

OFFICE OF THE VICE PRESIDENT  
WASHINGTON, D.C.

To ERUth Felt

From: Julie

Re: April 19-Photographers  
Transcript



THE LIBRARY OF CONGRESS

WASHINGTON, D. C. 20540

OFFICE OF THE  
ASSISTANT LIBRARIAN

April 21, 1966

Dear Julius:

Enclosed, in response to your request, is a transcription of the remarks of the Vice President and others at the ceremony held in the Library of Congress Whittall Pavilion on Tuesday evening, April 19, opening the 23rd Annual News Photo Exhibit of the White House News Photographers Association. The transcription is, for the most part, a literal one from the tape-recording of the ceremony; it has been edited only to eliminate an occasional "and" or a word repeated here and there in the course of informal speech.

The Librarian and all who were privileged to have the Vice President and Mrs. Humphrey join us here were delighted to have them as our guests of honor. It was a pleasure to have you and Mrs. Cahn here as well.

Sincerely yours,

A handwritten signature in cursive script that reads "Betty".

(Mrs.) Elizabeth E. Hamer  
Assistant Librarian

Enclosure

Dr. Julius Cahn  
Office of the Vice President  
U. S. Capitol  
Washington, D. C.

TRANSCRIPT OF CEREMONY OPENING THE 23RD ANNUAL NEWS PHOTO EXHIBIT  
OF THE WHITE HOUSE NEWS PHOTOGRAPHERS ASSOCIATION  
AT THE LIBRARY OF CONGRESS ON APRIL 19, 1966.

Speakers: Vice President Hubert H. Humphrey; Mrs. Humphrey; Librarian of Congress L. Quincy Mumford; Maurice Johnson (United Press Photos), President of the White House News Photographers Association; and Stan Wayman (Life), Chairman of the WHNPA 23rd Annual News Photo Exhibit Committee.

Mr. Wayman:

Mr. Vice President, Dr. Mumford, distinguished guests, ladies and gentlemen: Welcome to the 23rd Annual White House News Photographers Exhibit. As you can see from the exhibit, or you will see when you do see the exhibit, that White House photographers are not limited only to photographing in the White House, or in Washington, for that matter--we photograph all over the world.

No exhibit can be set up without a great amount of trouble for many people. To mention only a few, I would like to thank the Agriculture Department for making the beautiful enlargements of the black-and-white prints and the National Geographic Society for their counterpart in the color prints--and particularly in the National Geographic Society, a grand man, Joseph Baylor Roberts, who used about 2 months of his time to keep all these prints sorted. He was a mother hen all the way through, from the beginning to the end. I think we owe him a good hand.

Every exhibit needs a home, and we have found our home here at the Library of Congress, through the good offices of the Librarian of Congress, Dr. Mumford. I would like to introduce Dr. Mumford and have him say a word to us. Dr. Mumford:

Dr. Mumford:

Mr. Vice President, Mrs. Humphrey, members of the Association, wives and friends: The Library of Congress bids you welcome, and Mr. Vice President, with our welcome to you goes a very warm memory of the delightful hour you gave us here when you opened the 20th exhibit in 1963. I am sure there is no one in the room who was present at that time who will not recall what a sparkling event the Vice President made of it, and it was most enjoyable.

To our friends, members of the White House News Photographers Association, they are returning home in their 16th year at the Library of Congress, and our Library family is very glad that they are here. And our Library public is glad--if we can judge by the way the tourists have been leaning over the ropes to look at the exhibit as it was being mounted. I think that they agree with us that it is an outstanding exhibit.

I have said many nice things over the years about these exhibits of the White House News Photographers Association, and they were all deserved; but I think I should add a special compliment to all the members of the group this year. Over the 16 years since the exhibit has been displayed here, the methods of displaying photographic art have been changing. Libraries and museums and galleries have developed new settings to emphasize the importance of the photograph. In fact, there was a time, as you well know, when a photograph was regarded as a product of a mechanical device. Today it is regarded as a form of art, emanating from a highly creative act, and while this thought may be applied generally to posed pictures, I think it is also true, without question, of pictures taken with lightning speed to record the news of the day; and it is this factor that you will see demonstrated and displayed in this year's exhibit, the 23rd Annual Exhibit

of the White House News Photographers. I congratulate all of you members on the splendid presentation and the very beautiful, artistic exhibit which you have. Thank you. Welcome again.

