

The original documents are located in Box 6, folder “4/07/76 - "Adams Chronicles" Photo; Cherry Blossom Princess Photo” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

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THE WHITE HOUSE

WASHINGTON

MRS. FORD

EVENT: "Adams Chronicles" Photo

DATE: Wednesday, April 7, 1976

TIME: 3:00 p.m.

PLACE: Blue Room, State Floor

GUESTS: Leora Shepherd Dana, portrayed Abigail Adams
Virginia Weltmen Kassel, Executive Producer, "Chronicles"
Joseph P. Downer, Executive Vice President, Atlantic
Richfield Company
Ronald S. Berman, Chairman, National Endowment for Humanities
Also attending: William E. Duke, Atlantic Richfield
Darrell E. deChaby, Endowment for Humanities

BACKGROUND: The Adams Chronicles is the first major historical dramatic series ever to be produced by American television and its most ambitious venture to date. The thirteen-week series, which premiered on January 20th, traces the story of the Adams family through four generations and 150 years of American history, history which they played such a significant role in shaping. In telling the story of this remarkable family, which produced two Presidents, a Vice-President, a Secretary of State, ambassadors, and members of Congress, among others, the hour-long dramas bring to life for this generation of viewers many of the formative events in our past.

The Adams Chronicles was made possible by a cooperative venture, over a five year period, between a Federal agency, a private foundation, and a member of the corporate sector. The National Endowment for the Humanities provided a \$1 million outright grant and a further \$1.5 million to match private funds. \$1.5 million was contributed to the Endowment by the Andrew W. Mellon Foundation, and the Atlantic Richfield Company made a grant of \$1.2 million directly to WNET for the Series' production.



All associated with the Adams Chronicles are in town to attend a special reception honoring the Series at the Decature House tonight attended by members of the House and Senate and other guests. While they are in town, they would like to present to you copies of the books which have come out of this series which are: The Adams Chronicles; The Book of Abigail and John; and The World of the Adams Chronicles Forging our Nation. They will also present the John Adams Bicentennial Medal.

SEQUENCE:

3:00 p.m. When your guests have assembled, Susan Porter will escort you to the Blue Room for photographs with Abigail Adams in front of the John Quincy Adams portrait.

Abigail (Leora Dana) will present to you copies of the three books which have come out of the television series and the medal.

3:10 p.m. At the conclusion of the photographs, you will be escorted back to the residence.

NOTE: -Open press coverage
-No refreshments



~~susan porter~~
April 7, 1976

The Adamses Finally Cop Out

By Frank Getlein
Washington Star Staff Writer

We arrive at last at the end of the Adamses. Not really, of course, as we all found out here some years back at a family portrait show in the National Portrait Gallery. Family pictures provided more than enough for an exhibition; family members provided a more than ample audience for an exhibition opening. They proliferate, those Yankees.

But while proliferating privately, publicly the Adamses faded from view around the turn of the present century. Tonight on WETA-26 at 9, we see the penultimate fade, "Henry Adams: Historian," and next week, the final fade, "Charles Francis Adams II: Industrialist."

The new century approaches with the Adams prediction that America and Russia will dominate it, but with the reality that the Adamses will abdicate from it. On this melancholy yet highly instructive note, the most impressive historical series ever mounted on American television comes to an end.

FOR 20TH CENTURY Americans interested in history on a non-professional level, Henry Adams has long been by far the most interesting of the whole family, not excepting John the Patriarch, Abigail the premature women's libber. For one familiar with his work, it is very hard to see how he will come across in tonight's episode. There is only the most oblique reference to his medievalism, "Mont St. Michel and Chartres" being the key-stone of the revival of interest in the middle ages in America in this cen-

tury; "The Virgin and the Dynamo," one of the most telling cultural confrontations, as well as a vital part of Henry's whole disillusionment with what he called "The Degradation of the Democratic Dogma."

Similarly, we see his involvement with the house he built on the present site of the Hay-Adams hotel, but nothing of his extremely fruitful intellectual relationship with John Hay, who had accepted the public involvement Henry declined. We see him off to the South Seas and back again but do not see that his traveling companion was the painter, John LaFarge. We see the derangement and death of Henry's wife but not the memorial to her the widower commissioned of Augustus Saint-Gaudens and which expresses not only Henry's grief over his wife dead at her own hand but also much of his pensive, brooding, saddened thought about his country.

THERE IS A LOT OF fragmentation in the chapter. We keep picking up information blips about members of the family we hardly know and are not likely to get to know. Gradually we understand that this pattern is deliberate and significant. The story is fragmenting because the family is, not only in its proliferation but more especially in its ancient relationship with the country.

