

State Dinner in Honor of The Shahanshah and the Shahbanou of Iran, 11/15/77

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IN HONOR OF
THEIR IMPERIAL MAJESTIES
THE SHAHANSHAH AND THE SHAHBANOU OF IRAN

THE WHITE HOUSE
TUESDAY, NOVEMBER 15, 1977

SARAH VAUGHAN

Sarah Vaughan's voice is a remarkable musical instrument. In a sense, she "plays" her voice instead of singing. Miss Vaughan was part of the musical revolution of the 1940s, in which, with Charles Parker and John Birks Gillespie, she completely changed the direction and scope of American music. Earlier, she played second piano and sang with an orchestra led by the legendary pianist Earl Hines. She began as pianist, organist, and choir singer in her parents' church in Newark, N.J.

She has said that by listening to and working with the great modern jazz musicians of her time she learned more from their instrumental style than from other singers. In the 1960s and 1970s, she performed in more than 60 countries. Last week she returned from a triumphal tour of Latin America.

DIZZY GILLESPIE

On October 21, 1917, a great musician was born in Cheraw, South Carolina. His name was John Birks Gillespie. Americans know him as "Dizzy"—an innovative, virtuosic modern jazz trumpeter, composer, bandleader and conductor. Today, in the mid-1970s, he sees himself as part of a brass tradition that began with King Oliver's cornet and moved through Louis Armstrong, Roy Eldridge and himself, and ultimately on to others.

He says he learned rhythm patterns from Charlie Parker—"the other side of my heartbeat"—with whom he performed in orchestras led by Earl "Fatha" Hines in the early 1940s. He has been named Artist of the Year by the Institute of High Fidelity and has received the Handel Medallion from the City of New York and an Honorary Doctorate Degree from Rutgers.

WILLIS CONOVER

Willis Conover, a well-known authority on jazz who will narrate this evening's performance, has been broadcasting the best of 20th-century music six days a week for 24 years through his "Music USA" programs, heard worldwide through the Voice of America as well as stations in this country.

SARAH VAUGHAN

Carl Schroeder
Piano

Walter Booker
Bass

Jimmy Cobb
Drums

DIZZY GILLESPIE

Rodney Jones
Guitar

Benjamin Brown
Bass

Mickey Roker
Drums

WILLIS CONOVER
Narrator

SELECTIONS

- Blues for Charlie Parker Vaughan-Gillespie
How High the Moon/Ornithology Lewis-Hamilton/Harris
Round Midnight Monk-Williams-Hanighen
Misty Garner-Burke
Lover Man Ramirez-Davis-Sherman
Salt Peanuts Gillespie-Clarke
Summertime Gershwin-Heyward

DINNER

Sebastiani,
Pinot Chardonnay
1976
*Mousse of Sole
with Salmon Hearts*

Charles Krug
Cabernet Sauvignon
1973
*Supreme of Pheasant
Wild Rice
California Broccoli*

*Watercress and Mushroom Salad
Trappist Cheese*

Hanns Kornell Brut
*Frozen Praline Crown
with Chocolate Pears*

Demitasse



ACKNOWLEDGMENTS

The Encyclopedia of Jazz in the Seventies
Leonard Feather and Ira Gitler

Jazz Masters of the 40's
Ira Gitler

Sarah Vaughan Recorded Live
Dan Morgenstern

The Great American Popular Singers
Henry Pleasants

American Popular Song: The Great Innovators, 1900-1950
Alec Wilder

Dizzy Gillespie: The Development of an American Artist
Martin Williams



MINERAL SPECIMENS
from the Smithsonian Collection.

OFFICE OF THE FIRST LADY'S PRESS SECRETARY

ON THE OCCASION OF THE STATE DINNER IN HONOR OF THEIR IMPERIAL MAJESTIES, THE SHAHANSHAH AND SHAHBANOU OF IRAN

Fact SheetMenu:

Sebastiani Pinot
Chardonnay 1976

Mousse of Sole w/Salmon Hearts

Neurons

Charles

Chas. Krug Cabernet
Sauvignon 1973

Supreme of Pheasant

Wild Rice

California Broccoli

Watercress and Mushroom Salad

Trappist Cheese

Hanns Kornell Brut

Frozen Praline Crown
with Chocolate Pears

Decorations:

from the National Museum of Natural History of the Smith. Instn.

Specially selected mineral specimens, most of which are indigenous to the United States, will be used ~~as the centerpiece theme~~ for the tables. Ranging from soft blue and green to white, they will be surrounded by ferns and baby orchids of the same ~~6666~~ hues. The tables will be set with the Monroe gold flatware, the China and the Morgantown crystal.

Entertainment:

Truman and Wilson base plates

Truman and Franklin Roosevelt dinner plates

Two of America's most gifted and celebrated musicians will perform in the East Room after dinner. Sarah Vaughan and Dizzy Gillespie were central to the transition from the swing to the more progressive style of jazz during the ~~6666~~ 1940s. Sarah Vaughan, whose voice is of operatic calibre, began as so many great American singers do, ~~6666~~ as a choir singer in her hometown church. She rose to fame as a vocalist in the ~~6666~~ orchestra led by ~~6666~~ the legendary Earl "Fatha" Hines, for whom she also played secondary piano. She has said that by listening to and working with the great modern jazz musicians of her time -- especially Dizzy Gillespie and Charlie Parker -- she learned more ~~from their~~ ^{about phrasing and intonation} instrumental style than from other singers. Indeed, Miss Vaughan's voice has often been compared in style and quality to a musical instrument. Sarah Vaughan has performed all over the world. In the 1960s and 1970s, she ~~performed~~ ^{sang in concert} in more

Just

60 countries. Last week, she returned from a triumphant tour of Latin America.

John Birks Gillespie, born in South Carolina in 1917, is an innovative, virtuoso modern jazz trumpeter, composer, bandleader and ~~666666~~ conductor who, along with Sarahh Vaughan, was central to the transition from swing to the more progressive style of jazz duiring the 1940s. Known to his close friends as Birks, and to the world as "Dizzy", Mr. Gillespie sees himself as part of a brass tradition that began with King Oliver's cornet and moved through Louis Armstrong, Roy Eldridge and himself, and ultimately on to others. He says he learned ghythm patterns from the great alto saxaphonist, Charlie Parker -- "the other ~~6666~~ side of my heartbeat".

Like Miss Vaughan, Mr. Gillespie has also traveled the world in concert performances, has greatly influenced the development in modern music in other countries and has borrowed as well from the Afro-Cuban musical traditions. Also, like Sarah Vaughan, he was first acclaimed as part of Earl Hines' orchestras in the early 1940s. He has been named Artist of the Year of the Institute of High Fidelity, received the Handel Medallion from the City of New York and an Honorary Doctorate Degree from Rutgers.

) Tuesday
Nov. 15, 1977

STATE DINNER

Shah of Iran

Mousse of Sole w/ Salmon Hearts
Fleurons

) Supreme of Pheasant
Wild Rice
California Broccoli

Watercress & Mushroom Salad
Trappist Cheese

Frozen Praline Crown
w/ Chocolate Pears

- Sebastiani Pinot Chardonnay 1976
Chas. Krug Cabernet Sauvignon 1973
Hanns Kornell Brut

)



OFFICE OF THE FIRST LADY'S PRESS SECRETARY

ON THE OCCASION OF THE STATE DINNER IN HONOR OF THEIR IMPERIAL MAJESTIES,
THE SHAHANSHAH AND SHAHEBANOU OF IRAN

Fact SheetMenu:

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Charles Krug Cabernet Sauvignon 1973	Supreme of Pheasant Wild Rice California Broccoli
	Watercress and Mushroom Salad Trappist Cheese
Hanns Kornell Brut	Frozen Praline Crown with Chocolate Pears

Decorations:

Specially selected, amethyst, calcite, quartz and other minerals indigenous to the United States, will form the centerpiece theme for the tables. Ranging from soft blue and green to white, they will be surrounded by ferns and baby orchids of the same hues. The mineral specimens are from the collection of the National Museum of Natural History of the Smithsonian Institution. The tables will be set with the Monroe gold flatware, the Truman and Wilson base plates, the Truman and Franklin Roosevelt dinner and dessert plates, and the Morgantown crystal.

Entertainment:

Two of America's most gifted and celebrated musicians, Sarah Vaughan and Dizzy Gillespie, will perform in the East Room after dinner. Willis Coover, a well known authority on jazz, will narrate the performance.

Sarah Vaughan, whose voice is of operatic calibre, began as so many great American singers have, singing in the choir of her hometown church. She rose to fame as a vocalist in the orchestra led by the legendary Earl "Fatha" Hines, for whom she also played second piano. She has said that by listening to and working with the great modern jazz musicians of her time -- most notably Dizzy Gillespie and Charlie Parker -- she learned more about phrasing and intonation than she had from other singers. Indeed, Miss Vaughan's voice has often been compared in style and quality to a musical instrument. Sarah Vaughan has performed all over the world. In the 1960s and 1970s, she sang in concert in more than 60 countries. Just last week, she returned from a triumphant tour of Latin America.

