," a series which continued through 1931. In March, 1938, Armstrong assumed partial sponsorship of the half-hour soap opera, "The Heart of Julia Blake."

(more....)

"Armstrong Theatre of Today," half-hour dramas aired Saturdays at noon, began on network radio in 1941 and continued until the fall of 1952.

This long-running series featured such well-known actors as Eddie Albert, Douglas Fairbanks, Jr., Geraldine Fitzgerald, Helen Hayes, Nina Foch, Charita Bauer, Marjorie Lord, Gene Kelly, Nancy Kelly, Arlene Francis, Alfred Drake, Lillian Gish, Celeste Holm, Ralph Bellamy, Jane Wyatt, Mercedes McCambridge, Mildred Natwick, Vincent Price and Alexander Scourby.

On NBC-TV's upcoming (April 27) "Live From Studio 8H: 100 Years of America's Popular Music," featuring The New American Orchestra under the baton of composer-conductor Jack Elliott, ARMSTRONG CIRCLE THEATRE again presents some of the nation's favorite personalities. Among them are George Burns, Paul Simon, Steve Lawrence and Eydie Gorme, Sarah Vaughan, Henry Mancini and Gregory Hines, star of the current Broadway musical hit, Duke Ellington's "Sophisticated Ladies."

\* \* \* \* \*

For further information, please contact:

Gary Claussen  
Stone Associates, Los Angeles  
(213) 655-8970

Eleanor Corrigan  
Stone Associates, New York  
(212) 730-0930

**Live  
from  
Studio  
8H—  
100  
Years  
of  
America's  
Popular  
Music**

featuring  
**The New  
American Orchestra**

with guests

**George Burns**

**Eydie Gorme**

**Gregory Hines**

**Steve Lawrence**

**Henry Mancini**

**Paul Simon**

and

**Sarah Vaughan**

**9:00—11:00 p.m. (ET)  
April 27, 1981  
NBC-TV**

Brought to you by

 **Armstrong**

FOR COMPOSER-CONDUCTOR JACK ELLIOTT:

IT'S ALWAYS BEEN MUSIC, MUSIC, MUSIC

Jack Elliott, lean, bearded, brown-eyed and voluble, has a passion for music, particularly America's music. The veteran conductor-composer also has a favorite project, The New American Orchestra, just two years old this month (April 24).

On Monday, April 27, both musical priorities will be filled when Elliott conducts The New American Orchestra on ARMSTRONG CIRCLE THEATRE's presentation of "Live From Studio 8H: 100 Years of America's Popular Music," on the NBC Television Network, 9:00-11:00 p.m. (ET).

Elliott's dream special is the culmination of a creative effort begun some three years ago. "It all started with wanting to do something other than scoring movies and TV shows, and perhaps I was getting the 'fifties' blues," he said, grinning and tugging at his greying beard. "Oddly enough, The New American Orchestra came into being because Steve Lawrence wanted to give a party for all the composers and arrangers who'd worked with him over the years. That sparked an idea - we'll

(more...)



give the party, I said, by getting all the best musicians together for a concert."

Thus was born, many birth pangs later, The New American Orchestra, a unique ensemble of 86 musicians of vast professional experience in both classical and popular music, who generously eschew highly remunerative work to participate in four concerts yearly and the upcoming live special on NBC-TV.

"Our two-hour special is the result of a chance meeting with NBC President Fred Silverman," Elliott said. "While vacationing in Hawaii, I met Fred through my good friend Danny Arnold, an indispensable member of the team which brought about the founding of The New American Orchestra. We both touted the orchestra to Fred and told him he should hear it.

"A second encounter some months later touched on the prospect of a 'Live From Studio 8H' telecast featuring the orchestra. Fred and I discussed dates and time periods, and eventually settled on Monday evening, April 27. That in itself was exciting - then came the word that our show would herald 'Armstrong Circle Theatre's' return to the air. That was cause for a second celebration."