Mr. Wayman:

And now to introduce a great friend of all photographers and our guest of honor, I would like to call our very own President Johnson--Maurice, that is--who has been out chasing other presidents on the Pedernales. We wondered whether he was going to make it in time. Only our Maker knew when they would arrive yesterday, but we are indeed grateful to have Maurice here. Give him a hand.

Mr. Johnson:

Thank you, Stan. Mr. Vice President, Mrs. Humphrey, Dr. Mumford, distinguished guests, members: First of all, before I introduce our guest of honor, I want to take this opportunity to thank Stan Wayman and the committee for a wonderful job this year, and also Fred Maroon, who supervised and handled the hanging of the exhibit itself.

And now, without any further words, it gives me great pleasure to introduce a real friend of all photographers, someone whom we have enjoyed working with all the time, the Vice President:

Vice President Humphrey:

Thank you very much, President Johnson, and Stan Wayman and Dr. Mumford. You will have to take your proper place in this matter of protocol. It seems like all my life, at least of recent days, I am somewhat affected by the name Johnson. I want you to know, Maurice, that it is a joy to be

here with you, and I take all my cues tonight from what you had to say. I have tried to pattern my life after men of your competence and your name. As a matter of fact, there is only one deviation from that--my hero in life is a man by the name of Richard M. . . . . Johnson, Vice President under Martin Van Buren. Other than that . . . . . I didn't want you to get that Richard M. in the wrong sequence.

I always enjoy coming here to the exhibit and exhibition of the White House News Photographers' finest art, and I am very pleased that once again the Library of Congress, which is the great library of our Nation--and one of the greatest in the world, if not the greatest, under the direction of Dr. Mumford--has seen fit to exhibit these fine photographs, all of which are works of art. This is a compliment to the Library as well as to the photographers.

Before I forget it, I want to say a word of thanks to the wives who are here. I know how you have waited around patiently for these photographers to return from their assignments. I don't want to tell anybody, but, frankly, they could have gotten back a lot sooner. Sorry, fellas. And then I should really add that final grain of truth, that it was Hubert Humphrey that kept them out. But this is a cooperative venture, and everyone of you, of course, is a part of the history of our country--and indeed the ones who record the history of our country and have given a great deal of your life and time and energy and talent to this great endeavor.

Just awhile ago I walked down one of the hallways here looking at the exhibits, and I noticed the comparative exhibit of Hubert Humphrey and Abe Ribicoff; and Senator Ribicoff said, "Well, you can see what happens to a fella when he gets to be Vice President. All he does is play around."

There I was . . . . Stan Wayman's photos of Hubert Humphrey showed me out there at our home at Waverly just having a ball; and poor Abe Ribicoff, there he was slaving up to the Capitol all the time. I hope that everyone of those pictures of my friend, Senator Ribicoff, get into Connecticut. And I don't mind if mine get around every place, as a matter of fact.

You gentlemen have been doing your work from the Dominican Republic to Vietnam, from the banks of the Pedernales to the White House lawn, and you have done a good job. Regrettably, I have not had the opportunity as yet to see all of the exhibit, but I intend to--Muriel and I intend to before we leave here this evening. But you have truly in every sense of the word recorded the making of history, because it is all in motion. The Chinese have often said that one picture is worth 10,000 words. Imagine what you could have saved if you had just taken more pictures of me! And I want you to know that I am very much impressed by the fact that in this exhibition of the photography which is the great art of our country, you have the color exhibit as well. This is, I believe, a new dimension, and if not new, at least it has been given renewed or new emphasis. So to each and every one of you, I want to offer my congratulations

Now, you can imagine how I feel being here. I think somewhere I read that I was supposed to give out some awards or something. I hope that is true, because I would like to touch something that is Number One. Well--there you are again. It just proves what happens to me. Stan just comes up and says that the ribbons didn't arrive in time. For a man that is Number 2 and tries harder, this is the most disappointing moment of my life. I hope that I can appeal to your sentiments of compassion and sympathy.