John Birks Gillespie, born in South Carolina in 1917, is an innovative, virtuoso modern jazz trumpeter, composer and conductor who, along with Sarah Vaughan, was central to the transition from swing to the more progressive style of jazz during the 1940's. Known to his close friends as Birks, and to the world as "Dizzy", Mr. Gillespie sees himself as part of a brass tradition that began with King Oliver's cornet and moved through Louis Armstrong, Roy Eldridge and himself, and ultimately on to others. He says he learned rhythm patterns from the great alto saxophonist, Charlie Parker -- "the other side of my heart-beat".

Like Miss Vaughan, Mr. Gillespie has also traveled the world in concert performances. He has greatly influenced the development of modern music in other countries and has borrowed as well from the Afro-Cuban musical traditions. Also like Sarah Vaughan, he was first acclaimed as part of Earl Hines' orchestras in the early 1940s.

Mr. Gillespie has been named Artist of the Year of the Institute of High Fidelity, received the Handel Medallion from the City of New York and an Honorary Doctorate Degree from Rutgers.

Willis Conover, this evening's narrator, has been broadcasting the best of 20th century music six days a week for 24 years through his "Music USA" programs that are heard world-wide through the Voice of America, and stations in this country.

ENTERTAINMENT REMARKS - AFTER-DINNER

Many of us here tonight grew up marveling at our guest artists, listening to them on our radios, buying and playing their records over and over again. We didn't have to be experts to know that Dizzy Gillespie and Sarah Vaughan were the best...ahead of their time... something very special.

Dizzy Gillespie thinks of himself as a communicator, and his reverence for music is total: he has said that music is a form of worship. To him, there is a close parallel between jazz and religion. Mr. Gillespie says that in jazz, "a messenger comes to the music and spreads his influence to a certain point,

-2-

and then another comes and takes you further."

It has been said that Dizzy Gillespie, through his trumpet, can probe into profound areas of feeling, that his virtuosity is such that he can even make musical jokes.

Sarah Vaughan's voice likewise has magic. It's like velvet. And its range is, well, fantastic. She sings easily down to a contralto low D and then ascends to a pure and accurate high C. Sarah Vaughan's voice has often been compared to a musical instrument. She says that she learned so much from listening to the phrasing of Dizzy Gillespie's trumpet and Charlie Parker's alto saxophone. She has been called a "complete artist", and has sung not only with jazz

-3-

orchestras and combos, but with symphony orchestras around the world.

We also have with us Willis Conover, an expert on jazz, a man who has completely immersed himself in 20th century music and who quite literally tells it to the modern world. He has been broadcasting the best of modern music on the Voice of America for almost a quarter of a century on a program called "Music USA".

Your Imperial Majesties, it took many months and many talents to weave the beautiful tapestry your country gave to ours today. It also took many years and many talents for jazz to evolve as a part of the tapestry of our American life. And we are going to trace that evolution tonight.

Mr. Conover, Miss Vaughan, Mr. Gillespie,

that

Dizzy Gillespie: The Development of an American Artist, 1940-1946

In the mid-1970s, Dizzy Gillespie sees himself--impersonally, almost reverently--as a part of a brass tradition which began with King Oliver's cornet and moved through Louis Armstrong, Roy Eldridge, and himself. He sees that heritage as also having been passed on to others.

and he sees that lineage long E. C. C. & M.

All of which means that John Birks "Dizzy" Gillespie is a great figure in American music, in world music, and perhaps the greatest living musical innovator we have.

"I learned rhythm patterns from Charlie Parker."

"My association with Charlie Parker would have to be far above anything else that I have ever done musically in my career, in every way."

"Charlie Parker, the other side of my heartbeat."

Gillespie on Music (a montage):

"When I'm improvising, I have a rhythmic picture first . . . you have a rhythm that you want to do, and then you have to know the chords and you have to know what notes go in the chords."

"The things people said then didn't bother me at all. I didn't care about what they said, because I knew that I was basing my interpretation of music on fundamentals. The music just hadn't caught up to that point. I said, well, I'll wait and keep playing this until everybody catches up."

JC W41
"When you know that your music is founded on fundamental principles, you don't give a damn what other men say. You know it's the truth if it's fundamentally correct. It's got to be truth."

"I have a lot of fun on the stage."

"Now to come into the serious part of this music, that's something else. . . . I'm extremely serious about the music."

"Our music, you see, is always going forward."

". . . It was . . . an evolution . . . not necessarily revolution. The music has always been in an evolutionary process. . . ."

Program
"There is a parallel with jazz and religion. In jazz, a messenger comes to the music and spreads his influence to a certain point, and then another comes and takes you further."

DIZZY GILLESPIE

Quotes from Dizzy:

"The trumpet is the loudest instrument and for the most part the leader."

"Years from now this music will be called classical like the European classical like the European classical tunes"

"To understand music you have to have rhythm"

(Dizzy is said to have "an unfaltering sense of rhythm")

50 "Music is a form of worship"

"There is a parallel with jazz and religion. In jazz, a ^{messenger} ~~mess~~ comes to the music and spreads his influence to a certain point, and then another comes and takes you further."

Honors for Dizzy:

Named Artist of the Year by the Institute of High Fidelity

Honorary Doctorate Degree from Rutgers

Handel Medallion

Dizzy's musical mentors:

First there was King Oliver, then there was Louis Armstrong, then there was Roy ~~Eldridge~~ Eldridge, then there was Charlie Parker, and then Dizzy Gillespie. (Opening number at WH: Gillespie and Vaughn join in "Blues for Charlie Parker")

Tributes paid to Dizzy by peers, experts and critics:

"He's an uninhibited, free man, purely himself"

"He is so good, he has nothing to prove...he is a ~~master~~"

"He has an unfaltering sense of rhythm"

"He radiates humor and joy"

"He still blows the trumpet with the vigor of youth"

"He is the Picasso of Modern Jazz"

"Technically, no trumpet player has been his equal. Few anywhere equal him in his humanity"

"One of the great figures in American music"

"He, like Armstrong, is no longer just a great trumpet player, nor even a mere musical genius or towering artist. He is an institution."

"He can make his trumpet murmur, whisper, probe into profound areas of feeling... make musical jokes. His mood and phrasing flows effortlessly from musical mood to musical mood"

SARAH VAUGHAN

Sarah Vaughan's voice is a remarkable musical instrument. In a sense, she "plays" her voice instead of singing. Miss Vaughan was part of the musical revolution of the 1940's, in which, with Charles Parker and John Birks Gillespie, she completely changed the direction and scope of American music. Earlier, she played second piano and sang with an orchestra led by the legendary pianist Earl Hines. She began as pianist, organist, and choir singer in her parents' church in Newark, N. J.

She has said that by listening to and working with the great modern jazz musicians of her time she learned more from their instrumental style than from other singers. In the 1960s and 1970s, she performed in more than 60 countries. Last week she returned from a triumphant tour of Latin America.

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low D and then ascends to a pure and accurate high C. Sarah Vaughan's voice has often been compared to a musical instrument, and indeed, she herself attributes this ^(so much) to her early listening to Dizzy Gillespie's trumpet and Charles ¹² Parker's ~~also~~ saxophone. Sarah Vaughan ^{she} has been called "a complete artist"; ~~she~~ has sung not only with jazz orchestras and combos, but with symphony orchestras ^{around the world.} ~~as well.~~

We are privileged to have these two great artists with us tonight, and have ^{produced an} ~~them~~ Together. Because together they ~~caused the~~ ^{American} evolution in music during the 1940s and 1950s.

~~They are going to play and sing for us now.~~ To explain this ^{musical} evolution during their performance, we have Willis Conover, an expert on jazz, a man who has ^(completely) immersed himself in 20th Century music and who quite literally tells it to the world. He has been broadcasting the best of modern music on the Voice of America for almost a half century on a program called "Music USA".

Mr. Conover. Miss Vaughan. Mr. Gillespie.

S A R A H V A U G H A N

"THE SINGER OF THE CENTURY"

"The finest singer in the world."

Tony Bennett

"A singer who sings so good, I want to cut my
wrist with a dull blade and let her sing me to death.."

Frank Sinatra

"An exceptionally warm and imaginative singer with
a mocking sense of humor, a sensuous caress of a
lyric, and an improvising musician."

Nat Hentoff

"A calssical, pop and jazz singer; a soprano,
contralto and coloratura..."

Leonard Feather

gene shefrin associates, inc. / public relations
812 south robertson blvd. • los angeles, california 90035 • (213) 657-2270

SARAH VAUGHAN

BIOGRAPHY

Sarah Vaughan is a living legend.

She has garnered world-wide accolades for her incomparable versatility, which musically bridges all the generation gaps. Not only is she a consistent winner in polls conducted among the public, in addition she emerges on top in surveys conducted among her musical peers. For example, in 1974 she won out as "Favorite Female Singer" in the All-Star-All-Star poll conducted by Playboy Magazine, in which the voting was done by the top personalities in the music business.