(more...)

One of Elliott's biggest boosters is the legendary Irving Berlin, who endorsed The New American Orchestra as "...the kind of orchestra we have needed for a long, long time, and I wish it a long, long life." He is also intensely interested in the upcoming ARMSTRONG CIRCLE THEATRE special. "Mr. Berlin's advice to me regarding the show was 'Don't talk, just play the music and sing,'" Elliott said, "what's more, he has written a new lyric for 'Say It With Music,' our program's closing number. He's the greatest!"

In accordance with Mr. Berlin's admonition, The New American Orchestra and guest stars George Burns, Steve Lawrence and Eydie Gorme, Paul Simon, Sarah Vaughan, Henry Mancini and Gregory Hines will sound off only with music. Such perennial favorites as "Alexander's Ragtime Band," "Rhapsody in Blue," "Easter Parade," "We're in the Money" and "White Christmas" will highlight NBC-TV's "Live From Studio 8H: 100 Years of America's Popular Music," Monday evening, April 27, at 9:00 p.m. (ET).

\* \* \* \* \*

For further information, please contact:

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Stone Associates, New York  
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9312 Santa Monica Blvd.  
Beverly Hills, California  
90210

213 275-0272

056292  
4710  
PR 016-01  
PP 005-01

X  
The Foundation for New American Music

April 3, 1981

APR 06 1981

Phillips Hal B.

Mr. Peter McCoy  
Deputy Assistant to the President  
1600 Pennsylvania Ave.  
Washington, D.C. 20500

X *Anthony Cook Director*

Dear Peter,

Enclosed please find a draft of Mrs. Reagan's remarks which we find appropriate for our needs on "Live From Studio 8H."

To give you a broader overview of the particular segment in which we would like Mrs. Reagan to appear, her remarks will come toward the end of the show and serve as an introduction to the culmination of our evening. After Mrs. Reagan speaks, The New American Orchestra will perform a spectacular new work especially commissioned for the telecast. This will be immediately followed by Paul Simon singing his "American Tune," then joined by the rest of the cast in Irving Berlin's "God Bless America." It will be the outstanding portion of our two-hour program.

I would appreciate hearing from you as soon as possible as to procedure and, of course, we will be happy to work with you to insure that this meets your needs as well as ours.

I will be here in my office (213) 275-0272 on Monday, April 6th, and then in New York at (212) 247-0300 from April 7th. I'm sure you realize that time is of the essence, and I hope to hear from you on Monday, April 6th.

Sincerely,

*Jack Elliott*  
X  
Jack Elliott

JE;lc  
encls

cc: Hal B. Phillips  
Ron Rieder

X  
Envelope filed in  
Oversize Attachments # 2924



**Armstrong**

**Circle Theatre Presents**







**Live  
from  
Studio  
8H—  
100  
Years  
of  
America's  
Popular  
Music**

featuring  
**The New American  
Orchestra**

with guests  
**George Burns  
Eydie Gorme  
Gregory Hines  
Steve Lawrence  
Henry Mancini  
Paul Simon  
and  
Sarah Vaughan**

**9:00—11:00 p.m. (ET)  
April 27, 1981**

**NBC-TV**

Brought to you by

**Armstrong**







THE WHITE HOUSE  
WASHINGTON

January 18, 1982

056493  
4620  
PR016-01  
PP005-01  
PR007  
WE009

LD 14

Dear Mr. Benti:

Thank you very much for inviting Mrs. Reagan to host a "Why in the World" program here at the White House.

After giving it considerable thought, we have decided to decline your kind offer. Although we feel "Why in the World" is a very worthwhile program, we find the format unsuitable for Mrs. Reagan.

Once again, our thanks and best wishes for continuing success with the program.

