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THE WHITE HOUSE

WASHINGTON

September 4, 1990

90 SEP 6 09:09

MEMORANDUM FOR THE PRESIDENT

THROUGH: CHRISS WINSTON

FROM: EDWARD McNALLY

SUBJECT: NATIONAL MEDAL OF THE ARTS LUNCHEON

*OK with
changes!*

OT

g-9

I. SUMMARY

On Monday, Sept. 10, at 11:45 a.m., you will give brief remarks and then participate in a ceremony to award the National Medal of the Arts. The ceremony will take place in the East Room; afterwards, you will host a luncheon in the State Dining Room.

II. DISCUSSION

The remarks (6 minutes, on cards) praise each of the award winners as trailblazers in their field, who sought, in Mrs. Bush's words, "their own true colors." Mrs. Bush will assist in presenting the awards.

McNally/Simon
Sept. 6, 1990
Draft Four (E:ARTS)

PRESIDENTIAL REMARKS: 51 NATIONAL MEDAL OF THE ARTS LUNCHEON
THE EAST ROOM

MONDAY, SEPT. 10, 1990, 11:45 A.M.

I'm happy to have John Frohnmayer, -- and, of course, Barbara
-- up here to help me out. And thanks especially to our honored
guests, the artists and the patrons of a special American
tradition who grace us with their presence this afternoon.
Welcome to the White House, and welcome to the sixth annual
presentation of the National Medal of the Arts. \\\

Last year, this luncheon was held the week before
Thanksgiving -- and was delayed when I got held up in the Rose
Garden, doing a "photo op" with the "National Turkey." \\\

Barbara and I awarded medals that day to some of the
artistic giants of our time -- Alfred Eisenstaedt, John Updike,
Katherine Dunham, and Dizzy Gillespie, among others. \ And
with all that assembled talent, guess which one was pictured
standing next to me on the news that night? \\\ The National
Turkey. \\\ We've done a little better scheduling this year,
Helsinki notwithstanding... \\\

The people we honor today have earned a collection of awards
with names that have become the world's touchstones of excellence
-- names like Grammy and Oscar and Tony, the Pulitzer prize and
the Kennedy Center Honors -- a collection of awards that would
just about fill its own Smithsonian. But where most of these
awards were aimed at honoring individual works, today we gather
to salute the full body of their work, their contributions to the

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 and alongside the artists who helped define
 ger just another sprawling industrial nation --
 but one of the cultural giants of the world.

Most had humble beginnings. I think of Jessica Tandy,
 sewing her own costumes in a backroom theatre in Soho. Or B.B.
 King, touring backstreet bars and dance halls, on the road for 20
 years before most Americans would ever hear his name. Even their
 hometown names read like the very tapestry of America itself:
 Forestville, New York. Centralia [sen-TRAIL-ya], Washington.
 Itta Bena [BEE-na], Mississippi. Brooklyn and Atlantic City.

Three were foreign-born, drawn here by freedom and
 opportunity, seeking not to enrich themselves -- but to enrich
 our culture. And today, they are Americans all, striving in the
 creation of beauty.

✓ Taken together, today's honorees represent an apparently
 inexhaustible reserve of creativity, one that has often defied
 categorization. But there are at least two characteristics, I
 believe, that can apply to each. ^{Cash} ~~Each~~ is a trailblazer, an
 authentic pioneer who literally helped to shape ^{his, her} their art form.
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with the multi-disciplinary approach of landscape architect Ian McHarg; with New York legends like George Abbott and Beverly Sills, who've thrilled audiences with their performances onstage -- and with their leadership behind the scenes; or with the love and magic of Hume Cronyn and Jessica Tandy, whose creations seem

to float effortlessly from stage to screen and back again.

(May I tell you a frustration of mine. I think Barbara Bush is secretly in love with Hume Cronyn)

But you also see it in painter Jasper Johns' collaborative efforts with choreographer Merce Cunningham; in the visual arts, where Frederick Douglass was brought to new life beneath the brush of Jacob Lawrence; and in the cries and hollers and work songs of field hands who labored in another time, once again heard rising on the wind through the guitar of B.B. King.

Speaking at Wellesley back in June, Barbara urged young Americans to go out and seek their own true colors. That's exactly what you've done. You have created sights and sounds and characters, crafted anew within the human imagination, and in doing so, enriched the colors on the canvas of our national life. And that's why America continues to need and want -- and appreciate -- your creativity, your talent and your diversity.

Indeed, it is your efforts in the arts and the humanities -- in the realm of the spirit -- that distinguish America as a world leader, rather than as merely a world power. I am proud that -- as a people, and as a nation -- we continue to support the arts, both through public agencies and through private champions of the arts, patrons like Harris and Carroll Masterson,

of my own hometown of Houston, Southwestern Bell, of St. Louis, and Washington's own David Lloyd Kreeger.

We salute you for the joy you have given to Americans of many ages. Thank you. Congratulations. And God bless the United States of America.

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McNally/Simon
Sept. 6, 1990
Draft Four (E:ARTS)

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THE EAST ROOM
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arts, to the Nation, and to life in the twentieth century.

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with the multi-disciplinary approach of landscape architect Ian McHarg; with New York legends like George Abbott and Beverly Sills, who've thrilled audiences with their performances onstage -- and with their leadership behind the scenes; or with the love and magic of Hume Cronyn and Jessica Tandy, whose creations seem to float effortlessly from stage to screen and back again.

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II. DISCUSSION

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McNally/Simon
Sept. 5, 1990
Draft Three (E:ARTS)

PRESIDENTIAL REMARKS: NATIONAL MEDAL OF THE ARTS LUNCHEON
THE EAST ROOM
MONDAY, SEPT. 10, 1990, 11:45 A.M.

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Four were foreign-born, from Clydebank, Scotland to a Polish village, then a part of the Czar's empire. They were drawn here by freedom, seeking not to enrich themselves -- but to enrich our culture. And today, they are Americans all, striving in the creation of beauty.

Taken together, today's honorees represent an apparently inexhaustible reserve of creativity, one that has often defied categorization. But there are at least two characteristics, I believe, that can apply to each. Each is a trailblazer, an authentic pioneer who literally helped to shape their art form. And each is an artist who pressed the very limits of their particular art form, often crossing over to combine distinct mediums in new and very different ways.

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TEXT OF THE PRESIDENTIAL CITATIONS
FOR THE RECIPIENTS
OF THE 1990
NATIONAL MEDAL OF ARTS

ARTISTS

George Francis Abbott

for his many contributions to all
facets of American theater

Hume Cronyn

for the distinguished record he
has achieved as both an actor and
a director

Merce Cunningham

for his distinctive contributions
to the art of modern dance

~~Lillian Gish~~

~~for captivizing audiences on both
stage and screen~~

Jasper Johns

for bringing his distinctive
vision to the art of painting,
sculpture, and printmaking

Riley "B.B." King

for singing the blues, and
bringing joy to so many people in
the process

~~see 2~~
Jacob Lawrence

for paintings that celebrate the
struggles and the triumphs of
African Americans

Ian McHarg

for reminding us, through his
work in landscape architecture,
of the need to live in harmony
with nature

Jessica Tandy

for her many accomplishments in
both theater and film

PATRONS

Harris and Carroll Masterson

for their generous support of the
arts and culture in Texas

Southwestern Bell Corporation

for its exemplary program of
corporate philanthropy

1990 AUG 29 PM 4:59

McNally/Simon
August 29, 1990
Draft Two (E:ARTS)

PRESIDENTIAL REMARKS: NATIONAL MEDAL OF THE ARTS LUNCHEON
THE EAST ROOM
MONDAY, SEPT. 10, 1990, 11:45 A.M.

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1st presentation
4-23-85
see
11-17-89
speech
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NEA fact
sheet
Embracing an era that reaches back as far as George Abbott's

Abbott: Tony + Pulitzer
Grammy: King
Nobel: Singer
and Y: Oscar

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Current
Biography

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Current
Biography
1970

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NEA
fact sheet

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(McHarg &
Singer)

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NEA
fact
sheet

1978 Current
Biography

NEA
fact
sheet

Current
Biography

1970

6-1-96

McNally &
Doolen

NEA
fact
sheet

MERCE CUNNINGHAM

*Mitterand
in Paris*

Choreographer Merce Cunningham (born 1919, Centralia, WA) first studied dance and drama at the Cornish Institute of Allied Arts in Seattle. From 1939 to 1945, he was a soloist with the Martha Graham Dance Company, and it was during this period that Mr. Cunningham first began to choreograph independently. He presented his initial New York solo concert, in collaboration with composer John Cage, in 1944, and continued to present annual concerts thereafter, by himself or with ad hoc groups of dancers, until 1953, when he formed the Merce Cunningham Dance Company while in residence at Black Mountain College.

The Cunningham Dance company has made countless tours throughout the United States and the rest of the world, and his works have been included in the repertoires of numerous ballet and modern dance companies, including the New York City Ballet, American Ballet Theatre, the Boston Ballet, the Pennsylvania Ballet, Rambert Dance Company (London), the Cullberg Ballet (Stockholm), the Theatre du Silence (France), and the GRCOP (the experimental wing of the Paris Opera Ballet). Mr. Cunningham has also won acclaim for his collaborative efforts with major artists from a variety of disciplines, most notably Cage, Morton Feldman, Isamu Noguchi, Robert Rauschenberg, and Jasper Johns.

Among the honors Mr. Cunningham has received during his long career are the following: Guggenheim Fellowships (1954, 1959);

medal from the Society for the Advancement of Dance in Sweden (1964); the Gold Medal for Choreographic Invention at the Fourth International Festival of Dance in Paris (1966); honorary Doctorate of Letters from the University of Illinois (1972); Grand Prix, Belgrade International Theatre Festival (1972); the New York State Award (1975); the Capezio Award (1977); Washington State Award (1977); the Samuel H. Scripps/American Dance Festival Award for lifetime contribution to dance (1982); Commander of the Order of Arts and Letters (France, 1982); New York Mayor's Award of Honor for Arts and Culture (1983); Honorary Member of the American Academy and Institute of Arts and Letters (1984).

More recently, in 1985, Mr Cunningham was awarded a MacArthur Foundation Fellowship, and later that year received the Kennedy Center Honors in a reception at the White House. In January 1988, he was awarded the Dance/USA National Honor, and last year was named Chevalier of the Legion d'Honneur by President Mitterand of France.

Merce Cunningham is one of a handful of creators who have helped to place American choreography at the very forefront of world dance in the twentieth century.

HUME CRONYN and JESSICA TANDY

*Cocoon
Driving Miss
Daisy*

Actor and director Hume Cronyn (born 1911, London, Ontario) and actress Jessica Tandy (born 1909, London, England) have each compiled distinguished careers in the theater, with credits dating back sixty years and more. And while they still pursue their own projects--Ms. Tandy most recently as the star of the hit film Driving Miss Daisy--since their first performances together in the 1950, the names Hume Cronyn and Jessica Tandy have been indissolubly linked, in numerous productions as well as off the stage, as husband and wife.

Mr. Cronyn, educated at Ridley College and McGill University, prepared for the stage at the American Academy of Dramatic Art and at the Mozarteum in Solzburg, Austria. He first appeared in the U.S. with the National Theater Stock Company, as the Paper Boy in Up Pops the Devil in 1931, and joined Robert Porterfield's Barter Theatre Company as director three years later.

Among his many roles, Mr. Cronyn has been featured in such plays as Richard III, The Miser, Krapp's Last Tape, Midsummer Night's Dream, Merchant of Venice, and Traveler in the Dark. His credits as director are no less extensive, including such plays as Now I Lay Me Down to Sleep, Hilda Crane, The Egghead, and I Spy.

Ms. Tandy trained for the stage at the Ben Greet Academy of Acting in London, making her debut in 1927 as Sara Manderson in

The Manderson Girls. After several roles in her native country, Ms. Tandy made her American debut in The Matriarch at the Longacre Theatre in New York in 1930. She worked in both England and America thereafter, receiving the most acclaim for her portrayal of Blanche Dubois in the long-running A Streetcar Named Desire, which ran in New York for over two years before touring, and which earned Ms. Tandy her first Tony Award.

Among her many subsequent roles, Ms. Tandy has been featured in such plays as King Lear, Five Finger Exercise, The Physicists, The Caucasian Chalk Circle, Camino Real, Long Day's Journey Into Night and The Glass Menagerie.

Mr. Cronyn and Ms. Tandy have also been successful as a collaborative team, whose work together has enriched American theater for several decades. In particular, as touring artists with such plays as The Gin Game and Foxfire, in residence at the Guthrie Theater in Minneapolis, and in a memorable command performance for President Johnson at the White House, the pair have helped to extend the reach of professional theater beyond New York.

In addition to the Tony and Obie awards each has won individually, Mr. Cronyn and Ms. Tandy have shared Kennedy Center Honors, Theatre Hall of Fame induction, Common Wealth Award for distinguished service in the dramatic arts, the Alley Theatre Award, and the Franklin Haven Sargent American Academy of Dramatic Arts Award.

JASPER JOHNS

Painter and sculptor Jasper Johns (born 1930, Augusta, GA) studied at the University of South Carolina and attended art school in New York for a short time before being drafted into the Army in 1949. From 1952 he lived in New York, working initially in a book store and doing display work for department stores. His series of "Flags," "Targets," and "Numbers," which have remained among the best known of his paintings, were done in the middle fifties, and were first exhibited at the Leo Castelli gallery in 1958.