Her importance in the music industry was perhaps best summed up by Hon. Thomas M. Rees, of California, in a speech made in the House of Representatives on Feb. 26, 1974, when he said, "This giant of the music industry...has consistently provided the world with the very best in entertainment. For many years she has been an effective ambassador of goodwill for the United States; sharing her joyful gift of talent with people in The Orient, in Europe, in South America, in Australia--indeed just about wherever people walk on this earth.

"I am sure that all of us....have been deeply moved and thrilled by her brilliant interpretations of every type of music, from gospel to jazz, from semiclassical to contemporary."

She has been called by Tony Bennett "the greatest singer in the world", and Frank Sinatra once confessed, "Sassy's a singer who sings so good, I want to cut my wrist with a dull blade and let her sing me to death."

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On March 27, 1974, on the occasion of her 50th Birthday, Sarah received personal letters of congratulations from The Mayor of the City of Los Angeles, the Governor of the State of California, and the President of the United States, all noting not only her musical accomplishments, but her great international contributions to America's goodwill.

To Sarah, even more impressive than tributes from the President of the United States, the U.S. Congress, and other leading public figures--including the nation's music critics--is the kind of tribute she recently received while performing in Maseru, the capital city of Lesotho in Africa. Members of her audience came from as far away as 1,000 miles in chartered buses, to watch her perform, and afterwards rewarded her with a 10-minute standing ovation.

"As far as I'm concerned, 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."

Sarah Vaughan was born in Newark, New Jersey, on March 27, 1924, into a household filled with music. Her mother was a member of the choir at Mt. Zion Baptist Church; her father was a carpenter who played piano and guitar in his spare time.

As a girl Sarah began to raise her own voice in song at the Mt. Zion Church, and at 18 entered an amateur contest in Harlem's Apollo Theater. She won the contest. Her prize was \$10, plus a week's engagement at the theater, where Ella Fitzgerald was headlining.

That week singer Billy Eckstine came to see the show, and was so impressed by Sarah that he recommended her to Earl "Fatha" Hines, with whose band he was singing. Hines quickly signed her.

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A year later, having left the Hines band to form one of his own, Eckstine hired Sarah as his band's vocalist. Incidentally, accompanying her were such horn players as Dizzy Gillespie, Charley Parker, Gene Ammons, and others from whom she learned a great deal.

Shortly Sarah gained national attention with her first recording, "I'll Wait and Pray", and with her second disc, "It's Magic", which sold 2,000,000 copies. (Over the years Sarah has had many other outstanding singles and albums, including "Tenderly", "Misty", "Broken Hearted Melody", up to her most recent album, "Sarah Vaughan, Live In Japan").

(As a sidelight, it's interesting to note that Sarah has recorded albums with as few as two musicians and has employed as many as 104 musicians on another album, "Sarah Vaughan And Michel Legrand").

From the Eckstine orchestra Sarah moved along to the John Kirby Combo, and after a while decided to try it as a "single."

Success began to come her way rapidly, helped immensely by the fact that Dave Garroway, then a Chicago radio personality, began to sing her praises to his audiences after hearing her at that city's Blue Note. The owner of the club, impressed with the high regard in which Garroway held her, signed Sarah to return to the Blue Note as the star of the show...and she was well on her way.

But the road was not an easy one, and Sarah well recalls the many problems she faced during her earlier days....the difficulties of finding hotels and restaurants in which she would be permitted in many southern cities...not being allowed to mingle with white customers even in northern clubs....being pelted with over-ripe fruit by white racists in a Chicago night club.

"They're memories not easily erased, and at the time they happened I was ready to quit showbusiness," Sarah says.

more.....

But 'Sassy', or 'The Divine Sarah'--nicknames she has acquired over the years--confesses that being a singer today is a totally happy experience.

"I'm happier now than ever, and it shows while I'm on the stage," she says. "That's because my personal life is wonderful....a great husband, Marshall Fisher, a loving mother and daughter, many close friends...all of this has helped me to be more at ease with the public than ever. Today I talk to the people, and they talk to me...I love them, and I feel their love for me.

"My audiences really keep me going. There are nights--every performer has them---when I really don't feel up to working. But, after a few numbers the audience invariably does it. Their great response gets me going and keeps me going."

Sarah has been called "a complete artist", one who has the respect of all jazz and contemporary musicians, alike. Her repertoire runs the gamut from old songs to new...from Errol Garner's ethereal "Misty" to Gilbert O'Sullivan's poignant "Alone Again, Naturally"; from "What Are You Doing The Rest Of Your Life?" to "A Foggy Day"; from "The Summer Knows" to "Rainy Days and Mondays".

One element in Sarah's breadth of achievement is her thorough technical knowledge of music. Long before she became a singer she had learned to play the piano and organ.

It was her musical phrasing and unique treatment of individual notes which prompted John Malachi, once her piano accompanist, to call her 'Sassy', which has been one of her nicknames ever since. It was Garroway who, recalling the late Sarah Bernhardt's nickname, first began to call Sarah Vaughan 'The Divine Sarah'.

It has always been interesting to see what various critics say about Sarah...many see her in different ways. Buck Walmsley, said in the Chicago Sun-Times, "I've caught Sarah a couple of hundred times...in night clubs, in concerts, and at jazz festivals...and I have never heard her give a bad performance."....Earl Calloway, in the Chicago Defender, has said, "She sings with glowing intensity as if she were an angel touching the earth gently with celestial vocal sounds."....

more.....

..... Perry Phillips, of the Oakland Tribune, has said, "In one lifetime, very few singers find themselves pointed in the direction of immortality. There is no doubt that Sarah Vaughan is pointed right in that direction. Everything about her will be required study for any future student or historian of American jazz and pop music. Aspiring young singers would do well in seizing this opportunity now knocking at their door.".....Critic Gene Gerrard of the Columbus Citizen Journal has said, "Sarah has soul to burn....each number she sings is a complete performance in itself."....."New York Times critic John S. Wilson has summed her up with, "Just some of the most glorious pop singing you might ever expect to hear"....Jazz critic Nat Hentoff has said, "She's an exceptionally warm and imaginative singer with a mocking sense of humor, a sensuous caress of a lyric and an improvising musician"... Los Angeles Times critic Leonard Feather has said, "On a recent evening I heard a classical, pop and jazz singer; a soprano, contralto and coloratura; a singer with the spontaneity of Ella, the soul of Aretha, the warm feeling of Peggy, and the impeccable phrasing of Carmen. They were all in the same show, and all of them were Sarah Vaughan".

Between singing engagements Sarah relaxes in her home in Hidden Hills, near Los Angeles, on a 2 1/2 acre estate, with her third husband, Marshall Fisher, her mother, Ada Vaughan, her 13-year old daughter, Debbie, and a sister, Donna.

She is a collector of cookbooks and a super-excellent cook. Her hobbies are needlepoint and sewing, and she even takes a portable sewing machine on the road with her. She also enjoys playing golf.

Although she has already accomplished much in the musical world, Sarah still looks forward to making her mark in still another musical area--writing.

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But her over-riding goal remains what it has been for years--to bring pleasure to the people.

As to what provides her with her greatest pleasure, Sarah says, "Being alive is not too bad....especially being alive and surrounded by a lot of love."

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May 1974

Remarks for the President to make in introducing the entertainment for
the State Dinner for the Shah of Iran -- Tuesday, November 15, 1977

I have the pleasure this evening of introducing a great American musical experience. It will be brought to us by ~~three people~~ two of the most brilliant and innovative modern musicians in the world -- masters of their art, leaders in their field, possessed of talent so rich and original that they cannot be imitated, only marveled at. I speak of Dizzy Gillespie and Sarah Vaughan.

~~Most~~

Many of us here tonight grew up marveling at them, listening to them raptly on our radios, buying their ~~records~~ ^{and} records, playing them endlessly. You didn't have to ~~have~~ be an expert to know that Dizzy Gillespie and Sarah Vaughan were the best....ahead of their time....something very special. It is not enough to say that they are household words. It would perhaps be more accurate to say that they are household presences; ~~that~~ they have been felt and understood as well as heard.

Dizzy Gillespie, in fact, thinks of himself as a communicator, and his reverence for music is total: he has said that music is a form of worship. To him, there is a close parallel between jazz and religion. Mr. Gillespie says that in jazz, a messenger comes to the music and spreads his influence to a certain point, and then another comes and takes you further.

It has been said that Dizzy Gillespie, through his trumpet, can probe into profound areas of feeling, that his virtuosity is such that he can even make musical jokes.

Sarah Vaughan's voice likewise has magic. It's like velvet. And ^{its} ~~her~~ range is, well, ~~fantastic~~ fantastic. She sings easily down to a contralto.

"Created the newest and most controversial style of jazz called "bebop" in the early 1940s, then called modern jazz"

"One of the most creative musicians of the 20th Century"

"Few musicians are as dynamic or colorful"

"A Gillespie solo is cliff-hanging drama"

"He amazes audiences with this musical thought"

and his music

Thoughts and Comments about Dizzy from the authorities:

One of the major sources for the kind of music that Dizzy composes and plays is the music experience in the black fundamentalist church. Much of our contemporary ~~musicians~~ musicians developed their secular music from the sacred music that they had heard and sung and played all of their lives.