Sincerely,



Sheila Tate  
Press Secretary  
to Mrs. Reagan

Mr. Joseph Benti  
"Why in the World"  
KCET-TV  
4401 Sunset Boulevard  
Los Angeles, CA 90027

Barbara Barnes - VYDEN

Enclosures filed in  
Oversize Attachments # 2928



Office of the First Lady's Press Secretary

MEDIA INTERVIEW REQUEST

To: Mrs. Reagan

Date: January 11, 1982

From: Sheila Tate

Organization/  
Person Request-  
ing Interview KCET-TV, Los Angeles/"Why in the World," a Satellite  
Education program developed by Walter Cronkite, in which  
the "host" leads a discussion among a group of teenagers.  
Used in educational settings as well as through 112 PBS  
stations.

Nature  
of Request Requesting Mrs. Reagan host one of the programs.

Date and time  
of interview: Open

Place: White House

Date/Time  
of publica-  
tion or  
broadcast Undetermined.

Press Office  
Recommendation: I have strong reservations about accepting this one.

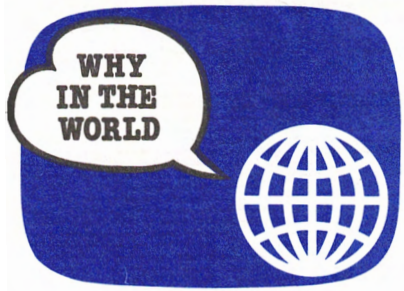
Mrs. Reagan: Approve \_\_\_\_\_

Disapprove  \_\_\_\_\_

Comments \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



*file*

14 December, 1981

Mrs. Sheila Tate  
Press Secretary  
East Gate  
The White House  
Washington, D.C. 20500

Dear Sheila,

Enclosed is a cassette of the first woman to appear on WHY IN THE WORLD, U.S. Appeals Court Judge Dorothy Nelson.

We think her presentation was the most effective of our series and, as you will see, was based on a very simple presentation in the Socratic method.

Generally, it is our belief that if the guide enjoys being with young people and has a conversational ease then the program really is relatively simple to do.

I hope you agree and that Mrs. Reagan will be able to see this program as a help in making a final decision on her appearance.

If I can be of any further assistance, please do not hesitate to call on me.

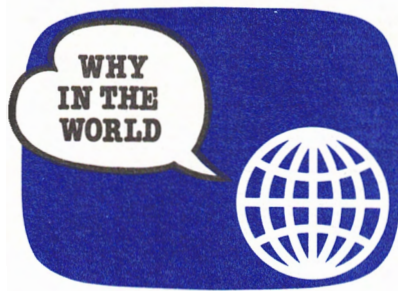
Sincerely,

Barbara Barnes-Vyden  
Producer

BBV/jt

Enclosure

*Schedule*  
*in Spring...*  
*press 1*  
*abuse of*  
*drug*  
*and alcohol*



*11/10/81*

8 October 1981

*Nina?* → *Sheila*

Mrs. Nancy Reagan  
The White House  
Washington, DC

Dear Nancy:

What a pleasant surprise!

I'll write a more personal note a bit later but I do want you to have some idea of what we are doing here. I am attaching a press kit that pretty much explains the show and the major points of interest.

I really was serious about my request that you consider having a dozen high schoolers from the Washington area come to the White House and allow us to bring in three cameras to present "the First Lady" on one of our broadcasts.

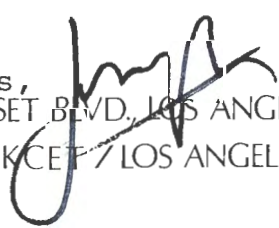
In a nutshell, the program is designed to do one thing, to show our young people that what they are learning in school is related directly to the real world, that there is relevancy between subject and what we call news events.

We discussed some of the subjects that you could discuss easily in this context and here are some of them: the role of women in government, the role of "the First Lady"--obligations, restraints, limitations, etc.--the national arts programs and how the office of the President can assert influence and help direct courses of future action, the importance of family life, in short, a wide range of first-hand experiences and attitudes that you have developed over the years of serving your husband as he served the state and the nation.