Along with Robert Rauschenberg, Mr. Johns is the most influential of the American artists who followed Abstract Expressionism and reacted against it, favoring a simpler, more direct style, often incorporating elements of everyday life and paving the way for the Pop Art and Minimalist movements that followed. In the late fifties Mr. Johns began his sculptures, again concentrating on commonplace objects, such as light bulbs and canned goods. From 1961 he began to affix real objects to the surface of his canvases, as in the "Devices" series, which incorporated measuring instruments.

In addition to numerous exhibitions in America, Europe, and Japan, Mr. Johns was represented at the Venice Biennale in a group show in 1958, and once again in 1988, when he won the grand prize as the official American entry. Among the other prizes and awards the artist has received are first prize, VII

from the
commonplace
to the
concrete
(single)

International Exhibition of Prints, Ljubljana, Yugoslavia (1977); IX Sao Paulo Biennial; Skowhegan School Award for Painting (1972) and for Graphics (1977); New York City Mayor's Award of Honor for Arts and Culture (1978); and the American Academy and Institute of Arts and Letters Gold Medal (1986).

Mr. Johns' career is also notable for the creative stimulus he has provided to artists in other disciplines, in particular through his collaborative efforts with choreographer Merce Cunningham and composer John Cage, and as director of the Foundation for Contemporary Performance Arts. Equally important, if more controversial, has been the stimulus that Mr. Johns' celebrated career has provided to American art in general. In its very simplicity, Johns' work raises fundamental questions about the nature of art, about illusion and reality, and about the role of the artist in mediating between those two worlds. He has been, in short, a singular figure in contemporary American art.

JACOB LAWRENCE

Painter Jacob Lawrence (born 1917, Atlantic City, NJ), received his first arts training as a teenager at the WPA-sponsored Harlem Art Center. Following further study at the American Artists School, Mr. Lawrence returned to the Federal Art Project as an employee, earning \$23.86 a week in the easel division and painting the scenes of Harlem that became one of his trademarks. Throughout the Depression years, the painter studied the work of the masters at the Metropolitan Museum of Art and his contemporaries at galleries and exhibitions throughout New York. He also turned his attention to Black history, gathering material that would be used in his series on such historical figures as Toussaint L'Overture, Frederick Douglass, Harriet Tubman, and John Brown.

Mr. Lawrence first received widespread acclaim when twenty-six paintings of his sixty-panel "Migration of the Negro" series, which opened at Edith Halpert's Downtown Gallery in 1941, were reproduced in color in Fortune magazine. Much of his work is executed in series, anywhere from twenty to sixty tempera-on-board panels, and in addition to his many studies of Black life, he has investigated such themes as the Coast Guard (having spent two years in the service during World War II), religion, theater, manual labor, and the bombing of Hiroshima (commissioned to illustrate a special edition of John Hersey's book). The strength of such work--in addition to the vibrant colors and sense of motion that has always infused his handling

collaboration

of the human form--lies in the connective nature of the individual panels--the manner in which they reinforce one another visually and dramatically.

Mr. Lawrence received his first one-person exhibition at the Museum of Modern Art in 1944, his first retrospective exhibition at the Brooklyn Museum (which toured nationally) in 1960, and subsequent traveling retrospectives at the Whitney Museum (1974) and the Seattle Art Museum (1986). In addition to his active career as a painter for over fifty years, Mr. Lawrence has taught at Black Mountain College, Pratt Institute, Brandeis University, New School for Social Research, California State College at Hayward, and the University of Washington.

Among the many prizes and awards Mr. Lawrence has received are Rosenwald and Guggenheim Fellowships, the NAACP's Spingarn Medal, and election to the National Academy and Institute of Arts and Letters. Mr. Lawrence was also a member of the National Council on the Arts.

In the face of ever-changing trends that saw various styles fall in and out of favor, Jacob Lawrence has remained committed to his social themes and figurative subject matter. And while he has drawn most frequently on his own cultural heritage, celebrating the struggles and the triumphs of Black Americans, his images have possessed as well a universal appeal that has won him acclaim throughout the U.S. and the world.

IAN McHARG

*3 foreigners
art - int'l lang.*

Landscape architect Ian McHarg (born 1920, Clydebank, Scotland) studied at the Royal College of Architecture, the Royal College of Agriculture, and the Royal College of Engineering, a combination of studies that he subsequently incorporated in the department of landscape architecture and regional planning that he established at the University of Pennsylvania in 1954. Before that (and following seven years service in the British Army), Mr. McHarg earned his bachelor's and master's degrees in landscape architecture and city planning at Harvard University.

Such a synthetic approach has marked Mr. McHarg's work throughout his career. His book, Design with Nature (1969), which set the standard for the field, combines a rigorously scientific methodology with a strong moral sense of responsibility. In it he suggests that man's survival is threatened by the exploitation of nature that results from shortsighted economic considerations, and counsels as the only recourse an active cooperation with the environment. To this end, essential ecological data must be taken into account when planning and designing the built environment. Mr. McHarg's call for a multidisciplinary approach to planning has been tremendously influential, and landscape architecture departments now regularly draw on physical, biological, and social scientists, architects, landscape architects, urban designers and planners, and resource economists. In short, he has demonstrated how, by acknowledging a given region's particular

natural and social features, planners can synthesize a composite characterization to guide land use that is both effective and respectful. Nor have his exhortations been limited to the classroom; his theories have been implemented on numerous occasions by his firm, Wallace, McHarg, Roberts, and Todd, which he began in 1963 with David A. Wallace.

Among the many major projects McHarg has carried out are the following: a plan for the inner harbor and municipal center, Baltimore; a landscape plan for Washington, D.C.; an ecological study for Minneapolis; a plan for the center of Los Angeles; a plan for northwest Baltimore (with I.M. Pei); I-95 route selection study, Princeton, NJ; Capitol Building, Washington, D.C.; Indian River Shores study, Vero Beach, FL; and the Edith Macy National Training Center, Chappaqua, NY.

In recognition of his far-reaching, pioneering work, Mr. McHarg has been the recipient of numerous honors, including honorary memberships in the American Institute of Architects, the Royal Society of Arts, and the Royal Institute of British Architects; the Morrison Medal from the North American Wildlife Association; the Creative Arts Award from Brandeis University; the Allied Professional Medal of the American Institute of Architects; the Bradford Williams Medal of the American Society of Landscape Architects; and the Alfred B. LaGasse Medal of the Landscape Architecture Foundation. These awards and other pay tribute to a landscape architect and planner who not only has spoken eloquently of our need to live in harmony with nature, but who has provided us with ample tools to do so.

ISAAC BASHEVIS SINGER

Writer Isaac Bashevis Singer (born 1904, Radzymin, Poland) was the son and grandson of Hassidic rabbis, and he attended the Tachkemoni Rabbinical Seminary from 1920 to 1927. During this period, however, he also began his writing career, working for the Yiddish and Hebrew press in Poland, first as a proofreader and translator, and then as a co-editor of Globus, in Warsaw. Fearing the consequences of a Nazi invasion of Poland, he came to the United States in 1935 (where he was naturalized in 1943), and worked initially for the Jewish Daily Forward in New York.

Yet even in coming to America, and even after the destruction wrought by Hitler's forces and the outbreak of the second world war, Mr. Singer has remained steadfastly committed to exploring his roots in the Polish Yiddish-speaking Jewish ghettos, with a vast array of Yiddish writings. His first novel, Satan in Gorey, was published in Poland in 1935, and he went on to write in a variety of forms, including short fiction, children's stories, plays, translations, nonfiction and autobiographical writings. He is widely acknowledged as the foremost living writer of Yiddish literature, but the sheer range of his expression--often combining the mysticism of his religious background with the realism of historical events--defies categorization.

Nearly all can agree, however, that Mr. Singer is a great storyteller, one who can turn the simplest event into a literary

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statement, yet without the slightest literary pretensions. Nor are his works, limited though they may be in subject matter, of interest solely to a small group of cultural specialists. Indeed, in awarding him the Nobel Prize for literature in 1978, the Swedish Academy captured the essence of his work, citing Mr. Singer for "his impassioned narrative art which, with roots in a Polish-Jewish cultural tradition, brings universal human conditions to life."

more cross fertilization

Such universality is reflected in the broad critical and popular success that Mr. Singer has enjoyed in the U.S. His Collected Stories was a national best seller in 1982, and he has won a loyal following for his work in such publications as The New Yorker, Commentary, Esquire, Partisan Review, and Playboy. Among his other publications, all translated from the Yiddish, are Gimpel the Fool, The Magician of Lubin, The Slave, In My Father's Court, The Seance, An Isaac Bashevis Singer Reader, Enemies: A Love Story, Passions, Old Love, Reaches of Heaven, The Penitent, and The Death of Methuselah.

In addition to the Nobel Prize for Literature, Mr. Singer has also been elected to the Jewish Academy of Arts and Sciences and the National Institute of Arts and Letters, and has received two National Book Awards, the Louis Lamed Prize, the Newberry Honor Book Award, a National Endowment for the Arts Literature Fellowship, and the Brandeis University Creative Arts Medal for Poetry-Fiction.

LILLIAN GISH

Actress Lillian Gish (born 1893, Springfield, OH) made her stage debut at the age of nine in a melodrama, In Convict Stripes, in a small Ohio town. She subsequently moved to New York, where she danced in one of Sarah Bernhardt's productions, and in 1913 played Marganie in A Good Little Devil, in which Mary Pickford played the leading role. Ms. Gish's film career began in 1912, and she appeared in several of the early notable productions, including The Birth of a Nation, Intolerance, Souls Triumphant, Hearts of the World, The Great Love, Broken Blossoms, Way Down East, The Orphans of the Storm, The White Sister and Romola.

Ms. Gish returned to the stage in 1930, and over the years has played a number of important roles: Helene in Uncle Vanya, Marguerite Gautier in Camille, Christina Farley in The Joyous Season, Martha Minch in The Star Wagon, Grace Fenning in Dear Octopus, Vinnie in Life with Father, Leonora in The Legend of Leonora, Katerina Ivanovna in Crime and Punishment, Ethel in The Curious Savage, Mrs. Carrie Watts in The Trip to Bountiful, and Agatha in The Family Reunion.

Ms. Gish is known for the depth of characterization that she has brought to a wide variety of roles, in dramatic settings that have ranged from early melodramas and silent movies to lavish Broadway productions and televised drama. Her more recent film work includes Duel in the Sun, The Cobweb, The Unforgiven, and A Wedding, and she has appeared regularly on television since

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1948. In 1969-70, Ms. Gish looked back on much of her earlier work in a one-woman concert program entitled "Lillian Gish and the Movies--The Art of Film 1900-28," which traveled to Moscow, Paris, London, Edinburgh, and the U.S.

Ms. Gish has also looked back on her career in her autobiographical writings, which include The Movies, Mr. Griffith, and Me, and Dorothy and Lillian Gish. Among the many awards and tributes she has received during the course of her lengthy career, Ms. Gish has been the recipient of honorary doctorates from Rollins College and Bowling Green State University.

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GEORGE FRANCIS ABBOTT

George Francis Abbott (born 1887, Forestville, NY) has played a number of roles in the theater, most notably those of actor, playwright, producer, and director. He graduated from Rochester University, and later studied playwriting with G.P. Baker at Harvard University. He made his New York stage debut in 1913 as Babe Merrill in The Misleading Lady, and appeared in several other plays before turning his attention more fully to playwriting and directing. While he was at Harvard he wrote The Head of the Family and Man in the Manhole, and several of his plays were produced in New York in the twenties and thirties. Among his more famous works are Where's Charley?, A Tree Grows in Brooklyn (with Betty Smith), Pajama Game (with Richard Bissell), Damn Yankees (with Douglas Wallop), and New Girl in Town.

Mr. Abbott's directing career began in 1926, and over the years he has directed more than one hundred plays, including such hits as Rogers and Hart's On Your Toes, Pal Joey, Sweet Charity, Once Upon a Mattress, A Funny Thing Happened on the Way to the Forum, and The Education Hyman Kaplan. Mr. Abbott has been equally active as a producer of Broadway plays and musicals, and has numerous film credits as well.

In all, Mr. Abbott has had a dazzling career, distinguishing himself in virtually all facets of the stage, and sharing his gifts--in particular his genius in musical theater--with

generations of Americans. In November 1963, to mark his fiftieth anniversary in the theater, he published his autobiography, Mr. Abbott. He has been the recipient of numerous awards and honors, including the Donaldson Award, New York Critics Circle Award, the Pulitzer Prize for Drama (1960, for Fiorello), Outer Critics Circle Award, Kennedy Center Honors Medal, and five Tony Awards, along with a special Tony Award for distinguished career achievement in theater, presented to Mr. Abbott in 1976.