Billesspie has a very extensive knowledge of music theory

He is a conductor, composer, bandleader, trump^{er}

He appeared early with Duke Ellington and Cab Calloway (lead trumpet in later)

In 1945, Dizzy formed his own band and toured the world

He combines the music of many cultures; was influenced by Afro and Cuban music

(Mercury). *Terry Gibbs Big Band Recorded Live From The Summit* (Verve) *Take It From Me, Band Sounds* (Trip) w. quartet (Impulse); *Bopstacle Course* (Muse); *Big Band Sounds* (Trip).

GIBSON, RICHARD DERBIN (DICK), promoter; b. Mobile, Ala., 10/20/25. An investment banker, Gibson in 1962 formed the company that made the Water Pik, and in 1967 engineered its sale for millions of dollars; soon after, he went into the business of promoting jazz, helping organize the World's Greatest Jazzband in 1968. He was later instrumental in the launching of a jazz policy at the Downbeat and the Roosevelt Grill in NYC.

Gibson is best known among musicians for the private, three-day marathon jazz parties he has staged since 1963, in September of each year. Based in Denver, he and his wife Maddie held five parties in Aspen, three in Vail and from 1971 staged the events in Colorado Springs. Catering to 500 paying guests, the parties at first were traditionalist-oriented but later incorporated mainstream and modern musicians handpicked by Gibson and playing in a variety of groupings. A few sets from the 1971 party were issued in an LP, *Colorado Jazz Party* (MPS-BASF).

GIFFORD, HAROLD EUGENE (GENE),* composer, guitar; b. Americus, Ga., 5/31/08. The arr. for the Casa Loma orch. during the '30s, composer of such early riff tunes as *Black Jazz*; *White Jazz*; *Casa Loma Stomp*. Later retired from music, but during the last year of his life became a music teacher in Memphis, Tenn., where he died 11/12/70.

GILLESPIE, JOHN BIRKS (DIZZY),* trumpet, composer, singer, leader; also conga, piano; b. Cheraw, S.C., 10/21/17. The man who came out of the big band experience of the Teddy Hill, Cab Calloway and Earl Hines bands to help forge a musical revolution-evolution in the mid-'40s with the Billy Eckstine band and his own combos and big bands, continued to enhance his reputation as one of the most creative musicians of the 20th century. In the late '60s he appeared with the quintet he had put together in Jan. '66: James Moody, reeds and flute; Kenny Barron, piano; Frank Schifano, electric bass; and Candy Finch, drums. In Dec. '66 Mike Longo became the pianist and a principal contributor to the repertoire until he left in '73. When Moody went on his own at the end of the '60s, he was replaced by a guitar, first George Davis and then, in '71, Al Gafa, thereby changing the sound of the group with Gillespie the lone horn. With Longo's departure the unit became a pianoless quartet. When Gillespie hired Schifano in the mid-60s he became one of the first leaders to use the electric bass in a jazz group. Russell George continued on the Fender after Schifano; Phil Upchurch and Chuck Rainey both recorded on this instrument with Dizzy. In the '70s, after a short term by Alex Blake, the regular bassist, also electric, was Earl May. David Lee held the drum spot in '70, succeeded by Mickey Roker from '71.

On several occasions Gillespie returned to his love, the big band. There are few leaders as dynamic and colorful as he; in front of an orchestra he really opens into full

flower. In '68 a "Reunion" band toured Europe and was recorded at the Berlin Jazz Festival. There were Gillespie alumni like Sahib Shihab, Cecil Payne, in the reed section along with Moody; Curtis Fuller and Gillespie band veteran of the '40s Ted Kelly among the trombones; and Jimmy Owens and Dizzy Reece as trumpet section-mates. The band was put together by Gil Fuller, Gillespie's '40s arranger.

In '75, former Gillespie saxophonist and musical director, of the mid-'50s, Billy Mitchell, helped organize a New York-based orchestra which played several engagements at Buddy's Place and a September *Tribute to Dizzy Gillespie* at Avery Fisher Hall in which Gillespie paid himself the highest tribute through his absolutely brilliant performance, in the midst of all his guest stars: Stan Getz, Lalo Schiffrin, Max Roach, Percy Heath, John Lewis, James Moody and Buddy Rich.

Gillespie, the world traveler, continued to tour outside the US annually. Some of his voyages took him to St. Croix, Virgin Islands in '73; a tour of Eastern and Western Europe with the *Musical Life of Charlie Parker* package in '74; and a concert tour of Europe and the Mediterranean, incl. Israel and Tunisia, '75. In 1971-2 he took time off from his regular group to travel in Europe, Japan and the US with The Giants of Jazz, an all star line-up incl. Sonny Stitt and T. Monk.

He appeared at all the major festivals, playing a particularly vital role at Monterey on a regular basis (often sitting-in with almost everyone), and also being featured in special events at Newport and Newport-New York such as a *Tribute to Louis Armstrong*; or a Sacred Concert in '72 with All-City Choir directed by John Motley. People have learned to expect the unexpected from Gillespie as when he stepped out on the stage during the middle of a film and duetted with his screen image at the NJF-NY in '75.

His TV appearances included a trumpeter's special with Al Hirt but when he played on the late-night talk shows such as *Tonight* he was also valued by his hosts as a conversationalist. He wrote and played the score and co-starred in a speaking role with Maureen Stapleton in John and Faith Hubley's animated short film, *Voyage to Next*.

British trumpeter Ian Carr, in an appreciation of Gillespie, wrote: "He has a very extensive knowledge of theory and at the same time his instrumental execution matches his thought in its power and speed. He has lightning reflexes and a superb ear. . . He is concerned at all times with swing. Even when he's taking the most daring liberties with the pulse or beat, his phrases never fail to swing. . . The whole essence of a Gillespie solo is cliff-hanging drama. The phrases are perpetually varied. Fast demisemiquaver runs are followed by pauses, by huge interval leaps, by long, immensely high notes, by slurs and smears and bluesy phrases. He is always taking you by surprise, always shocking you with a new thought."

Gillespie won the DB Critics poll, '71-5. Among his

toiletry company and visited the U.S. as the prize. Awarded two Gold Records and the "Golden Diapason." Voted top Italian trumpeter '74. Insp. & infl: Armstrong, Gillespie, Parker, C. Baker.

LPs: thirteen albums w. Basso for Italian labels, two of which were issued on Verve; *Buddy Collette in Italy w. Basso-Valdambrini* (Ricordi); *The Best Modern Jazz in Italy* (Italian RCA).

VANCE, RICHARD THOMAS (DICK),* *composer, arranger, trumpet*; b. Mayfield, Ky., 11/28/15. From mid-30s played and/or wrote for many swing bands incl. F. Henderson, C. Webb, Don Redman, C. Barnet, D. Ellington, Glen Gray. Still active in '60s and '70s, playing for several years in Radio City Music Hall orch. through '65; Broadway shows: *Hallelujah Baby*, '67; *No, No Nanette*, '71-2; *Seesaw*, '73; played at NJF, Carnegie Hall, '73. Conducted band for Jazz Dance Theatre, touring Africa for State Dept., '69. From '70, member of music faculty at Manhattan Community Coll., teaching musicology; and Jazz Performance Workshop. Made one of the later arrs. of *Black and Tan Fantasy* for D. Ellington; arr. *Yearning For Love* for M. Ellington.

Own LP: *Like Dixie* (Sue); LP w. Eddie Barefield's Bearcats (Major-Minor).

VAN EPS, GEORGE,* *guitar*; b. Plainfield, N.J., 8/7/13. Appeared at Colorado Jazz Party in '60s and w. own gp. at Downbeat, NYC, in late '60s. Relatively inactive after suffering a heart attack, he pl. occasionally at Donte's in LA early '70s.

VAUGHAN, SARAH LOIS,* *singer*; b. Newark, N.J., 3/27/24. An early associate of the pioneer bop musicians, with whom she worked in the Earl Hines and Billy Eckstine bands and on small group record sessions, Vaughan from the mid-1940s was a solo artist, internationally known for her unique qualifications as a singer capable of incomparable jazz performances yet qualified to be an opera singer. Over the years her range and scope, along with the warmth and communicative values of her performances, continued to expand. In the 1960s and early '70s she appeared in more than 60 countries, from small, intimate night clubs to stadiums with a capacity of 100,000, with backings that ranged from a jazz trio to symphony orchestras with vocal groups. She was heard with the Boston Pops, the Cleveland Symphony, LA Philharmonic, San Francisco Symphony and many others.

Vaughan enjoyed the unusual distinction, while touring internationally with consistent success, of doing so without the help of recordings. For a five-year period she had no record contract, returning early in 1972 when she signed with the Mainstream label. Later that year an album of Michel Legrand's compositions, for which she was accompanied by a large orchestra with Legrand as arranger and conductor, was moderately successful commercially.

TV: *Wolftrap*, seen on 241 PBS stations, '75; many guest apps. w. Sammy Davis, Johnny Carson, Mike Douglas, Merv Griffin, Glen Campbell et al.