Moreover, a crucial part of the program is the answering of questions from the students and I think that would be exciting to hear some of the ones that would come from high schoolers to you. Naturally, we tape the shows and edit them for context and continuity--that means I wouldn't let anything untoward go on the program that would in any way reflect negatively on the office or on you and the President.

If I have enticed you, let me know and I will set the wheels a-turning.

Warmest regards,  
KCET, 4401 SUNSET BLVD., LOS ANGELES, CA., 90027 (213) 667-9391-2-3  
A co-production of KCET / LOS ANGELES & Satellite Education Services, Inc.



TRANSFER SHEET

RONALD W. REAGAN LIBRARY

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The following material was withdrawn from this segment of the collection and transferred to the X  
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OTHER (SPECIFY: \_\_\_\_\_)

DESCRIPTION:

PRO16-01 056493

Two 3/4" videocassettes "Why in the World"

Transferred from OA 2928

SERIES PRO16-01 Broadcasts-Telecasts	BOX NO.
FILE FOLDER TITLE: PRO16-01 (055001-057000)	
TRANSFERRED BY: Sherrie M. Fletcher	DATE OF TRANSFER: 3/18/92



WHITE HOUSE  
COUNSELLOR'S OFFICE TRACKING WORKSHEET

PRO16-01

- O - OUTGOING
- H - INTERNAL
- I - INCOMING

Date Correspondence Received (YY/MM/DD) 82/1/20

Name of Correspondent: Katherine F. Halpin

CN Mail Report User Codes: (A) \_\_\_\_\_ (B) \_\_\_\_\_ (C) \_\_\_\_\_

Subject: <sup>sends</sup> Notices of upcoming ABC special <sup>broadcasts</sup> including "Viewpoint" on 21 January at 11:30 PM about the press coverage of the Reagan Administration

ROUTE TO: ACTION DISPOSITION

Office/Agency (Staff Name)	Action Code	Tracking Date YY/MM/DD	Type of Response	Code	Completion Date YY/MM/DD
CNSTR1	O	82/1/20	EM-FPI	C	82/01/20
	Referral Note: _____				
DNJENK	I	82/01/20		C	82/01/20
	Referral Note: _____				
CNMEES	I	82/01/20		C	82/01/20
	Referral Note: with booklet				
		/ /			/ /
	Referral Note: _____				
		/ /			/ /
	Referral Note: _____				

ACTION CODES:

- A - Appropriate Action
- C - Comment/Recommendation
- D - Draft Response
- F - Furnish Fact Sheet to be used as Enclosure
- I - Info Copy Only/No Action Necessary
- R - Direct Reply w/Copy
- S - For Signature
- X - Interim Reply

DISPOSITION CODES:

- A - Answered
- B - Non-Special Referral
- C - Completed
- S - Suspended

FOR OUTGOING CORRESPONDENCE:

- Type of Response = Initials of Signer
- Code = "A"
- Completion Date = Date of Outgoing

Comments: \_\_\_\_\_

Keep this worksheet attached to the original incoming letter.  
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No. of Additional Correspondents: \_\_\_\_\_ Media: X Individual Codes: 4620

Prime Subject Code: PR 016 - 01 Secondary Subject Codes: BE 003 - 04 EG 006 - 01  
EG 001  
PH

### PRESIDENTIAL REPLY

Code	Date	Comment	Form
C	_____	Time: _____	P- _____
DSP	_____	Time: _____	Media: _____

**SIGNATURE CODES:**

- CPn - Presidential Correspondence**
- n - 0 - Unknown
- n - 1 - Ronald Wilson Reagan
- n - 2 - Ronald Reagan
- n - 3 - Ron
- n - 4 - Dutch
- n - 5 - Ron Reagan
- n - 6 - Ronald
- n - 7 - Ronnie
  