RILEY "B.B." KING

*Gale class
day*

Blues musician and singer Riley B. King (born 1925, Itta Bena, MS) grew up on a tenant farm in the rural Mississippi Delta as part of the proverbial "musical family." His grandfather was a bottleneck guitarist, his parents were singers, and his cousin was the classic blues singer Booker T. "Bukka" White. He taught himself to play the guitar and sang in local churches from the age of four, forming a gospel quartet, the Elkhorn Singers, in 1939. Following service in the Army, which included blues performances for the troops stationed at Camp Shelby, Mississippi and Ft. Benning, Georgia, Mr. King, then known as "Blues Boy" (and later shortened to "B.B."), performed in Memphis during the late 1940s. He worked with some of the greatest bluesmen of his generation (including Bobby Blue Bland, Johnny Ace, and Earl Forrest), and developed a large following with his radio program on WDIA in Memphis.

Mr. King toured the U.S. and recorded with his own band during the 1950s, but his breakthrough to international fame came in the early 1960s when, as the idol of British rock musicians, he had a formative influence on such popular figures as John Mayall, Eric Clapton, and Mick Jagger. In 1969 Mr. King toured Europe for the first time, and he regularly toured abroad thereafter. Since then Mr. King has been a leading figure in urban blues, with a large international following.

Drawing on jazz, swing, gospel, and rhythm-and-blues traditions, Mr. King has forged a unique blues style that places him at the

forefront of contemporary urban blues in particular and American popular music in general. He has managed to transform, in effect, a regional and rather specialized musical expression into an art form of broad popular appeal, while remaining faithful to his roots in the African-American tradition. In addition to the commercial and critical success that he has enjoyed in recent years, Mr. King has also received numerous awards and honors, including several Grammy awards for his recordings, the Humanitarian of the Year Award from the Federal Bureau of Prisons, and honorary doctorates from Tougaloo College and Yale University.

HARRIS AND CARROLL MASTERSON

Patrons Harris and Carrol Sterling Masterson were both born and raised in Houston and attended Kinkaid School and Houston Public Schools. Mr. Masterson went on to attend the American High School in Mexico City, the New Mexico Military Institute, Rice University, and the South Texas Law School, while the future Mrs. Masterson went on to study at Holton Arms in Washington, D.C. Following service in the Army during World War II (including two years of intelligence work in Europe), Mr. Masterson joined the Houston business community, where he has served as the chairman of the board of the Delta Columbia Oil Company, C & H.M. Corporation, and several other companies; he also served as director of the Bank of Texas for the first fifteen years of its operation.

Mr. and Mrs. Masterson are well known in Texas for their participation in a wide variety of cultural activities, and for their generous support of a number of arts organizations (with gifts exceeding \$2 million over the past decade). Their stewardship, in part, is a legacy of their respective mothers; Libbie Johnson Masterson and Isla Carroll Sterling Turner worked for and financially supported the Houston Symphony from its inception, and the children have followed in their parents' footsteps. Mr. Masterson, for example, has been a director of the Houston Symphony Orchestra, Houston Little Theatre, Houston Grand Opera, Alley Theatre, and the American National Theater and Academy. He also served on the Mayor's Municipal Arts

Commission, the board of the Houston Museum of Fine Arts, and director of the Texas Fine Arts Society. Mrs. Masterson has served as vice president of the Houston Grand Opera and the Alley Theatre, president of the Alley Theatre Guild, and trustee of the Houston Museum of Fine Arts and the Houston Symphony Orchestra. Mr. and Mrs. Masterson were instrumental in the campaign to build a new two-theater performing arts complex, the Wortham Theater Center.

The Masterson are active life members of the Rice University Associates, and they are involved in numerous other civic and charitable activities. Jointly they have received a number of awards and honors, including the Brotherhood Award for Distinguished Service in the Area of Human Relations from the National Conference of Christians and Jews; the Deaf School Award for Outstanding Citizen of the Year; Cultural Leader of the Year from the Houston Youth Symphony and Ballet; and the first award as Citizen for Support of the Arts from the Mayor's Cultural Council. Generous both in the support they have offered and the time they have devoted to the arts in the Houston area, Mr. and Mrs. Masterson stand as examples of what private citizens can do to nurture and strengthen the cultural resources of their community. It was for this very reason that the Houston Grand Opera established the Masterson Award, to honor individuals who over an extended period of time have made significant contributions to further the goals of the Houston Grand Opera Association.

SOUTHWESTERN BELL CORPORATION

The Southwestern Bell Corporation of St. Louis, Missouri, stands as a leader among major corporations for its involvement and support of the arts, through a cultural matching gift program, a corporate art collection, and grants that extend from grassroots organizations to national programs. Of the \$15 million in grants awarded annually by Southwestern Bell, \$3.5 million is directed toward the arts. Nor does this international communication company's commitment to the arts stop with its direct support, for Southwestern Bell employees are also encouraged to lend their personal expertise by serving on boards, volunteering and assisting fundraising efforts of all types of arts organizations.

Among the major arts institutions supported by Southwestern Bell is the Saint Louis Symphony Orchestra, which is now able to offer a full 52-week concert season on more than 200 National Public Radio affiliates, thanks to a \$350,000 grant from Southwestern Bell. The company also endows the director's chair of the Saint Louis Symphony Chorus, and during the 1987-88 season it sponsored the orchestra's midwestern tour.

Southwestern Bell also serves as the sole corporate underwriter of the Emmy Award-winning public television series "Smithsonian World," and it sponsored the Georgia O'Keeffe Centennial Exhibition, which recently completed a nationwide tour that brought the major retrospective to Washington, D.C., Chicago,

Dallas, New York, and Los Angeles. More recently, Southwestern Bell sponsored a similar exhibition commemorating the centennial of another major American artist, photographer Paul Strand, whose works will tour from 1990-1992 to major museums in Washington, D.C., Chicago, St. Louis, Houston, New York, and San Francisco. Yet another Southwestern Bell-sponsored project, aired on public television in January 1990, was Martin, a five-movement ballet tribute to Martin Luther King composed by Gordon Parks and choreographed by Rael Lamb.

Southwestern Bell's art collection is rated among the top five corporate collections in the country by the Business Committee for the Arts. The "Contemporary Masters Exhibit," drawn from the collection and featuring works by such major artists as Roy Lichtenstein, Robert Longo, Andy Warhol, and Robert Rauschenberg, toured to six cities in Kansas in 1989-90. Typical of its support of the arts in America's heartland, this exhibit is but one example of Southwestern Bell's grassroots arts support; other initiatives in Kansas include support for the Arts Center of Topeka, a tour to sixteen elementary schools by the Hutchinson Symphony Orchestra, the Sunflower Music Festival in Topeka, and the Governor's Arts Awards.

From small organization to large, from in-school concerts to national broadcasts, the Southwestern Bell Corporation's carefully constructed program of arts support has proved to be of vital importance to organizations and audiences alike. It has served, moreover, as a model for other corporations, which have been encouraged to join in this vital effort.

McNally/Simon
August 27, 1990
Draft One (E:ARTS)

PRESIDENTIAL REMARKS: NATIONAL MEDAL OF THE ARTS LUNCHEON
THE EAST ROOM 11:45 A.M.
MONDAY, SEPT. 10, 1990, 2:00 P.M.

Thank you, John ((FROHNMAYER)) -- and thanks especially to our honored guests, the artists and the patrons of a special American tradition who grace us with their presence this afternoon. Welcome to the White House, and welcome to the sixth annual presentation of the National Medal of the Arts.

Last year, this luncheon was held the week before Thanksgiving -- and was delayed when I got held up in the Rose Garden to do a "photo op" with the "National Turkey." \\\

Barbara and I awarded medals that day to some of the artistic giants of the twentieth century -- Alfred Eisenstaedt, John Updike, Katherine Dunham, and Dizzy Gillespie, among others. \\
And with all that assembled talent, guess which one was pictured standing next to me on the news that night? \\\
The National Turkey. \\\

The twelve we honor today have earned a collection of awards with names that have become the world's touchstones of excellence -- names like Grammy and Oscar and Tony, prizes like the Pulitzer and the Nobel -- a collection of awards that would just about fill its own Smithsonian.

But where most of these awards were aimed at honoring individual works, today we gather to salute the full body of their work, their contributions to the arts, to the Nation, and to life in the twentieth century.

With lifetimes that reach as far back as the settlement of the Old West -- and representing many generations of American talent -- they stand alongside the artists who helped define America -- no longer just another sprawling industrial nation -- but one of the cultural giants of the world.

Most had humble beginnings. I think of Jessica Tandy, sewing her own costumes in a backroom theatre in Soho. Or B.B. King, touring backstreet bars and dance halls, on the road for twenty years before most Americans would ever hear his name. Even the very names of their hometowns read like the tapestry of America itself: Springfield, Ohio. Forestville, New York. Centralia, Washington. Atlantic City, New Jersey. And Itta Bena, Mississippi.

Four were foreign-born, from Clydebank, Scotland to a tiny Polish village then a part of the Tzar's Russian empire. They were drawn here by freedom, seeking not to enrich themselves -- but to enrich the culture. And today, they are Americans all, competing in the creation of beauty, rather than in the acquisition of wealth.

Taken together, today's honorees represent an apparently inexhaustible reserve of creativity, one that has often defied categorization. But there are at least two characteristics, I believe, that can apply to each. Each is a trailblazer, an authentic pioneer who literally helped to shape their art form. And each is an artist who pressed the very limits of their

particular art form, often crossing over to combine distinct mediums in new and very different ways.

Sometimes that cross-fertilization is self-evident, such as with the multi-disciplinary approach of landscape architect Ian McHarg, whose innovative work draws on the physical, biological, and social sciences, or with Broadway legends like George Abbott, who's served variously as actor, playwright, and director.

But you also see it in painter Jasper Johns' collaborative efforts with choreographer Merce Cunningham; in the film Enemies: A Love Story, where Isaac Singer's novel found a new and even larger audience; in literary characters like the Scarlet Letter's Hester Prynne, etched large on the screen by Lilian Gish; in the visual arts, where Frederick Douglas was brought to new life beneath the brush of Jacob Lawrence; and in the cries and hollers and work songs of field hands who labored in another time, once again rising on the wind through the guitar of B.B. King.

Speaking at Wellesley back in June, Barbara urged young Americans to go out and seek their own true colors. That's exactly what you've done. You have created sounds and sights and characters seen nowhere but in the human imagination, and in doing so, enriched the colors on the canvas of our national life. And that's why America continues to need and want -- and appreciate -- your creativity, your talent and your diversity.

Thank you. Congratulations. And God bless the United States of America.

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August 24, 1990

MEMORANDUM FOR ED McNALLY

FROM: BOB SIMON 
SUBJECT: NATIONAL MEDAL OF THE ARTS

The format for this event will be just like last year: President speaks before lunch, then Frohnmayer reads citations while the President and Mrs. Bush hand out the medals. We don't have to write the citations. The President will stay for lunch (in either the East Room or State Dining Room, depending on how many people come.)

I talked to John Gardner about content. We both think this should be kept light, ignoring the NEA controversies. Two themes you could explore are the enormous amount of private money spent on the arts (two patrons are receiving the Medal) and American culture as the most widely imitated in the world (i.e. "One item that doesn't show up in the balance of trade figures is the amount of culture we export to the rest of the world." "Rock and roll in Moscow" etc.) You can also focus on the Medal recipients, particularly: Cronin and Tandy, B.B. King, Isaac Bashevis Singer.) 3 pages should do it.


Have the Pres. call
Atwater "his Secretary of R+B"

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Thank you. Congratulations. And God bless the United States of America.

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return to Potrero Hill in San Francisco and put his fame and his degree in sociology at the service of the youngsters of that ghetto neighborhood. "When you don't have anything, you want material things," he has said. "I think that's what pro football and a few other things will do for me. It will give me time and money to go back and talk to the kids the way I want to."

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Washington (D.C.) Post C p7 D 15 '68

SINGER, ISAAC BASHEVIS

July 14, 1904- Author; journalist
Address: b. c/o Jewish Daily Forward, 175
East Broadway, New York 10002; h. 209 W.
86th St., New York 10024

The "spiritual heir of Sholom Aleichem," Isaac Bashevis Singer is the most popular—and according to some critics the greatest—living Yiddish writer. A resident of the United States since 1935, Singer began his literary career as a journalist in his native Poland. In his novels and short stories, most of which originally appeared in Yiddish in the *Jewish Daily Forward*, he combines the mysticism of Jewish folklore with the reality of life in the vanished Eastern European Jewish communities. His works, in English translation, have become especially popular on American college campuses. Irving Howe, noting the paradoxes in Singer's work, has written, as quoted in the *Christian Science Monitor* (October 28, 1967): "Singer writes in Yiddish, a language that no amount of energy or affection seems likely to save from extinction. He writes about a world that is gone, destroyed by brutality beyond historical comparison. . . . And he does all this without a sigh or apology, without so much as a Jewish groan. It strikes one as a kind of inspired madness."

Isaac Bashevis Singer was born on July 14, 1904 in the town of Radzymin, Poland—then under the Russian Empire—to Rabbi Pinchas Menachem Singer and Bathsheba (Zylberman) Singer. His grandfathers on both sides of the family were rabbis. His older brother, Israel Joseph, who died in 1944, was a noted Yiddish writer who under the name I. J. Singer wrote such works as *The Brothers Ashkenazi* and *Yoshe Kalb*. The family also included a sister, and a younger brother, Mosheh. When Isaac Singer was four years old, the family moved to Warsaw, where his father, a Hasidic scholar, established a *Beth Din*, or rabbinical court, in the poor ghetto tenement that also served as the family residence. He recalls that as a child he listened with fascination when his father dispensed advice on religious or family matters and adjudicated disputes among people from all walks of life who visited his court. He was equally fascinated by the mystical Jewish folk tales that his parents told him to strengthen his religious faith.