Festivals: Newport, Monterey; others in Belgium, Holland, Tunisia, etc.; Charlie Parker Festival, KC; Ravinia Fest., Chicago. In Dec. '74 she took part in *Showboat 2*, a jazz festival aboard the S.S. *Rotterdam* cruising to the West

Indies; immediately afterward she flew to Martinique to sing at a banquet in honor of President Ford and President Giscard d'Estaing of France.

LPs: Many early albums reissued on Trip, Roulette; *A Time In My Life*; *Send in the Clowns*; *Sarah Vaughan/Michel Legrand*; *Sarah Vaughan Live In Japan*; *More From Japan*; *Sarah Vaughan & Jimmy Rowles Quintet* (Mainstream).

VAUGHN, THOMAS WADE (TOM), *piano, composer*; b. Benton, Ky., 10/14/36. Family moved in 1947 to Pontiac, Mich., where he had early contact w. Thad, Elvin Jones. Stud. classical music, pl. jazz in clubs during seven years in college (BA magna cum laude, Eureka, Ill., '61; Bachelor of Sacred Theology, Yale Divinity School, '64); was heard by Geo. Wein sitting in w. G. Krupa in Detroit club and, with Wein's help, went to NYC, rec. live at Village Gate, and pl. at NJF '66. That he was an Episcopalian priest who played jazz piano earned him considerable publicity as Father Tom Vaughn; however, he later dropped this billing and appeared in clubs and concerts as Tom Vaughn.

Infl: Tatum, Gershwin, O. Peterson, J.S. Bach, Alfred Newman, Palestrina, Bartok, J. Coltrane, V. Horowitz. His early LPs reflect strong impact of the funk-soul movement. After moving to Southern Calif. July '68, he continued to gig occasionally. In 1975 he was associate rector at St. Martin's In The Fields, Canoga Park, Calif.

Comps: *Angela*; *Mr. Cholly*; *Moonwalk*; *Wanda*; *Motor City Soul*. LPs: RCA, Capitol.

VAZ, FRANCOIS R., *guitar, banjo*; b. Paris, France, 6/19/31. Priv. studies in France, '49-53. At 18 was successful actor in France, in addition to leading own band, pl. mostly dixieland, '46-50. Inactive in music, '53-9. Moved to LA, '60, began to gain prominence acc. singers, among them Arthur Prysock, Della Reese, Lou Rawls, Esther Phillips, Lorez Alexandria, Carmen McRae, Lena Horne, Ray Charles. Also pl. w. G Szabo, '67; Jimmy Smith, Willie Bobo, '70; F. Hubbard, '74. Comp. *Little Boy Dear*, rec. by Rawls (Cap.). Infls: D. Reinhardt, J. Raney, T. Farlow, Ch. Parker, Coltrane, Bill Evans. TV: six months in band on Barbara McNair series; jazz shows in Boston, SF etc. Many fests. incl. KC, '67; Berkeley and Monterey, '68; Oakland, '72.

LPs: w. Szabo (Skye); Alexandria (Pzazz); McRae (Atl.); Pat Britt (Vee Jay).

VENTURA, CHARLIE,* *saxophones*; b. Philadelphia, Pa., 12/2/16. The popular combo leader and frequent G. Krupa sideman, lived in LV from '58-61, later moved to Denver, where he worked with Johnny Smith, then to Minnesota. After a long illness, he settled in LV again from '70-2, conducting a disc jockey show. From '72-5 he pl. gigs as house leader at Sheraton Tobacco Valley Inn in Connecticut w. B. Hackett, Dave McKenna and others and made his home in Windsor, Conn. Pl. w. Teddy Wilson at Michael's Pub, NYC, late '74. Still active on freelance basis in '76.

LPs: *Charlie Boy—Charlie Ventura* '46 (Phoenix); reissue of '40s big band and small gps. (Trip); many pop albums w. Jackie Gleason (Cap.).

VENUTI, GIUSEPPE (JOE),* *violin*; b. Lecco, Italy, 4/4/98. The first great jazz violinist of the '20s was confined to playing lounges in Los Angeles, Las Vegas and Seattle

OFFICE OF THE WHITE HOUSE PRESS SECRETARY

THE WHITE HOUSE

EXCHANGE OF TOASTS

AT

STATE DINNER HONORING THEIR IMPERIAL MAJESTIES
THE SHAHANSHAH AND THE SHAHBANOU OF IRAN

THE STATE FLOOR

9:40 P.M. EST

THE PRESIDENT: First of all, I want to welcome all of you here this evening to join with me in expressing our own appreciation that the Shah and Empress come here to represent their wonderful people of Iran.

There is one thing I can say about the Shah, he knows how to draw a crowd. (Laughter and applause)

I really thought today when the tear gas came across the South Lawn that the Shah showed a tremendous amount of self-assurance and graciousness and also courage in giving his speech to the people of our country without hesitation, and I deeply appreciate that exhibition of your strength. (Applause)

THE SHAH: Thank you.

THE PRESIDENT: This is one time when the news reporters were accurate about me. I saw on the evening television that they said it was one of the briefest speeches I had made. (Laughter)

I was glad to turn the microphone over to the Shah. (Laughter)

We have had a wonderful chance to visit and get to know one another. Our country was blessed a few weeks ago to have Empress Farah come here and travel around our Nation. She came to visit Rosalynn and me. We are very delighted to have personal friends as well as leaders of one of the great nations of the world.

There is an old saying in the East that history is a mirror to the past and a lesson for the future. And if there was ever a country which has blossomed forth under enlightened leadership, it would be the ancient empire of Persia, which is now the great country of Iran.

When the Shah assumed a mantle of leadership in his own country 36 years ago, he faced a very dismal future. His country was occupied then by foreign forces. His father had started some social change that was very

MORE

doubtful about its own success. At that time there were about a thousand people in Iran who had advanced college degrees. And there are now 15 colleges and universities in Iran, 175,000 students in the college, and the Shah just told me that in ten years they will have 500,000 college students in Iran. This is a remarkable demonstration of leadership and growth in the spiritual and also knowledge of the people of that great country.

As you well know, Iran has always been kind of a crossroads. The cultural history of Iran is absolutely remarkable. And Empress Farah has taken on her own shoulders the responsibility for preserving that ancient culture so that they can learn from the past and preserve the beauty for the future.

There has also been a growth in the well-being of the people there. They have expanded the opportunity for good health care, as well as education.

Just not much more than 15 years ago, their average per capita income in Iran was not much more than \$100 per year. The Shah just told me it was now \$2,220 per year last month and it is probably more this month. (Laughter) That shows what a tremendous job he is doing.

Iran has recognized that their great natural resources need to be husbanded and invested to guarantee a sound and a prosperous future in the years to come.

Iran is a country that is strong militarily, is strong politically, and is strong in the commitment and the spirit of its people, and also is at peace with its neighbors; is well respected.

MORE

Iran is a nation and its leadership is epitomized by a man who has a trust of other countries. Even those that historically have been enemies now look upon the Shah and the people of Iran with a great deal of confidence and trust, recognizing that they are a stabilizing influence in that region; indeed, throughout the Persian Gulf, the Indian Ocean and with a growing degree of influence in the Western World, in Japan and in Africa.

I had a chance today to listen to the Shah explain to me the perspective of the region and the rest of the world as viewed from the great country of Iran.

And I learned a great deal from him as he talked about the history and the present and future possibilities of the people in Pakistan and Afghanistan, of Burma and India, Iraq, other nations in the Middle East, in the Horn of Africa, things that I had not seen from that particular point of view and it helped me greatly to understand the special challenges that face us as a great Nation and the importance of the partnership that we have with the people of Iran.

We are bound together with unbreakable ties of friendship, of past history and mutual commitment to the present and the future. Our military alliance is unshakable. And it is an alliance that is beneficent in its impact on the rest of the world. Iran seeks no dominion over other people. They seek no territorial gains. They just want peace. They have spread their influence because of the great leadership of the Shah, very rapidly.

We look upon Iran's strength as an extension of our own strength and Iran looks upon our strength as an extension of theirs. We derive mutual benefit from this close relationship. The Shah has been to our country more than a dozen times. His first meeting with an American President was in 1943 when President Roosevelt was in Tehran at a conference there; and subsequently has met with every President we have had; with Truman and with Eisenhower and with Kennedy and with Nixon, with Ford and myself, with President Johnson. And this is a continuation of a growing understanding of one another.

The Shah is very gracious in his attitude toward Americans. In addition to the 175,000 students in his own colleges, there are about 30,000 Iranian students in the colleges of the United States.

And this guarantees an investment in the future of understanding of one another. We have about 40,000 Americans in Iran and in a very gracious demonstration of friendship which was not well publicized at all, the

MORE

Shah has provided extra allotments of funds and educational opportunities for American young students there; boys and girls who are at the grammar school and high school level. This is something that he didn't have to do but was just an extra demonstration of how valuable they consider our friendship with them.

I would like to say in closing that we look upon Iran as a very stabilizing force in the world at large. We don't fear the future when we have friends like this great country.