- CLn - First Lady's Correspondence**
- n - 0 - Unknown
- n - 1 - Nancy Reagan
- n - 2 - Nancy
- n - 3 - Mrs. Ronald Reagan
  
- CBn - Presidential & First Lady's Correspondence**
- n - 1 - Ronald Reagan - Nancy Reagan
- n - 2 - Ron - Nancy

**MEDIA CODES:**

- B - Box/package**
- C - Copy**
- D - Official document**
- G - Message**
- H - Handcarried**
- L - Letter**
- M - Mailgram**
- O - Memo**
- P - Photo**
- R - Report**
- S - Sealed**
- T - Telegram**
- V - Telephone**
- X - Miscellaneous**
- Y - Study**

056593

**Katherine F. Halpin**  
Director, News Information

ABC News  
1717 DeSales Street, N.W.  
Washington, D.C. 20036  
Telephone 202 887-7245

056573

# ABC News

**ABC Public Relations**  
1330 Avenue of the Americas  
New York, New York 10019  
Telephone: 212-887-7777



January 12, 1982

## AN EXAMINATION OF THE PRESS COVERAGE OF THE REAGAN ADMINISTRATION WILL BE AIRED ON "VIEWPOINT," JAN. 21

- - - - -

The Program Will Feature a Discussion Between Top Officials of the Reagan  
Administration and a Panel of Correspondents Who Cover the White House

- - - - -

How has the press covered Ronald Reagan's administration? To what degree has the reporting been fair and accurate? What do the public and the White House think?

As President Reagan marks his first year in office, these issues will be explored on the next edition of "Viewpoint," the ABC News forum for criticism and analysis of television news, airing **THURSDAY, JAN. 21** (11:30 p.m. to 12:30 a.m., EST), on the ABC Television Network.

Among the topics scheduled for discussion are the recent controversies involving Budget Director David Stockman and former National Security Adviser Richard Allen; the Libyan "hit squad" story; reporting on the economy and foreign affairs; the relationship between Nancy Reagan and the press, and Washington "leaks."

ABC News Correspondent Ted Koppel will anchor this edition of "Viewpoint" from the studios of WTAE-TV, the ABC affiliate in Pittsburgh, Pennsylvania.

The first half of the broadcast will feature a discussion, moderated by Koppel, between top officials of the Reagan administration and a panel of correspondents who cover the White House, including ABC's Sam Donaldson.

There will also be a report by ABC News Correspondent Charles Gibson on how television news organizations cover the Reagan administration and how the White House disseminates information to the press.

The second half of the program will utilize a "town meeting" format in which members of an audience at WTAE-TV in Pittsburgh will question the administration officials and journalists who participated in the first part of the broadcast.

(MORE)



In discussing this edition of “Viewpoint,” Executive-in-Charge George Watson said, “The press scrutinizes the Reagan administration’s every move. This forum will provide an opportunity for the public and the White House officials to voice their opinions about the way television news does its job and for us to respond in an open dialogue.”

Near the conclusion of the broadcast, in a “letters” segment, views of groups and individuals who take issue with ABC’s news coverage – or who have complaints about the accuracy of television news in general – will be aired.

“Viewpoint” airs quarterly, substituting for “ABC News Nightline” at 11:30 p.m., EST. Production of “Viewpoint” is coordinated by ABC News Vice President George Watson. The Executive Producer is William Lord, Vice President and Executive Producer of “ABC News Nightline.”