That relationship, never exactly warm and close, is painfully, almost formally ended in next week's finale. Henry's brother,

Charles Francis II, gets involved in two enterprises, one national, one local, fails at both and all but sends in a letter of resignation to the Republic and to the Adams homeplace in Massachusetts. As journalist and historian, he becomes an expert on needed regulation of the burgeoning railroads, calls for and becomes a member of a state regulatory commission, moves on to first the presidency, then the control of the Union Pacific, comes to grief, is defeated by the speculator and sharp practitioner Jay Gould, retires in dignity.

MEANWHILE, in Massachusetts the quarries around Quincy are expanding. Charles opposes this, is defeated by politicians representing merchants and laborers rather than the "old families" led by the Adamses. They move away.

Ultimately in Charles's confrontation with the town of Quincy there is a blank refusal to admit political equality of all, a lingering amazement that he is not called by popular acclamation.

From the first, we now see, the Adamses have been up against popular democracy in one form or another, mostly in forms, from their point of view, steadily degenerating, but even at best not really to be compared with the vestigial aristocracy the Adamses thought they were founding, ensuring the Republic of high class leaders forever. The Republic was having none of it, or as little as possi-

ble, almost from the beginning.

JOHN ADAMS MET and was bested by Jeffersonian agrarian republicanism; John Quincy, by Jacksonian democracy — muddy boots on the White House sofas; Henry, by Grant's GOP looters; Charles Francis II, by a clever, unscrupulous stock jobber. If Jefferson could have imagined such a person as Jay Gould, he would have despised him, yet Gould and Jefferson shared not only the suspicion of the Adamses but also, in their wildly different ways, a commitment to a form of American egalitarianism totally foreign to the Adamses.

This detachment persisted through generations of real and valuable service to the Republic the family never entirely understood, certainly never entirely got to be at ease with. The final service, perhaps the most important, sprang directly from that detachment, that lack of ease, in the analytical writings of Henry Adams about the society that had baffled, frustrated, infuriated and, in a measure, destroyed his whole family from the beginnings on.

UFW Film

"Why We Boycott" a free film depicting the aims of the United Farm Workers will be presented Tuesday at 7:30 p.m. at the Laurel Branch Library, 507 7th St. A discussion will be held after the film. For details call 776-6790.

THE ADAMS CHRONICLES Chapter Twelve (1870-1885)



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THE ADAMS CHRONICLES

Chapter Twelve (1870-1885)



Henry Adams — Historian. During Reconstruction, Adams tries to find a place for himself in a changing America. He and his wife are haunted by the past.

Tonight at 9 on WETA, Channel 26, WAPB, Channel 22 and WNVF, Channel 53. PBS

Produced by WNET/13, New York, for PBS. Made possible by grants from the National Endowment for the Humanities, The Andrew W. Mellon Foundation, and Atlantic Richfield Company.



THE WHITE HOUSE

WASHINGTON

MRS. FORD

EVENT: Photograph with Cherry Blossom Princesses

DATE: Wednesday, April 7, 1976

TIME: 4:00 p.m.

PLACE: Rose Garden or South Portico

SEQUENCE:

4:00 p.m. When Their Royal Highnesses (the Cherry Blossom Princesses) have assembled in the Cherry Blossom/Crab Apple Garden (renamed for the occasion) or South Portico, Susan Porter will escort you down to have your photograph taken with them. Also attending will be:

Mrs. Elizabeth Montag, President, National Conference
of State Societies

Mrs. Louise Parker, Chairman for the Princesses

4:10 p.m. Following the photographs, you will return to the residence.

NOTE: -Open press coverage
-No refreshments

~~susan porter~~
April 7, 1976



For immedaite release
Wednesday, April 7, 1976

THE WHITE HOUSE
Office of Mrs. Ford's Press Secretary

Mrs. Ford will be greeting members of The Adams Chronicles television series today, April 7 at 3:00 P.M. in the Map Room at the White House. She will be presented with a John Quincy Adams Medal commemorating the series, as well as two books, Jack Shepherd's The Adams Chronicles, and The Book of Abigail and John, a collection of Adams family letters.

Participating in the ceremony will be Ms. Virginia Kassel, creator and executive producer of "Chronicles," Leora Dana, who plays Abigail Adams from middle age to old age, and Joseph T. Downer, Executive Vice President of Atlantic Richfield.

The Adams Chronicles, a 13-week series which traces the story of the Adams family through four generations and 150 years of American history, premiered on January 20, 1976. It was made possible by grants from the National Endowment for the Humanities, The Andrew W. Mellon Foundation, and Atlantic Richfield Company.

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Press Coverage: Photo session, pick-up in Press Lobby at 2:50 P.M.