There are some emerging nations who are assuming regional leadership roles which in the past has not been recognized. But I think that Iran is undoubtedly one of those great countries.

With the spreading of their own influence, the world is guaranteed a greater degree of assurance for peace.

We are proud that Empress Farah, perhaps one of the most beautiful leaders in the world, has come to see us again. She is admired by all -- her next-door seat mate here -- Mr. Wasserman has been trying to get her to join him in making a film as a movie star. (Laughter) I promised if he made a film, I would be the first one to buy a ticket to see her. (Laughter)

But she is a gracious woman who has taken a lot of interest in the personal lives of the people of her country. And the Shah has a young son who is now 17 years old who will come here for his flight training when he reaches the age of 18, and I think this shows a mutual investment in the future by them in our country and by us in their country.

Your Majesty, it is a great honor for me to have you here with us at the White House to renew your old friendship for our country and to express our renewed commitment for friendship in the future. And on behalf of the people of our Nation, I would like to propose a toast to the Shah and to the Empress of Iran and to the great people of that country who are our close, present and future friends. (Applause)

THE SHAH: Mr. President, Mrs. Carter, ladies and gentlemen, it is not very easy to speak after the warmth and the kind words that the President of the United States of America has pronounced towards my country, our people and the Shahbanou and myself; but I would like to reemphasize once more that we look to your country, to your people, and today, to the new President that you have elected, as such good and trusted friends; that this gives us even more fortitude and courage to pursue our goals, which are understood so well and which have been said so eloquently by your President.

My personal association with your country is a long one, but even before that the United States has always shown towards our country and our people what could be expected of a great unselfish humanitarian nation which is standing by high principles of honor and dignity.

The reassuring words that the President has pronounced tonight will be felt deeply in my country with appreciation and gratitude. This is a world in which those who stand for the same ideals have to get even closer together.

MORE

You can rest assured that with us you will find such people who, through any circumstances, will cherish their friendship and their ties with the United States of America and with their noble people.

I must say that since you took this high office, Mr. President, I was looking forward to meeting you, knowing you and hoping to establish personal relationships. I can say with happiness and with pride that what I saw was absolutely equal, if not more than anything that I could have expected.

I will take back with me to my country this memorable impression that I have had through my talks with you, through your great understanding of problems, through your vision of our present world and the world of tomorrow.

The important thing is that what we do for today could also serve the future. And I can see that you have that vision and very clearly, too.

Because of your high position and the importance of your country, we only hope that you will continue to offer the leadership of your country, the potentials of your country for a future world assured of peace and dignity and the certainty that it will be a better world to live in, better chances for all people of every race, of every creed, of every belief, that together we can surmount all the difficulties that can face us by the turn of this century.

I would like to reassure you that you will always find in my country and in my people wholehearted support in your noble task, which is to serve your country and also human, mankind.

I have to express also our deep appreciation for your hospitality and the friendship that you have shown towards us and through us towards our people, and ask all the friends gathered tonight here to join with me in a toast to the President of the United States of America and Mrs. Carter.

THE PRESIDENT: Thank you very much. (Applause)

END (AT 9:58 P.M. EST)

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

November 15, 1977

Coverage of State Dinner by Iranian Press

- 3:20 p. m. Pickup in West Wing Press Office for rehearsal of entertainment and preview of tables. Open coverage.
- 6:55 p. m. Pickup in West Wing Press Office for arrival of guests. Open coverage.
- 7:15 p. m. Pickup in West Wing Press Office for arrival of head of state. Open coverage.
- 7:45 p. m. Grand staircase shot. 2 film crews, five still photo, 10 writers.
- 8:45 p. m. Pickup in West Wing Press Office for coverage of toasts. 10 writers to family theater with U. S. writers. Photo pool to State Dining Room: one film crew, five still photo.
- 9:30 p. m. Entertainment. Writers may mingle with guests; photo pool to East Room platform. Writers may stand at back of room during performance; there probably will be no seats available.

One official photographer may accompany our photographer. He is not counted as a member of the pool.

Wednesday, November 16

Photo Opportunity--Mrs. Carter greets the Empress Farah in Blue Room

2:20 p. m. Pickup in West Wing Press Office. 100 Iranian press.

ENTERTAINMENT - Tuesday, November 15, 1977 at 9:30 p.m.

His Excellency Cyrus Farzaneh

Master of Ceremonies of the Imperial Court

Mr. Kambiz Yazdanpanah

Director General for Press and Information at the Imperial Court

Hon. and Mrs. Assad Homayoun

Minister Counselor for Political Affairs, Imperial Embassy of Iran

Hon. and Mrs. Gholam H. Kazemian

Minister Counselor for Cultural Affairs, Imperial Embassy of Iran

Vice Admiral and Mrs. Dariush Farzaneh

Counselor (Maritime Affairs), Imperial Embassy of Iran

Captain and Mrs. Cyrus Baharmast

Armed Forces Attache and Naval Attache, Imperial Embassy of Iran

Mr. and Mrs. Youssef Akbar

Counselor, Imperial Embassy of Iran

Mrs. Nasser Zahedi

Wife of the First Secretary, Imperial Embassy of Iran

Miss Jaleh Yazdanpanah

Imperial Embassy of Iran

Dr. and Mrs. William I. Bauer

Potomac, Maryland

Miss Lori Baux

Washington, D. C.

Guest: Mr. Scott Burnett

Mr. and Mrs. Tom Beard

Annandale, Virginia

Mr. and Mrs. William Bennett

The Washington Star

Mr. and Mrs. Ronald K. Charity

Danville, Virginia

Mr. and Mrs. Loren Cox

Mr.--House Ways and Means Committee

Col. and Mrs. Leslie Denend

National Security Council staff member

Mr. and Mrs. Steven L. Engelberg

Chevy Chase, Maryland

Mr. James C. Free (Guest: Ms. Katherine Schirmer)

Associate for Congressional Liaison (House), White House

Mr. Tracy Gallagher

Washington, D. C.

Mr. and Mrs. Grenville Garside

Mr.--Senate Committee on Energy & Natural Resources

Mr. and Mrs. George H. Gilliam

Charlottesville, Virginia

Mr. and Mrs. Felix Grant

WMAL Radio

Mr. and Mrs. Ronald Houston

Mrs.--Office of Rep. Parren Mitchell

Mr. and Mrs. Rick Inderfurth

National Security Council staff member

Mr. and Mrs. Thomas J. Kane, Jr.

Babylon, New York

Mr. and Mrs. Seifeddin Khalatbary

Washington, D. C.

Ms. Mary Lansing

Washington, D. C.

Guest: Rep. Peter H. Kostmayer

Mr. and Mrs. James H. Mann

Poolesville, Maryland

Mr. John T. McEvoy

Senate Budget Committee

Guest: Ms. Elizabeth Tankersley

Mr. Joseph McLellan
The Washington Post
Guest: Ms. Patricia C. Mager

Mr. and Mrs. Set Momjian
Huntingdon Valley, Pennsylvania

Mr. and Mrs. Charles W. Naas
Director, Office of Iranian Affairs, Dept. of State

Ms. Elizabeth Oliver
City Editor, Afro-American News, Baltimore, Maryland
Guest: Mr. Glasco Ryales

Mr. and Mrs. Alan A. Parker
House Judiciary Committee

Mrs. Coates Redmon
Washington, D. C.
Guest: Mr. Comer Jennings

Mr. and Mrs. Walter T. Ridder
Mrs.--Marie Ridder, Knight Newspapers, Inc.

Mr. and Mrs. Walter Rodgers
AP Radio

Mr. and Mrs. John L. Ryan
Pres., Ryan Associates, Rockville, Maryland

Mr. and Mrs. Greg Schneiders
Special Assistant to the President

Mr. William B. Schwartz, III
Atlanta, Georgia
Guest: Ms. Kathryn Guinness

Mr. and Mrs. Bernard M. Shapiro
Chief of Staff, Joint Committee on Taxation

Mr. and Mrs. Sidney Sober
Deputy Assistant Secretary of State for Near Eastern & South Asian Affairs

Mr. and Mrs. Dan C. Tate
Associate for Congressional Liaison (Senate), White House

Dr. Jessica Tuchman
National Security Council staff member
Guest: Mr. Collin Mathews

OFFICE OF THE WHITE HOUSE PRESS SECRETARY

THE WHITE HOUSE

REMARKS OF THE PRESIDENT

AT

ARRIVAL CEREMONY FOR
THEIR IMPERIAL MAJESTIES THE SHAHANSHAH
AND
THE SHAHBANOU OF IRAN

THE SOUTH GROUNDS

10:36 A.M. EST

THE PRESIDENT: This morning, our Nation and its people are indeed honored to have visiting us from Iran His Imperial Majesty and Empress Farah, long-time friends of our country, historically bound together.

We are very delighted that the Shah could come here with his beautiful wife.

The first American President with whom the Shah met was Franklin Roosevelt, in 1943, at a Teheran conference. He has met with seven Presidents and this is a great honor for me to have him come this first year that I am in office to share with me the historical ties that have bound our Nations together and the pledges of friendship and cooperation and mutual purpose, indeed partnership as we face the coming years.