\* \* \* \* \*



January 7, 1982

## ABC NEWS SPECIAL PRESENTATION

PRESIDENT REAGAN AND FORMER PRESIDENTS CARTER, FORD AND NIXON WILL DISCUSS IMPACT FRANKLIN D. ROOSEVELT HAD ON SCOPE OF AMERICAN PRESIDENCY AND CONDUCT OF U.S. FOREIGN & DOMESTIC POLICY FOR THE ABC NEWS SPECIAL PRESENTATION, "FDR"

— — — — —

This Is First Time America's Four Living Presidents Have Been Interviewed for Single TV News Program

— — — — —

LOS ANGELES — President Reagan and former Presidents Carter, Ford and Nixon will discuss the impact Franklin Delano Roosevelt had on the scope of the American Presidency and the conduct of U.S. foreign and domestic policy, for the ABC News Special Presentation, "FDR," it was announced today by Executive Producer Pamela Hill. It will be the first time America's four living Presidents have been interviewed for a single television news program. "FDR," a retrospective on Roosevelt's life, career and legacy, will be broadcast on **FRIDAY, JAN. 29**, one day before the 100th anniversary of FDR's birth, on the ABC Television Network.

Interviewed by ABC News Correspondent David Brinkley, the four Presidents each rated Roosevelt high on their list of American leaders. Reagan: "He did give us back our courage . . . His ability to inspire the people and get the people moving again, and his great leadership in the war . . . it was as if everyone had said, 'Someone do something!' They didn't know which way to turn . . . And he stepped in. And you had the feeling someone was taking charge." Carter: "I think it was that optimism and the exuberance and his ability to calm fears and to generate confidence within our country that made him so effective. He was also a consummate politician, which didn't hurt." Ford: "He intrigued me as a politician; I was impressed with him as a persuader; I admired the strong stance that he took, even though I differed with him." Nixon: "I'm sure that many of my good conservative and Republican friends would disagree, but at best, he was really a great leader. He was a great leader during the Depression, although I disagreed with many of the things he did. As a matter of fact, Roosevelt today would seem somewhat conservative . . . His speeches, which were very, very effective — he always talked in idealistic terms, but he was an operator, he was a pragmatist. He punished us politically; he punished his enemies, and he rewarded his friends."

(MORE)

The four Presidents all experienced the New Deal era: Jimmy Carter was nine years old when Roosevelt was first inaugurated in 1933; Nixon and Ford were 20 years old; President Reagan was 22 years old. While each says he was profoundly affected by the Great Depression, all feel that Roosevelt's remedies have been carried too far. Nixon: "I think Roosevelt would say that it's gone too far, if he were here today. I don't think that he would recognize the Great Society that President Johnson initiated as being the follow-on for the New Deal. It went much farther than he would have gone." Reagan: "Now Roosevelt himself recognized that. Roosevelt made a statement that the federal government — they didn't call it welfare then, you called it relief — he said the federal government must and shall get out of this business of relief . . . In looking back now, we can see that had it not been for the war, we would have probably come to the realization that many of the New Deal nostrums — if they were useful to begin with — had outlived their usefulness."

Assessing the legacy of Roosevelt's foreign policy, all four Presidents felt that the post-World War II Yalta Conference on the future of Eastern Europe had been one of his greatest failures. Carter: "I think we gave too much away at Yalta. Whether a more adamant position by Churchill or Roosevelt would have prevailed, I really do not know, but if there was a serious mistake made by Roosevelt in the conduct of foreign affairs, it was being too generous to Stalin in the granting of that territorial right."

Other subjects discussed by the Presidents in their interviews for "FDR" include the state of present U.S.-Soviet relations, the power of the President to shape international events, the regulatory role of the federal government and the relationship between the President and the press.

"FDR" combines extensive historical film footage of the Roosevelt era with interviews of many of Roosevelt's prominent contemporaries and essays on his leadership and foreign and domestic impact. Joining Brinkley are ABC News Correspondents Robert Trout, who covered FDR from the beginning of his first term; Peter Jennings, James Wooten and Richard Threlkeld.

In addition to Presidents Reagan, Carter, Ford and Nixon, those interviewed for the program include:

- James Roosevelt, FDR's oldest son who worked closely with him during the White House years.
- Franklin Delano Roosevelt, Jr., former N.Y. State Attorney General.
- Claude Pepper, now a Democratic member of the House of Representatives from Florida, who was a U.S. Senator during much of FDR's Presidency.
- Clare Boothe Luce, prominent Republican, playwright, ambassador and critic of FDR.
- Hamilton Fish, one of FDR's staunchest critics and a former Congressman.
- Richard Strout, a journalist who has covered Washington since President Harding's administration.