"I was born with the feeling that I am part of an unlikely adventure, something that couldn't have happened, but happened just the same," Singer recalled in an article in *Book Week* (July 4, 1965). "The atmosphere of adventure permeated my home. . . . The astonishment that came over me when I began to read Jewish history has not forsaken me to this day." In Warsaw, Singer received a traditional Jewish education at a *heder* where he studied the Torah, the Talmud, the Cabala—a mystical interpretation of the scriptures—and other sacred Jewish books. Later he studied for a time at the Tachkemoni Rabbinical Seminary in Warsaw. In 1917 Singer went with his mother and younger brother to Bilgoray, the home of his maternal grandfather. There he learned about the life of the *shtetl*—the typical small Jewish town of Eastern Europe.

The main influence that impelled Singer in the direction of a literary career was his older brother, who had broken with his family's orthodoxy and had begun to paint and to write secular stories reflecting a rationalist outlook. Over the strenuous objections of his parents, who had wanted him to become a rabbi and a religious scholar, Isaac Bashevis Singer decided to become a secular writer. In the early 1920's he joined his brother in Warsaw, where he took a job as a proofreader with *Literarishe Bleter*, a Yiddish literary journal. About 1926 he began to publish stories and book reviews in that and other periodicals. At first he wrote in Hebrew, the language of his forefathers, but since Hebrew was at that time (before its revival as the national language of Israel) essentially a dead language, he decided to write in Yiddish, the living language of his childhood. In 1932 Singer became co-editor of the Yiddish literary magazine *Globus*, which published some of his stories and serialized his first novel, *Satan in Goray*. Among Singer's early works were several translations, including a Yiddish version of Thomas Mann's German novel *The Magic Mountain*.

In 1935 Singer came to the United States, where his older brother had moved a year before, and he parted from his first wife, Rachel, and his son, Israel. (His wife and son lived for a time in the Soviet Union and later immigrated to Palestine.) Settling in New York City as a free-lance writer, he wrote articles, reviews, and fiction for the Yiddish newspaper *Jewish Daily Forward* and other publications. In a television interview with Pauline Frederick, published in the *New York Times* (October 30, 1966), Singer recalled: "My first impression was that here Yiddish literature . . . was dead. . . . It took me about five years . . . to convince myself . . . that Yiddish is still very much alive here." Singer became a regular contributor to the *Forward* in 1943.

After a number of years in relative obscurity, Singer attained almost instant success with the appearance of the English version of his novel *The Family Moskat* (Knopf, 1950), translated by A. H. Gross. The book had originally been serialized in the *Forward* and was published in Yiddish in 1945. It was dedicated to the memory of his brother, I. J. Singer, whom the author called his "spiritual

father and half-century book chronicler in Eastern Europe. Charles A. Major and Major intensely man life." *Times* (O Singer for Jewish life *The Family Prize* and An Italian in 1968.

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father and master as well." Set in Poland in the half-century that preceded the Nazi invasion, the book chronicles the breakup of a prominent Jewish family in Warsaw over a period when traditional Eastern European Jewish life was disintegrating. Charles A. Madison in *Yiddish Literature; Its Scope and Major Writers* (Ungar, 1968) called it "an intensely conceived narrative pulsating with human life." Reviewing the book for the *New York Times* (October 22, 1950), Richard Plant lauded Singer for "never trying to romanticize . . . Polish-Jewish life into something quaint and folkloristic." *The Family Moskat* won the 1950 Louis Lamed Prize and was a selection of the Book Find Club. An Italian translation won Italy's Bancarella Prize in 1968.

In 1954 Singer met Cecily Hemley of the Noonday Press, who became his publisher, editor, and friend. (The Noonday Press merged in 1960 with Farrar, Straus & Cudahy, which later became Farrar, Straus & Giroux.) Singer's early novel, *Satan in Goray*, which had appeared in the original Yiddish in Warsaw in 1935, was translated into English by Jacob Sloan and published by Noonday Press in 1955. Set in a Jewish hamlet in Poland in the period that followed the Cossack massacres of 1648-49, the book depicts the mysticism and frenzied search for salvation that prevailed among Eastern European Jews in the era of the self-proclaimed messiah Shabbatai Zevi. In the opinion of Charles A. Madison, Singer wrote the book "not . . . with a view to extolling the faith in survival but . . . to expose and satirize the psychopathic messianism of the time." Irving Howe, in the *New Republic* (October 31, 1955) called it a "brilliant, enigmatic book." Singer was awarded his second Louis Lamed Prize in 1956.

With his first short story collection, *Gimpel the Fool and Other Stories* (Noonday, 1957), Singer took "his place with the epic story tellers, transcending geographical and chronological boundaries," according to a reviewer for the *New York Times* (December 29, 1957). Set for the most part in the *shtetls* and ghettos of nineteenth-century Poland and incorporating much of traditional Jewish folklore and legend, the stories depict with humor and insight the basic human weaknesses of their protagonists. A recurrent theme in these and later stories by Singer is the temptation of man by Satan. In the title story Singer presents the prototype of the naïve, simple-minded individual exploited by his fellows.

The Magician of Lublin (Noonday, 1960) tells the story of Yasha Mazur, a philandering circus magician and acrobat torn between the world of the ghetto Jew and that of modern man. The Jewish communities of Poland in the half century before World War II are the setting of Singer's collection of stories entitled *The Spinoza of Market Street* (Farrar, Straus, 1961), which are saturated with traditional Jewish folklore and mysticism. The protagonist of the title story is a Jewish scholar who tries to model himself after the seventeenth-century philosopher Baruch Spinoza. In his review of the book in the *Saturday Review* (November 25, 1961), Eugene Goodheart, noting that Singer is



ISAAC BASHEVIS SINGER

"free of the parochial pieties of the Yiddish writer" and is "singularly unaffected by the American experience," called him "the greatest contemporary Yiddish writer, perhaps the greatest Yiddish writer of all time."

Singer returned to a setting in seventeenth-century Poland for his epic novel *The Slave* (Farrar, Straus, 1962), translated by himself and Cecil Hemley. The story centers around Jacob, a young Jewish scholar, who is captured by brigands and sold into slavery, becomes involved in a passionate and tragic love affair with Wanda, his master's daughter, and finally goes on a pilgrimage to the Holy Land. In the view of Charles A. Madison, Jacob and Wanda, with their "simple, pure hearts and keen suffering," were "perhaps the most appealing characters created by Singer." Writing in the *New York Times Book Review* (June 17, 1962), Milton Hindus praised the book's "almost Biblical simplicity" and suggested that some of its descriptive passages convey the "quality of expressionist paintings." The National Jewish Welfare Board Book Council selected *The Slave* for the Harry and Ethel Daroff Memorial Fiction Award for 1962.

Short Friday and Other Stories (Farrar, Straus, 1964), a collection of tales set mostly in Poland and peopled with witches, demons, angels, and other supernatural creatures of Jewish folklore, prompted Paddy Chayefsky, in the *Reporter* (April 22, 1965), to praise Singer's "simplicity of style and . . . natural elementariness" and to observe that "you don't have to be Jewish to enjoy him." Singer recounts his childhood experiences and his early intellectual development, against the background of his father's rabbinical court, in the autobiographical *In My Father's Court* (Farrar, Straus, 1966), which first appeared in the *Forward* as a series in Yiddish entitled *Beth Din* under the pseudonym I. Warshowsky. To Alfred Kazin, writing in *Book Week* (April 24, 1966), it was "a great storehouse of experiences" but "not . . . a unified work that is literature."

The erosive effect of the modern age on traditional ways of life is a pervasive theme of *The*

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Manor (Farrar, Straus, 1967), the first volume of a two-part novel about the disintegration of the family of the Jewish merchant Calman Jacoby in the decades that followed the Polish insurrection of 1863. Written from 1953 to 1955 and serialized in the *Forward*, it was translated into English by Elaine Gottlieb and by the author's nephew Joseph Singer. Commenting on the book in the *Saturday Review* (November 4, 1967), Robert Alter saw it as "a transitional work, bridging the social realism of . . . *The Family Moskat* and the demon-ridden world of [Singer's] later, more characteristic stories." The concluding part of the novel was published in English as *The Estate* by Farrar, Straus in 1969. The ghosts, demons, and dybbuks of Jewish folklore are again abundantly present in Singer's *The Seance and Other Stories* (Farrar, Straus, 1968). The stories range in time and place from the Old-World ghetto to contemporary America. *A Day of Pleasure: Stories of a Boy Growing Up in Warsaw* (Farrar, Straus, 1969) contains autobiographical stories, some of which previously appeared in *In My Father's Court*.

Singer has also won critical acclaim for his books for children. *Zlateh the Goat and Other Stories* (Harper, 1966), illustrated by Maurice Sendak, is a collection of folk tales aswarm with animals, children, and supernatural creatures. In the *Fearsome Inn* (Scribner, 1967), illustrated by Nonny Hogrogian, a witch and her half-devil husband are outwitted by a young scholar. *Mazel and Schlimazel; or, The Milk of a Lioness* (Farrar, Straus, 1967), illustrated by Margot Zemach, is the story of a battle of wits between the spirit of good luck and the spirit of bad luck. Another children's book, *When Shlemiel Went to Warsaw and Other Stories*, with drawings by Margot Zemach, was published by Farrar, Straus & Giroux in late 1968.

An audience estimated at some 15,000 to 20,000 persons read Singer's novels and stories in their original form in the *Forward* and in Yiddish-language papers in various parts of the world, including London, Paris, Buenos Aires, and Tel Aviv. His writings have appeared in English in such publications as *Partisan Review*, *Commentary*, *Encounter*, *New Yorker*, *Saturday Evening Post*, *Esquire*, *Playboy*, *Harper's Magazine*, *Hudson Review*, *Chicago Review*, and *American Judaism*, and they have been read aloud over New York's radio station WEVD. Singer himself takes part in the translation of his works. From the original Yiddish manuscript he reads the material in his own idiomatic English aloud to the translator, who recasts it in literary form. Singer's writing flows spontaneously, and he has said that he sometimes has to force himself "not to write."

Singer insists that his function as a storyteller is solely to entertain, and he has resisted the efforts of those who try to persuade him to become a social writer. In an interview with Melvin Maddocks in the *Christian Science Monitor* (October 28, 1967) he criticized what he calls the modern writer's "futile desire to teach, to explain, to change society." Skeptical about present-day tendencies to analyze and interpret literary works, he says: "Asking an author for an interpretation of his books

is like asking a chicken what chemicals it used when it laid an egg." Although he has rejected religious orthodoxy, he maintains that "belief in God is as necessary as sex," and he often indulges in prayer. From a scientific viewpoint he is interested in such phenomena as mental telepathy and extrasensory perception.

Singer belongs to the I.L. Peretz Writers Union and the PEN club of New York City. He is a fellow of the Jewish Academy of Arts and Sciences, the Polish Institute of Arts and Sciences in America, and the American Institute of Arts and Letters, which awarded him a grant in 1959. Hebrew Union College in Cincinnati, Ohio conferred an honorary L.H.D. degree on Singer in 1963. His works have been translated into a number of languages, including Hebrew, French, German, Italian, Dutch, Norwegian, and Finnish.

Isaac Bashevis Singer, who became a citizen of the United States in 1943, is divorced from his first wife. His son is now a teacher at Beth Alfa Kibbutz in Israel and has two children. On February 14, 1940 Singer married Alma Haimann, a refugee from Munich, Germany, with whom he shares a spacious apartment on New York's West Side. Mrs. Singer, who has two children from her previous marriage, has been working as a saleswoman for a New York department store for a number of years. Described by Marion Simon in the *National Observer* (September 9, 1968) as "a small, bird-like man with a barely visible ridge of thin white hair" whose "striking blue eyes betray an innate warmth and lively intelligence," Singer is five feet seven inches tall and weighs 145 pounds. Imbued with charity for all living creatures, he numbers two parakeets among the members of his household and goes on daily walks in a nearby park to feed pigeons. He is a vegetarian.

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SMALLPEICE, SIR BASIL (smol'pēs)

Sept. 18, 1906- British steamship company executive
Address: b. Cunard Steam-Ship Co. Ltd., Cunard Bldg., 15 Lower Regent St., London, S.W. 1, England; h. "Reed Thatch," Clare Hill, Esher, Surrey, England

To survive as an economic power in the twentieth century, Great Britain must replace many of its hallowed traditions with modern business practices. A leader in that modernization process is Sir Basil Smallpeice, who succeeded Sir John Brocklebank

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6TH STORY of Level 1 printed in FULL format.

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January 30, 1990, Tuesday, Final Edition

SECTION: STYLE; PAGE B3

LENGTH: 717 words

HEADLINE: Reserved for Republicans;
At the GOP Gala, Patrons Ring In the Fund-Raising Year

SERIES: Occasional

BYLINE: Dana Thomas, Special to The Washington Post

BODY:

They may be the biggest spenders in the Republican Party, but they weren't handing it out last night. Applause, that is.