When the Shah took over the leadership of his nation 36 years ago, Iran was occupied by foreign powers. Since that time, the progress in his country and his growth into a world leader has indeed been remarkable and has aroused the admiration of the world.

This is a time for a searching analysis of the beneficial influence that can be exerted upon the other people of the world in energy, trade and with us a partnership and a mutual defense which binds our countries together and which provides us with an opportunity to preserve the peace in the Middle East.

Iran is strong and it is at peace with its neighbors. We now have working relationships between Iran and our country within 50 different universities. There are about 30,000 Iranian students here and about 40,000 Americans in Iran. This is a wonderful opportunity for us to share experiences and to plan together for the future.

Your Imperial Majesty, we welcome you and the Empress Farah to our country.

(Applause)

MORE

THE SHAH: Mr. President, Mrs. Carter, thank you very much for your very warm words of welcome in describing the close relations existing between our two countries.

I remember the days when I first met with President Roosevelt in our own capital city in what in those days we thought the future shape of the world would be decided. Obviously we had hopes that those shapes would be for peace, happiness and prosperity.

History is not always as one plans it. But this doesn't mean that those of good will should not try again and again. What we hope in our country is to see this new leadership in the United States provide and nurture the hopes that millions of people have for a better future, and the leadership that the United States of America and the President of the United States of America could give and bring towards that great future because you can do it.

By mentioning the numbers of Iranians living in America and also the number of Americans living in Iran, I think that you touched on a very important issue; the great numbers of people from both sides getting to know each other every day better and better, and developing personal friendships and friendships between the two nations.

This is a very good guarantee that we shall stay, hopefully, always together because basically we believe in the same principles, in the same ideals.

We attach utmost importance to our relations with the United States and your friendship for us because since the beginnings of our relations, America has always shown a very unselfish and many times very friendly attitude towards us. We have never had the slightest shadow casting over our relations and I pray, God, that this will continue always in the future.

Thank you again, Mr. President, for your very warm welcome.

THE PRESIDENT: Thank you very much.

END

(AT 10:44 A.M. EST)

Iran Dinner

Photo Pool

UPI

AP

Star

Post

Time Inc. --Dennis Brack

Consolidated News --Gene Forte

CBS-TV

2 Iranian still photo

2 Iranian TV crews--2 men each

Additonal writers who have requested coverage

Sandra McIlwaine

Garnett Stackleberg

Pat Gates (USIA)

Laura Berquist

many awards are an honorary Doctorate from Rutgers Univ. in '70; the Handel Medallion from NYC in '72; and Musician of the Year from the Institute of High Fidelity, presented to him by Miles Davis in SF, April '75. Late in the year he was named an External Consultant in Ethnomusicology by the SF School Board to conduct a series of workshops in that city's public schools.

A follower of the Bahai faith which teaches that one day all mankind will be united in peace, Gillespie says, "Baha'u'llah is the head of my religious faith . . . he said music is a form of worship. I believe it, because in this music you must rid yourself of the hangups of racialism and things like that . . ."

As a composer he is well-known for his '40s works like *Salt Peanuts*; *Groovin' High*; *Blue 'N Boogie*; *Woody'n You*; *A Night in Tunisia*; *Bebop*; *Dizzy Atmosphere*; *That's Earl Brother* and the collaborations with Charlie Parker, *Anthropology* and *Shaw 'Nuff*. Later compositions of note are *Con Alma* and *Kush*. In the '70s his works included *Brother King*, written for the late Rev. Martin Luther King Jr., and *Olinga*, dedicated to a Bahai brother. The earlier *Manteca* also became known as *I'll Never Go Back to Georgia* because of its chanted opening refrain.

LPs: *The Giant* (Prest., orig. issued as two separate albums on the America label in France); *Big 4*; *Big 7 at Montreux JF 1975*; *Oscar Peterson and Dizzy Gillespie*; *Oro*, *Incienso y Mirra* w. comp. by Chico O'Farrill (Pablo); *Swing Low, Sweet Cadillac* (Imp.); *The Real Thing* (Perception); *My Way*; *Jazz For a Sunday Afternoon* (SS); *Dizzy Gillespie Reunion Band* (MPS); w. Mitchell-Ruff Duo (Main.); *Trumpet Kings at Montreux JF 1975*; *Trumpet Kings Meet Joe Turner* (Pablo); *Giants of Jazz* (Atl.); *Giants* w. M.L. Williams, B. Hackett (Percept.); reissues, *Greatest Jazz Concert Ever* w. C. Parker, B. Powell, Mingus; *In the Beginning*, '40s big band and combos (Prest.); *Newport Years* (Verve); *Something Old, Something New* (Trip).

GILMORE, JOHN,* *tenor sax, drums*; b. Summit, Miss., 1931. The long-time Sun Ra sideman continued to be one of the key men in the Arkestra, featured on tenor sax but also playing the drums in what often becomes a percussion ensemble. Originally infl. by Rollins and Coltrane he was cited by Coltrane as having infl. him (Coltrane) through certain elements in his playing. Vladimir Simosko talks of Gilmore's solo on *Shadow World* w. Sun Ra as "consisting principally of a well modulated squeal from the horn's freak register, punctuated by a few well placed blats from the bottom of the horn, unaccompanied during the last segment, and surely one of the most hair raising and powerful solos on record."

LPs: see Sun Ra; also w. Freddie Hubbard; McCoy Tyner (Imp.); Elmo Hope, *Sounds From Riker's Island* (Aud. Fid.); Andrew Hill (BN); Pete La Roca, *Turkish Women at the Bath* (Douglas), same album issued under Chick Corea's name, *Bliss* (Muse); Dizzy Reece (Futura); reissue material on *Blowing Sessions* (BN).

GILSON, JEF (Jean-Francois Quievreux),* *piano, composer*; also *clarinet*; b. Guebwiller, Alsace, France, 8/25/26. Made rec. debut w. Jean-Luc Ponty, '62. Led big band '62-7. Worked as singer, arr. w. Double Six of Paris, '65-6. Toured Africa, Madagascar, '68-70. Publ: a journal, *L'Independant Du Jazz* (available from 86 rue du Faubourg St. Denis, Paris, France 75010). Gilson founded Palm Records in April '75, prod. albums w. Byard Lancaster, Baikida, Bill Coleman et al. Fests: Juan-les-Pins, '65; San Remo, '66; Terre Des Hommes, Montreal '72.

Comps: *Chant Inca*; *L'oeil Vision* for Ponty; *Je Me Souviens Encore Du Grand Orchestre De Dizzy Gillespie*; *Chakan*. Gilson has also been active as a sound engineer from '51.

LPs: *L'oeil Vision*; *Gaveau*; *16 Years of Jazz* (SFP); w. Bill Coleman, *Jazz Pour Dieu* (Unidisc); *Swing Low, Sweet Chariot* (Concert Hall); others w. Philly Joe Jones (Vogue); Sahib Shihab (Futura); *New Call From France* (MPS); w. Ponty, *Malagasy* (Palm); *Soul of Africa*, w. Hal Singer (Chant Du Mond).

GIUFFRE, JAMES PETER (JIMMY),* *composer, clarinet*; also *tenor sax, flutes*; b. Dallas, Texas, 4/26/21. During the late '60s and early '70s, Giuffre was very active as a composer and educator, as well as making concert apps. He did not begin to play in clubs again until '75, when he worked at St. James Infirmary and Tin Palace, NYC. He cont. his clarinet studies w. Arthur Bloom, '61-4; reed-making and clarinet w. Kal Opperman, '66-9; flute w. Jimmy Politis, '68-72. Holds teaching positions at New School, N.Y.U., Livingston Coll.; presided over student jazz workshop at own studio, '72. Lecture at Wagner Coll., *Exploring Art in N.Y.*, '68. Performed *The Castle*, a ballet w. Jean Erdman at N.Y.U., U.C.L.A., '67. Pl. concerts at U.C.L.A., '67, '74; Guggenheim Museum, '73; Smithsonian Inst., '74. Commissioned by St. Luke's Church, NYC, to write *Life's Music* for Men and Boy's Choir. Awarded Guggenheim Fellowship, '68. Voted number one clarinet in *Melody Maker* poll, '68; won several *Jazz Podium* (Germany) polls in '60s. TV: *Sunday*, NBC, '74. Comps: *Hex*, orig. written for Orchestra U.S.A., was used as part of ballet, *Manikins*, by Joffrey Ballet Co., '66; *Orb*, for clarinet and string quartet, perf. at Whitney Museum, NYC, by Giuffre and Carnegie Quartet, '69. Scores for films: *This Island*; *Sighet-Sighet*; *Smiles*; *Discovery In a Landscape*. Publ: *Jazz Phrasing and Interpretation* (Associated Music Pub., 866 Third Ave., N.Y., N.Y. 10022); *Sketch-Orks* (Criterion Music, 6124 Selma Ave., Hollywood, Ca. 90028). LP: *Music For People, Birds, Butterflies and Mosquitoes*; *River Chant* (Choice).