(MORE)

- Hugh Gallagher, a polio victim and historian who conducted extensive research on FDR's polio.
- Jennings Randolph, a Congressman during FDR's first 100 days and now a Senator from West Virginia.
- Alf Landon, who ran against FDR in 1936.
- Orson Welles, who campaigned and wrote speeches for FDR.
- John Blatnick, a Congressman during the FDR Presidency.
- Murray Weidenbaum, New Deal critic, and Chairman of Council of Economic Advisors in Reagan administration.
- Douglas Fraser, then a labor organizer, now President of United Automobile Workers.
- Thomas Corcoran, lawyer and FDR's "Man on the Hill" who was instrumental in pushing through New Deal legislation. Mr. Corcoran died in November, 1981.
- Studs Turkel, author, who started his writing career in the Works Progress Administration.
- Archibald MacLeish, poet, FDR speechwriter and personal friend.
- Averell Harriman, former Governor of New York, Ambassador to Great Britain and Russia.
- Valentin Berezikov, Stalin's interpreter at the Teheran Conference and other historic meetings.
- George Ball, General Counsel in the Lend-Lease Administration, later served in many foreign policy posts.
- Henry Kissinger, former Secretary of State and National Security Advisor to President Nixon.
- Professor Michael Howard, British military historian.
- Sir John Colville, Churchill's private secretary.

(MORE)

- Isaiah Berlin, British historian and former diplomat.
- Jean Baptiste Duroselle, French historian.
- William Shirer, author of "Rise and Fall of the Third Reich" and other books; eyewitness of the French surrender to the Germans.

Three of the world's foremost experts on FDR are major contributors to the program, and also act as consultants. They are Arthur M. Schlesinger, Jr., Pulitzer Prize-winning historian and noted Roosevelt scholar, the principal consultant; James MacGregor Burns, Professor of Political Science at Williams College, whose two biographical studies of FDR, "Roosevelt, The Lion and the Fox," and "Roosevelt, The Soldier of Freedom," are major examinations of the modern Presidency as it was experienced and shaped by Roosevelt; and Robert Dallek, Professor of History at UCLA and a leading authority on the history of U.S. diplomacy and foreign policy.

Richard Richter, ABC News "Closeup" Senior Producer, and Robert E. Frye, an Executive Producer of "America Held Hostage: The Secret Negotiations," are the Senior Producers of the program.

The ABC News Roosevelt Special Presentation is being produced by Ann Black, Richard Gerdau, Ed Harris, Tom Priestley and Kathy Slobogin, and directed by Gerdau, Priestley and Jon Fauer. The Post Production-Operations Producer is Pete Simmons.

The Executive Producer is Pamela Hill, Vice President and Executive Producer of the ABC News "Closeup" unit.

\* \* \* \* \*



January 12, 1982

"FDR," THE ABC NEWS SPECIAL PRESENTATION ABOUT THE LIFE, CAREER AND LEGACY OF FRANKLIN D. ROOSEVELT, AIRING JAN. 29, HAS BEEN EXPANDED TO THREE HOURS

"FDR," an ABC News special presentation about the life, career and legacy of Franklin Delano Roosevelt, has been expanded from its original two-hour format to three hours, it was announced today by ABC News President Boone Arledge. The program will encompass all of ABC's prime time schedule (8:00 to 11:00 p.m., EST), on **FRIDAY, JAN. 29**, on the ABC Television Network.

"This extraordinary commitment of time by the ABC Television Network responds to one of the most extensive projects ever undertaken by ABC News," Mr. Arledge said. "FDR's Presidency has had a lasting impact on almost every aspect of American life and the world as we know it. The significance of the subject and the wealth of material, including the unprecedented contributions of America's four living Presidents and scores of Roosevelt's allies and critics, resulted in a story of such scope and importance that we felt a full three hours was needed to tell it."