It was the Presidential Inaugural Anniversary Gala, the official kickoff for 1990 Republican fund-raising. More than 800 of the GOP's biggest donors and fund-raisers and their spouses were at the Kennedy Center Concert Hall, having paid \$ 1,000 apiece for the privilege. Not to mention the \$ 10,000 a year they had contributed to become Republican Eagles in the first place. President and Barbara Bush and Marilyn Quayle were in the Presidential Box. (The vice president ducked in halfway through the evening's program, just in from Panama.) All were treated to an evening of music by some of the greatest performers of the past 40 years.

Mrs. Bush, dressed in a sparkly tomato-red gown, was bopping her head back and forth to the beat, clapping her hands and singing. She kept nudging George and pointing to the stage.

But in the audience below there were fits of silence.

Like when jazz pianist Harry Connick Jr. introduced the classic (which he recorded for the soundtrack of "When Harry Met Sally ...") "It Had to Be You."

"You have to clap a little," he coached in his gentle drawl, "Come on now!"

Or when comedian Yakov Smirnoff introduced himself.

He looked at the audience incredulously.

"Thank you very much," he said, as if he were finished.

Finally, they applauded.

"Now I'm an American," he told them, announcing his new citizenship. And they went wild.

Any mention of America, flags, eagles or, naturally, the president of the United States, and the response rumbled like thunder.

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There was a Reagan-style film of patriotic images of Bush holding kids holding little flags and shaking hands and smiling. They liked that a lot.

And when the gala chairman, leveraged-buyout king Henry Kravis, said in his opening remarks, "The president has received the highest approval rating of any president after the first year in office," the chandeliers shook.

Well, almost.

Roberta Flack sang a stunning rendition of "Always," which she dedicated to the president and First Lady.

"I recently read that it was one of his personal favorites," Flack told television personality and gala host Mary Hart.

Chubby Checker did the twist in his red-and-black-check leather boots, with a dozen bobby-soxed and poodle-skirted Duke Ellington School students bopping behind him. The first two rows -- the ones on the fringe of the spotlight -- grooved with them. Once he coached the rest, they joined in as he whipped through a rocking medley including "Tutti Frutti" and "Shake, Rattle & Roll."

"Oh, the energy in here tonight," Hart said, in a tone more like a pep talk than an observation.

Country-and-western singer Randy Travis and Frankie Valli and his new Four Seasons each performed three of their best-known tunes.

Crooner Tony Bennett put away the microphone and sang "Fly Me to the Moon." It reached the corners of the hall.

Republican National Committee Chairman Lee Atwater got onstage with legendary blues guitarist B.B. King, pulled down the microphone and said, "There are three loves in my life. My family, my politics and my music. And all three loves are here in one room."

He tried to play a lick just like King. "Still can't do it," he announced. The audience applauded and laughed in agreement.

He rambled about how he met up with King in Nashville and he was out jogging and got this song in his head and called King and said that they had to write it. And they did. It's called "Ti Na Ni Na Nu." Then they sang it.

The audience looked stunned.

That wasn't the only Kennedy Center debut, though. At the end of the evening, to another film of happy images, Hart sang a song about soaring eagles.

After that, the president made some closing remarks, including:

"Lee, I've heard your music. Don't give up your daytime work."

"Barbara asked to say a word because everyone asks her about her health," he said, as Mrs. Bush shook her head to the contrary. "Well, she's fine. Reporters keep asking about that vision thing."

(c) 1990 The Washington Post, January 30, 1990

"And now," Bush said, "after having the night off, let's all go back to work."

So, all the performers joined them onstage for a star-studded version of "America, the Beautiful."

This one brought the house to its feet.

TYPE:
NATIONAL NEWS

SUBJECT:
POLITICAL PARTIES; FUND RAISING

ORGANIZATION:
REPUBLICAN PARTY

15TH STORY of Level 1 printed in FULL format.

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February 23, 1989, Thursday, Final Edition

SECTION: STYLE; PAGE C3; PERSONALITIES

LENGTH: 675 words

BYLINE: Chuck Conconi, Washington Post Staff Writer

BODY:

When Washington Journalism Review presents its Best in the Business awards tonight, new awards will honor the people who have most influenced print and television news in the 1980s. The winner in the "most influential" category for print journalism is Allen Neuharth, chairman of Gannett Co. and founder of USA Today. And the award for the person who most influenced television this decade goes to none other than the great communicator himself, former president Ronald Reagan.

This is the fifth year the journalism magazine has presented its Best in the Business awards, which, even though self-promotional, traditionally have attracted some of the biggest names in the journalism community, who are always interested in still another award. Although the magazine circulates nationally, the bulk of the 30,000 subscribers are in the Washington area. Other winners include The Washington Post's David Broder, who will receive his third WJR award, as best political reporter for a newspaper or magazine, "The MacNeil/Lehrer NewsHour," as best national television news program. And without apologies or a fit of modesty, the award for best newspaper for features goes to The Washington Post for the Style section. Out and About

At Anton's 1201 Club last night bluesman B.B. King introduced the sisters of Lucille, his fabled Gibson guitar. One went to Republican National Committee Chairman Lee Atwater, who had just finished jamming with King and his band at a special afternoon reception; the other, which will be joining President Bush's growing guitar collection, was accepted by his son Marvin, who told King, "It's a shame nobody knows how to play this in my family." Atwater insisted he was not about to give up his political domain and said he was naming his guitar Baby King -- that's what his 3-year-old daughter Ashley had been calling the bluesman all week ...

Lawrence Rainey, the former Mississippi sheriff who held office at the time of the 1964 slaying of three civil rights workers near Philadelphia, Miss., has filed an \$ 8 million libel suit against the makers of the Academy Award-nominated film "Mississippi Burning." The 65-year-old former Neshoba County sheriff says he was portrayed unfavorably in the movie. The 1964 murders of Michael Schwerner, James Chaney and Andrew Goodman set off an FBI investigation that led to conspiracy charges against 18 men including Rainey, who was acquitted. The movie is a fictional account of those murders. In filing his suit, Rainey claims that "everybody all over the South knows the one they have playing the sheriff in that movie is referring to me" ...

Royal Watch: Charles has been to New York and so has his wife Diana, so why shouldn't little brother Edward visit Gotham, too? The young prince, who is a production assistant with Andrew Lloyd Webber's London-based Really Useful Theater Company, will be traveling with the company to Moscow in April and is

Regarding his new interest in political humor, which he used to be careful to stay clear of, King told Judith Michaelson of the *New York Post* (February 28, 1970): "I'll be *damned* if the Vice-President will inhibit me; he may have inhibited the networks, but not me. . . . You know the reason President Nixon says let us lower our voices is so that we can hear Agnew. The silent majority is not very silent, you know. Whatever it is, they *hate* more—and their only silence is that they don't sign their letters." (King was referring to a deluge of poison-pen mail evoked by political comments he had made while substituting for Johnny Carson on the *Tonight Show*.) The comedian campaigned for the reelection of Mayor John Lindsay of New York, and his office is filled with pictures of the late Senator Robert F. Kennedy. Ethel Kennedy, the Senator's widow, is a close personal friend of King and his wife.

The comedian's current contract with the National Broadcasting Company expires in 1971. Harry Adler has been King's business manager, a very paternalistic one, almost from the beginning of the comedian's career, and the Mike Merrick Company handles his public relations. Through shrewd investments, including a 20 percent share in James McCunn & Company, distributors of Tanqueray Gin and John Begg Scotch, King has parlayed his show business income into millions of dollars. Funds contributed and raised by King made possible the opening of the Alan King Diagnostic Medical Center in Israel, and another of his favorite charities is the Nassau Center for Emotionally Disturbed Children, on Long Island. His philanthropic motivation is, he has said, "Talmudic."

Alan King and Jeannette Sprung, who grew up in Williamsburg together, were married on February 1, 1947. They have three children, Andrew, Robert, and Elanie Ray. The Kings live in Great Neck, New York in a twenty-two-room mansion formerly owned by the late Oscar Hammerstein 2d. The comedian is one of the best-dressed men in show business, with a large wardrobe of \$300 suits with vests for public wear and a large selection of elegant bathrobes for home and dressing room. He is a heavy smoker, formerly of cigars, now of cigarettes. A weight watcher as well as a gourmet, he often confines his eating to one meal, taken late in the day, cutting the edge off his appetite in the meantime with cup after cup of black coffee. He commutes between his home and his office on Fifty-fifth Street in Manhattan in a chauffeured Rolls-Royce. Asked by Judith Michaelson of the *New York Post* what has motivated him to become and remain a comedian, King replied: "It changes. When I was a kid I wanted to be somebody. And then you found that amusing people is a helluva way to make a living. And now you might say it is the syndrome of the Jews: If you don't laugh, you die."

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Who's Who in America, 1970-71

KING, B. B.

1925- Singer; guitarist

Address: b. c/o Sidney A. Seidenberg, 1414
Avenue of the Americas, New York 10019

Probably the best exponent of contemporary blues music is B. B. ("Blues Boy") King, whose vital synthesis of raw basic blues and modern jazz has only recently been discovered by a wide audience. An unpretentious performer who establishes an intimate rapport with his listeners without resorting to gimmicks or theatrics, King honed his craft in relative obscurity during nearly twenty years of touring the "chitlin' circuit" of seamy black bars and dance halls. Then, during the late 1960's he found himself in demand before young white audiences eager to hear authentic blues after being attuned to it by heavily blues-influenced rock. Now King appears at colleges, on nationwide television, and at rock theatres and summer festivals. On May 2, 1970 he made his Carnegie Hall debut heading an all-blues show.

Typically a blues song consists of a sequence of twelve-bar verses that make a statement, repeat it, and finally resolve it. The form evolved from the work songs and hollers of field hands, and its melodies characterized by flatted blue notes bear witness to its West African musical origins. While Negro spirituals and gospel songs drew their inspiration from the white man's religion and looked heavenward to an afterlife of joy and redemption, the blues remained stubbornly earthbound, stoically contemplating and accepting the black man's life filled with pain, poverty, and frustration mitigated by fleeting pleasures. Because it refused to conform to ideals or platitudes the blues was regarded as "devil music," relegated to the back alley and listened to in secret. For generations the songs were passed on by word of mouth, and it was not until the early twentieth century when W. C. Handy published a few watered-down versions that the music gained any legitimacy as a distinct form. The songs that King performs, about 60 percent of his own composition, are all of modern origin, written within the last generation or so. Generally he sings about women and the vicissitudes of romance ("I gave you seven children, An' now you wanna give 'em back," he reproaches his woman in one song, and in "Don't Answer the Door" he exhorts her, "So you just suffer, suffer, suffer, till I get home, 'Cause I don't want a soul at my house when I'm not at home"). Each verse is commented upon by Lucille, King's red electric guitar, which under his fingers almost becomes another human voice.

If the authentic bluesman is supposed to have "paid his dues" by experiencing the hard life he sings about, B. B. King's early years well qualify him for the profession. He was born Riley B. King in 1925 on a Mississippi Delta cotton plantation near Indianola, Mississippi. When he was about four years old his parents separated, and he went with his mother to live in the Mississippi hill country. She died when he was nine, and he was left to care for himself, earning his food and shelter by working for a tenant farmer. About five years later his father, Albert King, located him and brought him back to live in Indianola. King's father had

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since remarried. The singer has a half brother, W. D. Snyder, and three half sisters, Mrs. Barnell Byrd, Cora Mae King, and Maude Kaye King. Riley could attend school only during the rainy months, when he was not needed in the cotton fields. He has recalled walking ten miles a day to attend a one-room schoolhouse with eighty-six students and one teacher. During the tenth grade he quit. King had been singing in church choirs since he was a little boy, but it was not until his return to Indianola that he started to play the guitar, learning the basic chords from his uncle, a guitar-playing preacher of the Sanctified sect. Soon King bought a guitar for \$8 and formed a quartet of spiritual singers. Although he had long admired the recordings of Blind Lemon Jefferson and other old-time country bluesmen, it was not until King was inducted into the Army, during World War II, that he started to sing any blues. When he returned home after basic training—the local draft board decided he was needed in the cotton fields more than at the front—he did not dare to sing blues songs around his family's religious household. Instead, he would sneak off on Saturdays to sing and pick the blues on street corners in towns near Indianola. He found that he could often make \$25 or \$30 that way, considerably more than his week's pay from picking cotton in the fields. In 1947 King hitchhiked north to Memphis, Tennessee, where he lived with his cousin, Bukka White, an accomplished bluesman. King was able to secure a job at WDIA, Memphis' Negro radio station, singing commercials for a patent medicine, and at night he played gigs in local clubs. Later he became a disc jockey for WDIA, and it was at that time that he picked up his present name. Since he specialized in playing the black music of Memphis' Beale Street, he was at first billed as Riley King, the Blues Boy from Beale Street; that got shortened to the Beale Street Blues Boy and eventually to B.B. Around 1949 B. B. King started recording on RPM, a minor label, and after several releases he came up with a hit, "Three O'Clock Blues." The disc climbed to the top of the rhythm and blues charts in 1950 and stayed there for four months. King's career was launched in earnest, and he gave up his disc jockey job to go on the road. For nearly twenty years King kept up a grueling pace of some 300 one-night stands a year in run-down Negro night spots that were often unable to pay him his fees. In 1956, for example, King and his band played 342 one-nighters. About once a year he played week-long engagements at the big urban black theatres, the Howard in Washington, the Regal in Chicago, and the Apollo in New York. One evening in the mid-1950's King was performing at a dance in Twist, Arkansas, when two men got into a fight, knocked over a kerosene stove, and set the hall on fire. King raced outdoors to safety with everyone else, but, remembering that he had left his \$30 guitar inside, he rushed back to retrieve it, narrowly escaping death. When he later found out that the fight had been over a woman named Lucille, he decided to give that name to his guitar, and each of his instruments since that time has been called Lucille.