You can imagine what I have been going through these many weeks. I come here tonight filled with the sense of joy and hope and fulfillment and accomplishment and achievement, knowing that I am going to bestow upon the winner certain laurels and honors, out of which you get a certain sympathetic reaction to yourself, you know; there is an empathy that is established there. Now I find that this too is denied me. The cup shall not touch my lips.

I went to the Gridiron dinner, and I had a big speech right up here, you know, and I am just about ready to pull it out and in walks The Man; and I don't get a chance. I went on over to the White House Correspondents' dinner and had a nervous stomach all night, wondering whether or not I would really get a chance to perform, and when it got around to 11:15 I knew I was home free. Humphrey home free, yes, sir. Not long, a little later than that, we went over to the Indian Embassy, and Muriel and I walked in there dressed up as never before, because the Prime Minister of one of the great countries of the world was there; and I looked at the seating arrangements --and I had known, of course, that we had been at the dinner at the White House the night before and that President Johnson had entertained Madame Gandhi and her party,--and I said to Muriel, without ever whispering it too loud, lest it be overheard, "This is our night." We arrived there and they had a reception, and guess who was there. And the next thing I know they are reshuffling all the cards at the table; and I just want to say to all of you photographers that didn't get first prize, second prize, third prize, or honorable mention, you know exactly how I felt. Somebody asked me the other day if I had a sore arm after pitching out that first ball out here at the ball game, and I said, "Yes. In fact, I did." And the reason for it was the tension. I had that ball back there just ready to pitch it,

and I could just feel a hand come right out there. . . .

Stan, it would have been a lot better if you just had those ribbons here tonight. But now, my dear friends, in all seriousness, I do want to congratulate you, and I want you to know that if your respective agencies and sponsors can feel the desire to have you come out to Waverly, Minnesota, any time this summer, there are 2 or 3 things that have changed. Some of you may have noticed those photographs of myself out there, I had 3 extra inches on my waistline at that time. I am a much better-looking person for the camera at this time. Secondly, Muriel is building again; there are changes out there. There is one thing I can promise you photographers: you can come out any year--it will be changed. The mortgage is changed, the place is changed, and I am changed. But we are very grateful to you. I know of no group of people that have been kinder to the Humphreys than you folks, and I can say without being too subjective: I know of no group of people that have done more to tell the story of what is truly going on in our country and in our world than the candid camera--the lens and the shutter, not the lens and the shutter alone, but in the hands of the professional. So, as they say--as I hear the tinkle of the glass--as they say in photography, one more please. Thank you.

Mr. Wayman:

Before we preview the show, we would like to have a hand for Mrs. Humphrey.

Mrs. Humphrey:

You know it isn't just the male, the father, the man in my life that likes to make a speech. When I see so many wives here, whom I have not seen

before--and I know how many times their husbands have been away--I just want to thank them for coming, and for getting a chance to see them and greet them today, and for their cooperation, because they are part of their team, their husband-and-wife team, as Hubert and I are. I may flub a speech, because following Hubert is always difficult. I don't know--he has turned into this . . . . Bob Hope. I often wonder what Bob Hope's wife would say under such circumstances. Thank you.

Mr. Wayman:

Just one more thing, Mr. Vice President. We are planning to have you hand out our plaques and so forth at our dinner next month.

Vice President: Great!

Mr. Wayman:

But we don't want you to have any nervous stomach waiting.

Vice President: Second place awards!

Mr. Wayman:

Thank you, everyone. We are going to take the Vice President and Mrs. Humphrey out for a little preview of the show right now, and then we will open the exhibit completely. Thank you.



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