GLADDEN, EDWARD (EDDIE), *drums*; b. Newark, N.J., 12/6/37. Feat. w. many groups in the Newark area since mid-60s, among them Freddie Roach, Larry Young, Johnny Cole's, Woody Shaw, Buddy Terry, Mickey Tucker. Also worked w. K. Dorham, Grant Green, J. Moody, J. McGriff. In '74-5 was a member of Shirley



National Museum of Natural History · Smithsonian Institution

WASHINGTON, D.C. 20560 • TEL. 202-

OCT 8 1977

Handwritten initials

October 6, 1977

Mrs. Poston
Social Secretary
1600 Pennsylvania Ave., East Wing
Washington, D.C. 20006

Dear Mrs. Poston:

I have enclosed a list of thirteen mineral specimens which we will be glad to lend you for use as centerpieces at the White House dinner scheduled for November 12. Having seen the specimens, you know the lovely colors and forms represented, ranging from soft blue and green through white. Surrounded by ferns and baby orchids, they would be marvelous symbols of our natural heritage.

Please let me know as soon as possible if Mrs. Carter agrees with your idea of using mineral specimens from the Smithsonian for centerpieces so we can proceed with the arrangements.

Sincerely,

Nancy C. Harris

Nancy C. Harris (Mrs.)
Museum Technician
Division of Mineralogy

Enclosure

NCH:ml

APPROVED _____

DISAPPROVED _____

MRS. CARTER:

The Shah's favorite flower is the orchid, and we will be able to obtain small orchids in the colors of the minerals.



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<u>Species</u>	<u>Locality</u>	<u>Catalog#/Color</u>
1. Amethyst	South Carolina	C6637 purple
2. Calcite	Arizona	103096 seafoam green
3. Fluorite	Illinois	R11647 purple
4. Calcite	Indiana	135728 pale yellow
5. Smithsonite	New Mexico	C2913 robin's egg blue
6. Calcite	Mexico	124756 white
7. Calcite	Italy	136065 pale yellow
8. Colemanite	California	R17870 white
9. Quartz	Arkansas	white
10. Calcite	Mexico	white
11. Calcite	Missouri	yellow
12. Calcite	Mexico	pale green
13. Stibiconite	Mexico	pale yellow

DINNER - Tuesday, November 15, 1977 at 7:30 p.m.

The President and Mrs. Carter

Their Imperial Majesties

The Shahanshah and The Shahbanou of Iran
His Excellency Ardeshir Zahedi
Ambassador of Iran to the United States
His Excellency Abbas Ali Khalatbari
Minister of Foreign Affairs of Iran
Mrs. Manzar Khalatbari
Lady-in-Waiting to Her Imperial Majesty
Lt. General Mohsen Hashemi-Nejhad
Chief of the Military Household and
General Military Aide-de-Camp to His Imperial Majesty
His Excellency Amir-Aslan Afshar
Grand Master of Ceremonies of the Imperial Court
Lt. General Ali Karimlou
Military Aide-de-Camp to His Imperial Majesty
Lt. General Doctor Abdol-Karim Ayadi
Private Physician to His Imperial Majesty
Mr. Mohsen Goudarzi
Chief of the Fourth Political Bureau
The Honorable Djamshid Tavallali and Mrs. Tavallali
Minister-Counselor, Imperial Embassy of Iran
Mr. Nasser Zahedi
First Secretary, Imperial Embassy of Iran

The Vice President and Mrs. Mondale

The Secretary of State and Mrs. Vance

Mr. Justice White and Mrs. White

The Secretary of Defense and Mrs. Brown

The Secretary of Energy and Mrs. Schlesinger

The Hon. and Mrs. Zbigniew Brzezinski

Assistant to the President for National Security Affairs

Senator and Mrs. Russell B. Long (Louisiana)

Senator and Mrs. Abraham Ribicoff (Connecticut)

Rep. and Mrs. William Lehman (Florida)

Rep. and Mrs. Robert W. Edgar (Pennsylvania)

Rep. Helen S. Meyner and The Hon. Robert B. Meyner (New Jersey)

Rep. and Mrs. Paul E. Tsongas (Massachusetts)

Mr. and Mrs. Stuart E. Eizenstat

Assistant to the President for Domestic Affairs and Policy

The Hon. and Mrs. Warren Christopher

Deputy Secretary of State

The Hon. and Mrs. William H. Sullivan

United States Ambassador to Iran

The Hon. and Mrs. Evan S. Dobelle

Chief of Protocol

Mr. Hugh A. Carter, Jr.

Assistant to the President for Administration

The Hon. and Mrs. Alfred L. Atherton, Jr.

Assistant Secretary of State for Near East and South Asia

The Hon. Donna E. Shalala

Assistant Secretary of Housing and Urban Development
for Policy Development and Research

Mr. and Mrs. Gary Sick

National Security Council staff member

Miss Barbara Allen

Guest of Andy Warhol

Mr. Charles Allen, Jr.

Partner, Allen and Company, New York, N.Y.

Mr. Joe T. Andrews

Milledgeville, Georgia

Mr. and Mrs. James A. Bishop
St. Simons Island, Georgia

Mr. and Mrs. Morell D. Boone
Dean of Library Services, Mangus Wahlstrom Library,
University of Bridgeport

Ms. Jill Katz Bloomberg
Daughter and guest of Morris Katz

The Hon. and Mrs. John W. Bush
Naples, Florida

Mr. and Mrs. William Calloway
Atlanta, Georgia

Mr. and Mrs. Donnel Jeffrey Carter
Washington, D. C.

The Hon. and Mrs. Hugh A. Carter, Sr.
State Senator, Plains, Georgia

Mr. and Mrs. Willis Conover
New York, New York

Mr. and Mrs. Richard A. Denny, Jr.
Atlanta, Georgia

Mr. and Mrs. Sam Donaldson
ABC News

Mrs. Eden Donohue
Guest of Gerald Rafshoon

Mr. and Mrs. George R. Fernau
Florissant, Missouri

Mr. and Mrs. Marshall Fisher
Mrs--singer Sarah Vaughan, Hidden Hills, California

Mr. and Mrs. John P. Fishwick
Pres., Norfolk & Western Railroad, Roanoke, Virginia

Mr. Benjamin Fixman
Pres., Diversified Industries, Inc., St. Louis, Missouri

Miss Jody Fixman
Daughter and guest of Benjamin Fixman

The Hon. and Mrs. David H. Gambrell
Gambrell & Mobley, Atlanta, Georgia

Miss Glenna Garrett
Guest of Hugh A. Carter, Jr.

Mr. John B. Gillespie
Musician Dizzy Gillespie, Englewood, New Jersey

Mr. and Mrs. George Graeber
Mrs--Betty Beale, syndicated columnist

Dr. and Mrs. Carleton Hicks
St. Simons Island, Georgia

Mr. Earl "Fatha" Hines
Jazz musician, Oakland, California

Mrs. M. D. Hodges
Guest of Joe Andrews

Dr. Frederick Michael Jervis and Ms. Janis P. Williams
Durham, New Hampshire

Mr. and Mrs. Reginald H. Jones
Chmn., General Electric Co., Fairfield, Connecticut

Mr. and Mrs. Thomas V. Jones
Chmn., Northrup Corp., Los Angeles, California

Miss Marva Josie
Guest of Earl Hines

Mr. and Mrs. Richard L. Kattel
Chmn., Citizens & Southern National Bank, Atlanta, Georgia

Mr. Morris Katz
Pres., The Katz Bag Co., Indianapolis, Indiana

Mr. and Mrs. Don King
New York, New York

Mrs. Irwin Kramer
Daughter and guest of Charles Allen, Jr.

Mr. and Mrs. David S. Lewis
Chmn., General Dynamics Corp., St. Louis, Missouri

page 3 - 11/15/77 at 7:30 p.m.

Mr. and Mrs. W. Patrick McMullan, Jr.
Chmn., Mississippi Bank, Jackson, Mississippi

Mr. Arnold Miller
Pres., United Mine Workers of America

Mr. Gerald Rafshoon
Rafshoon Communications, Washington, D. C.

Mr. and Mrs. Walter C. Rasmussen
Fridley, Minnesota

Mr. and Mrs. John M. Seabrook
Chmn., IU International Corp., Woodstown, New Jersey

Mr. and Mrs. Allan Sherry
Woodsfield, Ohio

Mr. and Mrs. Robert Short
Edina, Minnesota

Mr. and Mrs. Donald M. Simmons
Muskogee, Oklahoma

Mr. and Mrs. Gerald Sinclair
Mbr., Board of Directors, American Bankers Association,
Salem, Illinois

Mr. and Mrs. Bruce G. Sundlun
Providence, Rhode Island

Mr. Robert F. Wagner, Jr.
Guest of Dr. Donna Shalala

Mr. Andy Warhol
A. Warhol Enterprises, New York, N. Y.

Mr. and Mrs. Lew R. Wasserman
Chmn., MCA, Inc., Beverly Hills, California