B. B. KING

Over the years King built up a limited but intensely loyal and blues-discerning audience. In between live appearances he reached them through his recordings issued on the Crown and Kent labels, both of which were owned by the same small recording company that put out RPM. Songs like "Baby, You Lost Your Good Thing Now," "Five Long Years," "The Jungle," "Everyday I Have the Blues," "Did You Ever Love a Woman," "Woke Up This Morning," "Crying Won't Help You," and "You Upset Me Baby" were hits, and King claims that nothing he ever cut for that recording company ever sold less than 50,000 copies. The best selling recording he made was an LP entitled *B. B. King Sings Spirituals*, but King apparently followed the tradition that sacred and profane music should be kept separate because he never tried to capitalize on the success of that album by mixing spirituals in with his blues. None of his recording successes ever made him much money, however, because the albums were sold on drugstore racks for 99 cents. Nor did they really show off his musicianship, for they were poorly produced and little attention was paid to arrangements. By the early 1960's King's career was in a slump. Top-40 disc jockeys denied him air time, and a large portion of his potential black audience spurned his funky music, finding it uncomfortably reminiscent of their "down-home" roots. On the other hand, the folk revivalists considered him too urban and commercialized. But then the Rolling Stones and other British rock groups began digging into the origins of rock music, and soon they were "reimporting the blues," as King puts it, to the United States through their appearances and recordings. Americans began discovering blues artists who had been around for years, and King got an especial boost from the young guitarist Mike Bloomfield, who had unabashedly worshipped and copied King's playing and wanted to introduce him to white rock audiences. In late 1966 King appeared before a predominantly white audience for the first time at the Fillmore Auditorium in San Francisco, and a few months later the nationally syndicated West Coast

jazz critic Ralph Gleason was calling King "one of the greatest guitarists of his time." In 1968 he made his first European tour and played his first extended New York nightclub engagement, at the Village Gate during the Christmas holidays. Praising King's singing and guitar playing at the Gate, John S. Wilson of the *New York Times* (December 28, 1968) added that he possessed "a magnificently casual stage presence—loose, easy, beautifully timed and always in complete control of his performance and his audience."

During 1969 King made many network TV appearances, performed at the Newport Jazz Festival and the Texas International Pop Festival, toured fourteen cities with the Rolling Stones, and appeared at rock emporiums, first-rate urban nightclubs, and college campuses. On his second European tour he played to capacity audiences. He also wrote and recorded material for Colgate-Palmolive, Pepsi Cola, and American Telephone and Telegraph commercials. In 1970 King's popularity continued to grow, but it was painful to him that, despite increased black pride and awareness, many Negroes still spurned the blues. "I'm disappointed that my people don't appreciate me like the whites," King told Chester Higgins in late 1969 (*Tan*, November 1969). "It's bound to get to you, after a while." Only one black college, Albany State in Georgia, had so far requested him to perform, he told the same interviewer.

A recording contract with ABC-Paramount signed in 1961 had brought King into the big-time recording field, but it took several years to iron out difficulties with production and arrangements. His first notable disc on the ABC label was *B. B. King Live at the Regal*, cut in 1965. In 1967 the company switched him to their Bluesway label. "Paying the Cost to be the Boss," a single release from King's 1968 album *Blues on Top of Blues*, made an appearance on the pop charts that year, and in early 1970 his single "The Thrill is Gone" (from *Completely Well*, 1969) climbed still higher on the charts. Reviewing the highly successful 1969 album *Live and Well*, James Powell of *Downbeat* (August 7, 1969) wrote, "*Live and Well* is . . . the most important blues recording in many years. For the first time, B.B. was allowed complete freedom to develop his own format. . . . There is nearly as much instrumental as vocal work, and while his [guitar] improvisation is extraordinarily inventive and coherent, the singing is right on." Other ABC or Bluesway albums of King's include *Mr. Blues* (1963), *Confessin' the Blues* (1966), *Blues is King* (1967), *Lucille* (1968), and *His Best*.

Early in 1970 B. B. King was named the world's top blues guitarist by *Guitar Player* magazine. His style is largely innovative, but among his models have been the blues guitarists Lonnie Johnson and T-Bone Walker and the jazz guitarists Django Reinhardt and Charlie Christian. King has always performed with an electric guitar, and since the time he started recording he has used the instrument responsively rather than as an accompaniment. Never showy or overdone, King's technique is nonetheless complex, featuring delicate filigrees of single string runs punctuated by loud chords, subtle vibratos, and "bent" notes. The technique of rock

guitar playing is to a large extent derived from B. B. King's playing, and his dressing room between sets is usually filled with young white guitar players anxious to learn from the master. On the black blues circuit King has many imitators, too. One of the best is Albert King, who calls his guitar Lucy and claims to be B. B.'s half brother.

Twice married and divorced, B. B. King has several children and grandchildren. Since the breakup of his second marriage during the mid-1960's he has had no permanent address, although he owns a farm in Memphis, where his father lives, and an apartment house in the same city. Music, not surprisingly, is his main recreation, and he owns a record collection of over 20,000 discs, including many recordings of early blues. He has also taken flying lessons and is almost qualified as a pilot. King is dark-skinned, of medium height, and a little stocky. After many years of processing his hair he now wears a short afro hair style. Soft-spoken and gentlemanly, he exudes a genuine humbleness mixed with pride in his role as a bluesman. "I'm me," he told a *Time* interviewer (January 10, 1969). "Blues is what I do best. If Frank Sinatra can be tops in his field, Nat Cole in his, Bach and Beethoven in theirs, why can't I be great, and known for it, in blues?" After over twenty years of crusading for the blues, King seems likely to do just that.

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KNAUER, VIRGINIA H (ARRINGTON WRIGHT)
(nou'ər)

Mar. 28, 1915- United States government official

Address: b. Executive Office Bldg., 17th and H Sts., N.W., Washington, D.C. 20506; h. Riverbank at Fidler St., Philadelphia, Pa. 19114; Columbia Plaza, 2400 Virginia Ave., N.W., Washington, D.C. 20037

Over the past decade many Americans have come to question the caveat "Let the buyer beware" and are demanding that manufacturers and merchandisers take more responsibility for the quality, safety, and service of their products. With the appointment of Virginia H. Knauer as President Richard Nixon's special assistant for consumer affairs on April 9, 1969 the cause of consumers' rights gained a lively advocate in Washington. A former Philadelphia councilwoman and director of Pennsylvania's Bureau of Consumer Protection, Mrs. Knauer is an avowed activist who brings both political expertise and concern for the consumer to her job. Like her predecessors Esther Peterson and Betty Furness, she holds a position with no statutory authority and no powers of enforcement, and consumer groups are concerned because the White House does not always give her the support she needs. Several bills are pending before Congress

l became director of the any, a professional com- Theatre, now permanent since directed regularly s include a novel, Spare et to China.

: 74 Bartholomew Road,

ress: b Worthing, Sussex;

rtory theatres of Coven- n. and Amersham, and in Theatre: in Canada has oronto Crest Theatre, tawa, and the Manitoba nipeg: made her New Sheridan Square, 12 Dec n The Hostage: for the 1964, alternated as Mrs nsden in Man and Super- Alice Fisher in Billy Liar; 65, took over as Mrs Pigs: appeared with the Cincinnati, Ohio, in the Oct 1966, was standby in eorge and occasionally en Hayes, fall 1968, took The Prime of Miss Jean or 1970, understudied title-role of Candida: Cathleen in Long Day's d won the Vernon Rice role; Sheridan Square Mrs Henderson in The Vivian Beaumont, Jan ough and the Stars: Hart- 1973, appeared in Juno len Hayes, Sept 1973, oyal and Countess of Matrimonial; McCarter, in You Never Can Tell; n, DC, May 1975. Miss hter: has appeared in the as appeared frequently dramatic shows.

, actor, producer, and 23 Dec 1887; e Howe) Alice Indahl (dec): (2) Kay Johnson (mar dis):

nce on the stage with the ny, Cleveland, 1907; he ars: appeared at Daly's, : served as general stage

manager for William A Brady, 1911: stage direc- tor for the same manager, 1912: at the Playhouse, New York, Oct 1912, appeared as John Brook in Little Women: directed The Painted Woman, The Family Cupboard, and The Things That Count, 1913: at the Thirty-ninth Street, Feb 1914, as Frank Andrews in Too Many Cooks: Playhouse, NY, 1915-17, in Grace George's Repertory Theatre, played Archibald Coke in The Liars, William Sudley in The New York Idea, Joe Garfield in Sinners, Captain Hamlin Kearney in Captain Brass- bound's Conversion, Roger Morrish in The Earth, Charles Lomax in Major Barbara, Jules in L'Elévation: for this company directed The Man Who Came Back, 1916, and L'Elévation, 1917: Hudson, Jan 1918, directed and played Paul Brooks in The Indestructible Wife: same theatre, June 1919, directed and played Police Captain in At 9.45: at the Vanderbilt, Sept 1919, directed and played Frank Goward in She Would and She Did: made his London début at the Oxford, 8 Apr 1920, when he directed The Man Who Came Back: at the Comedy, June 1920, directed The Ruined Lady: Forty-eighth Street, NY, Aug 1920, directed and played Mr Tackaberry in Im- modest Violet: Playhouse, July 1921, directed and played Roddy Caswell in The Teaser: Forty- eighth Street, NY, Aug 1921, Simpson in Per- sonality: Playhouse, Nov 1921, Maillard in Marie Antoinette: Booth, Feb 1922, directed and played Walter Homer in The Law Breaker: Jolson, Oct 1922, directed The World We Live In: Playhouse, Aug 1925, produced and played Julian Rhenal in Oh! Mama: Oct 1925, produced and played Sam McCarver in Lucky Sam McCarver: Guild, Feb 1926, Engineer Borgheim in Little Eyolf: Maxine Elliott, Mar 1926, directed and played Mathew Dibble in Devils: Princess, Chicago, Mar 1926, Babe Callahan in Ned McCobb's Daughter: Lyceum, NY, Sept 1926, Gyp Gradyear in Fanny: Ambassador, Nov 1927, Captain McQuigg in The Racket: Henry Miller, Aug 1928, Wick Snell in Gentlemen of the Press: re-appeared on the NY stage, after an absence of fourteen years, at the Longacre Theatre, Nov 1942, when he directed and played Bob Adams in Yankee Point: after another absence of nine years, reappeared on the NY stage at the Alvin, Dec 1951, when he played John Gray in Point of No Return, for which he received the Antoinette Perry (Tony) Award: Martin Beck, Nov 1952, the Rev Gerald Harmston in The Climate of Eden: National, Nov 1953, Linus Larrabee in Sabrina Fair; also in London at the Palace, Aug 1954, and also directed the production: New York City Center, Dec 1954, played Mr Venables in a revival of What Every Woman Knows: Helen Hayes, Mar 1961, played Oscar Nelson in Mary, Mary; joined the Minnesota Theatre Company in 1963, and at the Guthrie Theatre, Minneapolis, May-July, played

Anselme in The Miser, Player King in Hamlet, and Ben in Death of a Salesman; same theatre, 1964, played Duke of Exeter in Henry V, De Courcelles in Saint Joan, and Avocatore in Volpone: in 1965 Sir Robert Brackenbury in Richard III and various parts in The Caucasian Chalk Circle; in 1966 played in The Doctor's Dilemma; for the Yale Repertory Theatre, New Haven, Conn, 1970, played in Don Juan; Long Wharf, New Haven, Conn, Mar 1971, Father in Solitaire and Mr Potter in Double Solitaire; repeated these parts at the John Golden, Sept 1971; Long Wharf, Nov 1971, Old Ewbank in The Contractor; author of the play The Mystery of Perry Clews produced at the Foundation, NY, June 1975; has also presented many plays on his own account, in- cluding: The Young Visitors, 1920: Drifting, 1921; Manhattan (also directed), 1922; Tarnish (also directed), 1923; Bewitched (also directed), 1924; It All Depends, Harvest (also directed), 1925; Kitty's Kisses (also co-directed), 1926; Women Go on Forever, 1927; Your Obedient Husband (also directed), 1938; also directed Bought and Paid For, 1921; The Silver Cord, 1926; What the Doctor Ordered, 1927; The Queen's Husband, 1928; The Ghost of Yankee Doodle, 1937; The Moon Vine, 1943; The Aspern Papers (Cleveland Playhouse), 1963; The Madwoman of Chaillot (Cleveland Playhouse), 1964: commenced film career, 1928, in The Dum- my; then turned his attention to film direction, and has been responsible for the production of many notable films including Tom Sawyer, Of Human Bondage, Prisoner of Zenda, Abe Lincoln in Illinois, Anna and the King of Siam, The Goddess, etc.