The ABC News special presentation, which marks the 100th anniversary of Roosevelt's birth (Jan. 30, 1882), features the observations of President Reagan and former Presidents Carter, Ford and Nixon. They discuss the far-reaching impact FDR had on the American Presidency and the conduct of United States foreign and domestic policy. It will be the first time America's four living Presidents have been interviewed for a single television news program.

Among some 70 others interviewed for "FDR" were: James Roosevelt, Franklin Delano Roosevelt, Jr., Alf Landon, Archibald MacLeish, Thomas Corcoran, Averell Harriman, Henry Kissinger, John Houseman, Studs Turkel, Douglas Fraser and Alger Hiss.

The "FDR" project draws upon the entire national and international operations of ABC News, a precedent set during the production of the critically acclaimed program, "America Held Hostage: The Secret Negotiations." The program will be anchored by David Brinkley, with ABC News Correspondent Robert Trout, who covered FDR as a radio reporter and who narrates the historic sections, and Correspondents Peter Jennings and Richard Threlkeld.

Some 90 ABC correspondents, producers, editors, and researchers have been working on the program in the U.S. and Europe since July. ABC News has gathered one of the most comprehensive collections of historic FDR film footage in the world, outside of the FDR Presidential Library at Hyde Park, N.Y., and the National Archives in Washington.

(MORE)

In addition, three of the world's foremost experts on FDR are major contributors and consultants to the presentation. They are Arthur M. Schlesinger, Jr., Pulitzer Prize-winning historian and noted Roosevelt scholar, the principal consultant; James MacGregor Burns, another Pulitzer Prize winner, professor and author of two biographical studies of FDR; and Robert Dallek, professor, author and leading authority on the history of U.S. diplomacy and Roosevelt's foreign policy.

The program is being produced by Ann Black, Richard Gerdau, Ed Harris, Tom Priestley and Kathy Slobogin, and directed by Gerdau, Priestley and Jon Fauer. The Post Production-Operations producer is Pete Simmons.

Richard Richter and Robert E. Frye are Senior producers of "FDR."

The Executive Producer is Pamela Hill.

(Editors Note: The press contact for this ABC News presentation is Tom Goodman, 212-887-4040.)

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MEMORANDUM

THE WHITE HOUSE  
WASHINGTON

January 22, 1982

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MEMORANDUM TO WHITE HOUSE STAFF

FROM: DAVID PROSPERI *M*

SUBJECT: Television Interview Programs, Sunday, January 24

The following individuals are scheduled to appear on the three television interview programs on Sunday, January 24, 1982

ABC "This Week With David Brinkley" 11:30 a.m. EST Channel 7  
Not announced at this time.

CBS "Face The Nation" 11:30 a.m. EST Channel 9  
Walter Wriston, Chairman of Citicorp

NBC "Meet The Press" 12:30 p.m. EST Channel 4  
U.S. Senator Howard Baker (R-TN), Senate Majority Leader



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THE WHITE HOUSE  
WASHINGTON

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FILE

January 20, 1982

MEMORANDUM FOR: ALL WHITE HOUSE STAFF

FROM: JOHN F. W. ROGERS  
SPECIAL ASSISTANT TO THE PRESIDENT  
FOR ADMINISTRATION

SUBJECT: PBS DOCUMENTARY ON THE TRANSITION - JANUARY, 1981

In response to numerous inquiries from staff, the video department of the White House Communications Agency will rebroadcast the PBS documentary, "Countdown to the White House: The Reagan Transition."

The documentary will be shown on Channel 10 at the following times:

2:00PM, Wednesday, January 20, 1982  
4:00PM, Wednesday, January 20, 1982  
10:00AM, Thursday, January 21, 1982

Happy Anniversary!