Address: Actors Equity Association, 1500 Broadway, New York, NY, USA 10036.

CRONYN, Hume, actor and director: b Lon- don, Ontario, 18 July 1911: s of Hume Blake Cronyn and his wife Frances Amelia (Labatt); e Ridley College and McGill University, 1930-1; m Jessica Tandy; studied for the stage at the American Academy of Dramatic Art, 1932-4, and at the Mozarteum, Salzburg, Austria, summers, 1932-3.

While a student, in 1930-1, appeared with Montreal Repertory Theatre and McGill Player's Club in The Adding Machine, Dr Faustus, From Morn to Midnight, The Road to Rome, Alice in Wonderland, etc: first appeared in the USA with the National Theatre Stock Company, Washington, DC, as the Paper Boy in Up Pops the Devil, in 1931: joined Robert Porterfield's Barter Theatre Company as director in 1934, and played Austin Lowe in The Second Man, Dr Haggett in The Late Christopher Bean, Jim Hipper in He Knew Dillinger, and Duke Odum in

Mountain Ivy: made his first appearance in New York at the Maxine Elliott, 1934, as the Janitor in *Hipper's Holiday*; joined the Jitney Players in 1935 and toured as Sir Charles Marlowe in *She Stoops to Conquer*, and as Gideon Bloodgood in *The Streets of New York*; at the Plymouth, Boston, and Garrick, Philadelphia, 1935, played Erwin Trowbridge in *Three Men on a Horse*; in NY at the Cort, 1936, played Green in *Boy Meets Girl*; Cort, 1937, Leo Davis in *Room Service*; subsequently appeared as Elkus in *High Tor* 1937, and Steve in *Escape This Night*, 1938; Windsor, NY, Mar 1938, played Abe Sherman in *There's Always a Breeze*; Ethel Barrymore, Feb 1939, played Harry Quill in *Off to Buffalo*; Longacre, Oct 1939, Andrei in *The Three Sisters*; also appeared in summer stock at the Lakewood Theatre, Skowhegan, Maine, May-Sept 1939, and May-Sept 1940, playing Hutchens Stubbs in *Susan and God*, Toby Cartwright in *Ways and Means*, George Davies in *We Were Dancing*, Francis O'Connor in *Shadow and Substance*, Christy Dudgeon in *The Devil's Disciple*, Floyd Lloyd in *Kiss the Boys Goodbye*, Judas in *Family Portrait*, Stage Manager in *Our Town*, Denis Dillon in *The White Steed*, Karl Baumer in *Margin for Error*, and Joe Bonaparte in *Golden Boy*; in 1940, appeared at the Golden as Peter Mason in *The Weak Link*, and at the Belasco as Lee Tatnall in *Retreat to Pleasure*; Lyceum, 1941, played Harley L Miller in *Mr Big*; produced, directed, and appeared in revue for Canadian Active Service Canteen, May 1941, and for USO Camp Shows, 1942-3, produced Junior Miss and produced and appeared in the revue *It's All Yours*; toured US military installations as Tommy Turner in *The Male Animal* and in Canada, in a vaudeville sketch for *Loan for Victory*, 1944; after the war appeared at the Plymouth, 1948, as Jodine Decker in *The Survivors*; for ANTA, on tour, 1949, played Hamlet; Broadhurst, Mar 1950, directed *Now I Lay Me Down to Sleep*; Coronet, Nov 1950, directed Hilda Crane; Brattle Theatre, Cambridge, Mass, 1950, appeared as Gandersheim in *The Little Blue Light*; Ethel Barrymore, Oct 1951, played Michael in *The Fourposter*; Phoenix, Dec 1953, played Dr Brightlee in *Madame*, *Will You Walk*, which he also directed; toured, 1954-5, in *Face to Face*; Longacre, Apr 1955, played Curtis and Bennett Honey in *The Honeys*; ANTA Playhouse, Sept 1955, played Julian Anson in *A Day by the Sea*; Ethel Barrymore, Oct 1957, directed *The Egghead*; toured and Coronet, Oct 1958, Oliver Walling in *The Man in the Dog Suit*; Palm Beach Playhouse, Florida, Mar 1959, directed and played Mr Trule in *I Spy*, John J Mulligan in *Bedtime Story*, Professor Nyukhin in *The Harmful Effects of Tobacco*, and Jerry in *A Pound on Demand*, with the overall title *Triple Play*; Playhouse, NY, Apr 1959, again directed and

played in *Triple Play*, but as the Doctor in *Portrait of a Madonna*, substituted for *I Spy*; ANTA, Mar 1961, Jimmie Luton in *Big Fish*, *Little Fish*, for which he won the Della Austria Medal from the NY Drama League; Duke of York's, London, Sept 1962, again played the last role; Tyrone Guthrie Theatre, Minneapolis, Minn, 1963, played Harpagon in *The Miser*, Dr Tchebutkyin in *The Three Sisters*, and Willy in *Death of a Salesman*; Lunt-Fontanne, NY, Apr 1964, Polonius in *Sir John Gielgud's Hamlet*, for which he received the Antoinette Perry (Tony) Award and the Variety New York Drama Critics Award; Martin Beck, Oct 1964, played Herbert Georg Beutler in *The Physicists*; Plymouth, Nov 1964, produced *Slow Dance on a Killing Ground*; with his wife appeared at the White House, Washington, DC, Feb 1965, at the request of the President, in *Hear America Speaking*; Guthrie, Minneapolis, May-Sept 1965, played the Duke of Gloucester in *Richard III*, Yephiodov in *The Cherry Orchard*, and Harpagon in *The Miser*; Martin Beck, Sept 1966, Tobias in *A Delicate Balance*, and toured in this part in 1967; Mark Taper Forum, Los Angeles, 1968, again played Harpagon in *The Miser*; Stratford Festival Theatre, Canada, Aug 1969, played Fr Rolfe in *Hadrian VII*, and toured US in this part until May 1970; toured, summer 1971, as Grandfather and Willie in *Promenade All!*; Ahmanson, Los Angeles, Nov 1971, Lt Commander Queeg in *The Caine Mutiny Court Martial*; Alvin, Apr 1972, Grandfather and Willie in *Promenade All!*; toured, summer 1972, in *Conflict of Interest*; Forum, Nov 1972, Willie in *Happy Days*, *The Player in Act Without Words I*, and Krapp in *Krapp's Last Tape*; played this last part at the St Lawrence Theatre Centre, Toronto, Canada, Arena Stage, Washington, DC, and tour, 1973; Ethel Barrymore, Feb 1974, Verner Conklin in *Come into the Garden*, Maude, and Hugo Latymer in *A Song at Twilight* in the double-bill Noël Coward in *Two Keys*; subsequently toured in these parts; toured, 1974-5, in dramatic reading *The Many Faces of Love*; Stratford, Ontario, Festival, 1976, Shylock in *The Merchant of Venice* and Bottom in *A Midsummer Night's Dream*; first appeared in films, 1942, and has since played in many successful films, including *Shadow of a Doubt*, *Beginning of the End*, *Cleopatra*, *Polonius in Hamlet*, 1964, *Gaily, Gaily*, 1969, *Conrack*, *The Parallax View*, 1973; has appeared regularly on television, including *The Bridge of San Luis Rey*, *The Four-poster*, *The Moon and Sixpence*, etc; produced and appeared with his wife in the radio and television series *The Marriage*; received the Barter Theatre Award in 1961, for outstanding contribution to the theatre; in Dec 1964, received the American Academy of Dramatic Arts Award for Achievement by Alumni; in 1967 received the Leland Power Honor Award; received the Los Angeles Drama Critics

Award for 1972; Straw H. All!; Obic Aw etc.

Hobby: Pt diving and fsl Address: Box York, USA 10

CROSS, Be don, 13 April wife Eileen (Pangbourne, a Elizabeth Clu Collins (mar d

Formerly a leaving the N went up to Oxl as an actor in tion of Troilus Agamemnon; Theatre Com season, and appearance, M made his first l Dec 1954, as Palace, July Ado About N in King Lear; produced at t May 1958, su the Duke of Y Boeing in Aus 1965, directed author of the 1959; Strip tl 1960; Belle; o Boeing-Boeing Marc Camole 1962; Half-a- The Mines of (book of mus author), 1969; 1970; Victory Great Society awarded an A their scheme dramatists; b; tributed to screenplays in The Long S Sixpence and television play and Catherin Mars in Cap 1956.

Recreation. Brown, Ltd, i

WHO'S WHO IN THE THEATRE

CROWLEY

Award for The Caine Mutiny Court Martial, 1972; Straw Hat Award for directing Promenade, All!; Obic Award for Krapp's Last Tape, 1973, etc.

Hobby: Photography. *Recreations:* Skin diving and fishing. *Club:* Century and Players. *Address:* Box 85A, RR 2, Pound Ridge, New York, USA 10576.

CROSS, Beverley, dramatic author; *b* London, 13 April 1931; *s* of George Cross and his wife Eileen (Williams); *e* Nautical College, Pangbourne, and Balliol College, Oxford; *m* (1) Elizabeth Clunies-Ross (mar dis); (2) Gayden Collins (mar dis); (3) Maggie Smith.

Formerly a merchant seaman and actor; after leaving the Norwegian Merchant Service, he went up to Oxford, and made his first appearance as an actor in June 1953, in the OUDS production of Troilus and Cressida, in which he played Agamemnon; joined the Shakespeare Memorial Theatre Company, Stratford-on-Avon, 1954 season, and made his first professional appearance, Mar 1954, as a soldier in Othello; made his first London appearance at the Princes, Dec 1954, as Mr Fox in Toad of Toad Hall; Palace, July 1955, played Balthazar in Much Ado About Nothing, and subsequently a Herald in King Lear; his first play One More River was produced at the New Shakespeare, Liverpool, May 1958, subsequently coming to London to the Duke of York's, Oct 1959; directed Boeing-Boeing in Australia, 1964; at Wyndham's, Nov 1965, directed The Platinum Cat; he is also the author of the following: The Singing Dolphin, 1959; Strip the Willow, The Three Cavaliers, 1960; Belle; or the Ballad of Dr Crippen, 1961; Boeing-Boeing (adapted from the French of Marc Camoletti), Wanted on Voyage (adapted), 1962; Half-a-Sixpence (book of musical), 1963; The Mines of Sulphur (libretto), 1965; Jorrock (book of musical), 1966; Phil the Fluter (co-author), 1969; The Rising of the Moon (libretto), 1970; Victory (libretto), 1970; Spook, 1973; The Great Society, Hans Andersen (book), 1974; awarded an Arts Council Bursary in 1960, under their scheme for the encouragement of new dramatists; began writing for films, 1961; contributed to Lawrence of Arabia; other screenplays include Jason and the Argonauts, The Long Ships, Ghenghis Khan, Half-a-Sixpence and Sinbad and the Eye of the Tiger; television plays include The Dark Pits of War, and Catherine Howard; author of the novels Mars in Capricorn, 1955; The Night-walkers, 1956.

Recreation: Fishing. *Address:* c/o Curtis Brown, Ltd, Craven Hill, London, W2.

CROWDEN, Graham, actor; *b* Edinburgh, 30 Nov 1922; *s* of Harry Graham Crowden and his wife Anne Margaret (Paterson); *e* Edinburgh Academy; *m* Phyllida Hewat.

Began his professional career as a student ASM at the Memorial Theatre, Stratford, 1944, walking on in various plays; subsequently gained wide experience in repertory at Stratford E, Dundee, Nottingham Playhouse, Bristol Old Vic and the Citizens', Glasgow; Open Air, Regent's Park, small parts in the 1952 season; first London appearance, Old Vic, July 1956, as Charles Lomax in the Bristol production of Major Barbara; played various parts at the Royal Court from Dec 1957 to Apr 1965, including Prosecuting Counsel in One Way Pendulum, Dec 1959 and Criterion, Feb 1960; the Doctor in Exit the King, Sept 1963 (also Edinburgh Festival); Casca in Julius Caesar, Nov 1964; during this period he also appeared at the Arts, as Bernard in Quartet for Five, Aug 1959, and as Wing-Cdr Howard in Nil Carborundum, Apr 1962; joined the National Theatre Company at the Old Vic, 1965, where his performances included Augustus Colpoys in Trelawney of the Wells, Nov 1965; Col Melkett in Black Comedy, Mar, Berlebeyo in A Bond Honoured, June 1966; the Player in Rosencrantz and Guildenstern are Dead, Apr, Foresight in Love for Love and Augustin Feraillon in A Flea in Her Ear, Canadian tour Oct-Nov 1967; Sir Politick Would-Be in Volpone, Jan, Archbishop of Winchester and Lightborn in Edward the Second, Apr 1968; leaving the company, he played the Devil in The Soldier's Tale, Bath Festival, June 1968; Pantalone in The Servant of Two Masters, Queen's, Dec 1968; Mermaid Shakespeare season, Apr-Aug 1970, played King Henry in Henry IV, parts I and II, and Prospero in The Tempest; returned to the Old Vic, to play Archie in Jumpers, Feb 1972; James in The Freeway, Sept 1974; Hector Hushabye in Heartbreak House, Feb 1975; Dublin Festival and tour, 1976, in Dead-Eyed Dicks; films, since his first in 1958, include If . . . Leo the Last and Percy; has appeared in TV plays and series since 1956.

Recreations: Music, carpentry, tennis. *Club:* Savile. *Address:* Cooks Farm, Steppingley, Beds. *Tel:* Flitwick 2970.

CROWLEY, Mart, playwright.

Author of The Boys in the Band, produced at the Theatre Four, New York, 14 Apr 1968, and at Wyndham's, London, 11 Feb 1969, as well as in many other cities throughout the world; Remote Asylum produced in Los Angeles, 1971; A Breeze from the Gulf, produced in NY in 1973; The Boys in the Band was filmed in 1970.

Address: Dramatists Guild, 234 West 44th Street, New York, NY, USA 10036.

received the Donaldson Award and the Hollywood Foreign Press Award; published the first instalment of her autobiography, *The World Is Square*, 1945; author of *Sirens Should be Seen and Not Heard*.

Hobbies: Interior decoration and collecting china. *Address:* 405 East 54th Street, New York City, NY 10022, USA.

GINSBURY, Norman, dramatic author; *b* London, 8 Nov 1903; *s* of Jacob Ginsbury and his wife Rachel Cecily (Schulberg); *e* Grocers' Company School and London University; *m* Dorothy (Sarah) Jennings; was formerly an analytical chemist.

He is the author of the following plays: *Viceroy Sarah*, 1934; *Walk in the Sun*, 1939; also wrote new versions of Ibsen's *Ghosts*, 1937, and *The Enemy of the People*, 1939; in collaboration with the late Winifred Holtby was the author of *Take Back Your Freedom*, 1939; made a new version of *Peer Gynt*, *Old Vic*, 1944, New York, 1960; author of *The Firstcomers*, 1944; *The First Gentleman*, 1945; adapted *The Gambler*, 1945; a new version of Ibsen's *A Doll's House*, 1946; *The Happy Man*, 1948; *School for Rivals*, 1949; *Portrait by Lawrence* (with Maurice Moisewitsch), 1950; *Ladies For You*, 1955; *Rosmersholm* (new version), 1960; *The Pillars of Society* (new version), John Gabriel Borkman (new version), *The Old Lags' League* (one-act), 1961; *The Dance of Death* (translation), 1966; *The Shoemaker and the Devil*, 1968; *The Safety Match* (from Chekhov), 1973; *The Wisest Fool*, 1974.

Address: Barum Lodge, 25 Prideaux Road, Eastbourne, Sussex. *Tel:* Eastbourne 29603.

GISH, Lillian, actress; *b* Springfield, Ohio, 14 Oct 1893; *d* of James Lee Gish and his wife Mary (Robinson); *e* Dayton, Ohio, and Baltimore.

Made her first appearance on the stage in 1902, at *Rising Sun*, Ohio, in a melodrama, *In Convict Stripes*; subsequently danced in one of Sarah Bernhardt's productions; at the Republic Theatre, New York, 8 Jan 1913, played Marganie in *A Good Little Devil*, in which Mary Pickford played the leading part, under the management of David Belasco; entered films, then returned to the regular stage in 1930, and appeared at the Cort Theatre, NY, Apr 1930, as Helena in *Uncle Vanya*; in *Central City*, Colorado, July 1932, played Marguerite Gautier in *Camille*, appearing in the same part at the Morosco Theatre, NY, Nov 1932; Longacre, Apr 1933, played Effie Holden in *Nine Pine Street*; Belasco, Jan 1934, Christina Farley in *The Joyous Season*; National, Oct 1934, the

Young Whore in *Within the Gates*; made her first appearance in Great Britain at the King's Theatre, Glasgow, Mar 1936, as Charlotte Lovell in *The Old Maid*; Empire, NY, Oct 1936, played Ophelia in *Hamlet*, with John Gielgud; Empire, Sept 1937, Martha Minch in *The Star Wagon*; Broadhurst, Jan 1939, Grace Fenning in *Dear Octopus*; appeared in Chicago, 1940, as Vinnie in *Life with Father*, and toured in this, 1941; at the Guild Theatre, NY, Nov 1942, played Jane Gwilt in *Mr Sycamore*; in summer theatres, 1947, played the Marquise Eloise in *The Marquise*, and Leonora in *The Legend of Leonora*; National, Dec 1947, Katerina Ivanova in *Crime and Punishment*; toured, 1950, as Miss Mabel, in the play of that name; Martin Beck, Oct 1950, played Ethel in *The Curious Savage*; again toured, 1951, as Miss Mabel; Henry Miller's, NY, Nov 1953, played Mrs Carrie Watts in *The Trip to Bountiful*; toured with her sister in *The Chalk Garden*, 1956; Congress Hall, Berlin, Germany, played in a dedicatory program of one-act plays, including *Portrait of a Madonna* and *The Wreck of the 5.25*; Phoenix, NY, Oct 1958, played Agatha in *The Family Reunion*; Belasco, Dec 1960, Catherine Lynch in *All the Way Home*; Chicago, 1962-3 season, Mrs Moore in *A Passage to India*; 54th Street, Mar 1963, Mrs Moppy in a revival of *Too True to Be Good*; Shakespeare Festival Theatre, Stratford, Conn, summer 1965, played Nurse in *Romeo and Juliet*; Ziegfeld, NY, Nov 1965, Dowager Empress in *Anya*; Longacre, Jan 1968, Margaret Garrison in *I Never Sang for My Father*; toured Moscow, Paris, London, Edinburgh, and the US, 1969-70, in a one-woman concert program *Lillian Gish and the Movies—The Art of Film 1900-28*; Circle in the Square—Joseph E Levine, June 1973, Marina in *Uncle Vanya*; St James, Nov 1975, appeared in the revue *A Musical Jubilee*; commenced film career 1912, and appeared in many of the early notable productions, including *The Birth of a Nation*, *Intolerance*, *Souls Triumphant*, *Hearts of the World*, *The Great Love*, *Broken Blossoms*, *Way Down East*, *The Orphans of the Storm*, *The White Sister*, *Romola*, etc; more recent films include *Duel in the Sun*, *The Cobweb*, *The Unforgiven*, etc; has appeared on television regularly since 1948, including roles in *The Trip to Bountiful*, *Morning's at Seven*, *Ladies in Retirement*, *The Defenders*, *Breaking Point*, as Hostess of the series *The Silent Years*, 1975, etc; Trustee of American Academy of Dramatic Arts, 1966-7; author of the autobiographical books, *The Movies*, Mr Griffith, and Me, 1969, and *Dorothy and Lillian Gish*, 1973; holds a Doctor of Fine Arts degree from Rollins College, and a Doctorate of Performing Arts from Bowling Green State U.

Recreation: Travel. *Address:* 430 East 57th Street, New York City, NY 10022, USA.

GLEASON, John, lighting Brooklyn, New York, 10 Apr 1911; Gleason and his wife Sue Manzo College in NY.

First lighting design was for T 1965, produced by the Repertory coln Center at ANTA Wash Theatre; since then has design Valise, *The Porcelain Yea* Alchemist, 1966; *Father Uxb* Marry, Happiness, *Walking to the national tour of the Nations* Deaf productions, 1967; *Saint J* Gates, *Cyrano de Bergerac*, *King Players*, *Summertree*, *Bananas*, *Merlin Finch*, *Lovers and Othe* Great White Hope, *We Bombe* A Great Career, *A Midsumme* for Stratford, Ontario, 1968; *B of Kasane*, Gianni Schichi, In Robert Oppenheimer, *The Inne* Fires, *Cop-Out*, *Hamlet*, *The Boston Won the Pennant*, *The The Increased Difficulty of C* Hamlet and *The Alchemist*, f tario, 1969; *Camino Real*, Wood, *Sganarelle*, *Brighttow* tion of James Cherry, *Oper* Silence, *Landscape*, *Candi* Othello, *The Good Woman o* Two, and for the *Ameri* Festival, Stratford, Conn, H That Ends Well, *Othello*, Th 1970; *The Playboy of the W* Enemy of the People, *Antig* The Birthday Party, *Picture* Play Strindberg, *People Are* Merriwell, and for Strat Tempest, *The Merry Wives* ning Becomes Electra, 1971 the Deep North, *Twelfth N* Ride Across Lake Constan Happy Days, *Act Witho* Krapp's Last Tape, *The Schofield Barracks*, *Tough* Craft Warnings, 1972; *The F* A Streetcar Named Des Veronica's Room, *The Paj* the Cincinnati Playhouse in Balance, *A Streetcar Nam* the Sun, *Kiss Me*, *Kate*, *Lorelei*, *Over Here*, *All Ove* for the Kennedy Center for Washington, DC, *Savages* Forum, Los Angeles, for v Los Angeles Drama Critics the Cincinnati Playhouse in tuffe, *Arsenic and Old Lau* Bottle of Beer!, *Travelers* (NY), 1974; *Present Laug* Washington, DC), *Don't C* The Royal Family, *Truck*

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FAMOUS
ACTORS AND ACTRESSES
ON THE AMERICAN STAGE

Documents Of
American Theater History

William C. Young

Volume 1

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Theatre Arts Library.)

R. R. BOWKER COMPANY
A Xerox Education Company
New York & London, 1975

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LILLIAN GISH, ca. 1932. (Courtesy of the Hoblitzelle Theatre Arts Library.)

83. LILLIAN GISH
(1893-)

Born: Springfield, Ohio, October 14, 1893.
Debut: As Marganie in *A Good Little Devil*, January 8, 1913, at the Republic Theatre in New York City.
Famous Roles: Helene (*Uncle Vanya*), Marguerite Gautier (*Camille*), Christina Farley (*The Joyous Season*), Ophelia (*Hamlet*), Martha Minch (*The Star Wagon*), Grace Fenning (*Dear Octopus*), Vinnie (*Life with Father*), Leonora (*The Legend of Leonora*), Katerina Ivanovna (*Crime and Punishment*), Ethel (*The Curious Savage*), Mrs. Carrie Watts (*The Trip to Bountiful*), Agatha (*The Family Reunion*).

83:1 . . . Once I read that in order to do something one must be somebody, and therein, I suspect, lies the secret of a happy life. . . .

It seems to me that a happy life should be in balance, that one must live equally in the mind, body and spirit. Those who are lacking in one of these three attributes cannot be totally happy. . . .

These words from Lillian Gish's autobiography seem to sum up her philosophy of life and equally her philosophy of acting. She, like her sister Dorothy, represents one of the twentieth-century troupers of the stage, screen, and television, adapting to each new medium as it develops and finding a place in that medium for herself.

Many who saw her in the early silent films felt that she lacked real acting ability, but her stage appearances over the years have proven her critics wrong. A review of her performance in *9 Pine Street* in 1933 illustrated this point.

83:2 Something that George Jean Nathan has been asserting for years, but had not been proved, was demonstrated last week at the Longacre Theatre in New York: Lillian Gish is an actress.

In her previous appearances on the legitimate stage, there was no denying the fascination of her personality, but that personality was always the same and she seemed to drift through a play, whether it was *Uncle Vanya* or *Camille*, without ever becoming a part of it.

In *9 Pine Street*, Miss Gish impersonates Effie Holden, a New Bedford young woman who murdered her father and stepmother in 1886. Presumably fear of libel suits kept the numerous authors, headed by John Colton of *Rain* repute, from calling her Lizzie Borden and laying the play in Fall River, for, although several details have been altered, the story of *9 Pine Street* follows the famous Lizzie Borden case closely.

Be that as it may, what matters now is that Lillian Gish gives what can only be described as a brilliant performance. In the first act as a girl in her twenties, she is something like the Gish of old, loving her mother and young sister, and engaged to a somewhat ineffectual young minister.

But when she realizes that her father's affections have been snared by a woman of the neighborhood, she is transformed into an implacable vessel of hatred beneath her still gentle exterior.

Her mother dies of a heart attack which might not have been fatal had Mrs. Riggs, the scheming neighbor, not spilled the last dose of digitalis that there was in the house. Murder is what Effie later called it.

Then when Mrs. Riggs marries her father and prevents Effie from getting money rightfully hers, which she needs to keep her fiance out of trouble, and her father sides with his new wife, Effie murders her stepmother and father in as taut and harrowing a scene as has been played in New York this year.

Whipping up an alibi which many did not believe, but on the strength of which a jury acquits her, she goes through the ordeal of having all her friends, including her betrothed, desert her. Twenty years later, she is still living in the house, although earlier she had professed a desire to travel and now has money. And she still sticks to her story.

Bewildered New Yorkers, to whom strength of character and the New England conscience are only empty phrases, wondered why. Several critics, among others, seemed not to comprehend. And this in spite of Miss Gish's crystal clear portrayal of a woman who loved her mother, regarded the slaying of those who were responsible for her death as a moral duty, and was determined to stay in the old home and brave ostracism until she had convinced the neighbors. . . .

Earlier in that year [1933] Miss Gish had been criticized by the reviewers for her "lack of technical skill" in portraying Marguerite Gautier in *Camille*. Typical of these criticisms is the one by Stark Young which appeared in the *New Republic*.

83:3 Everyone who ever knew an actress of even moderate powers will know her theories on some role or other, how she would do it, and so on, sometimes reverting to forgotten ways, sometimes to a point unheard of hitherto and therefore to be sought.

Everyone, also has noted the lack of any dramatic role. The cond subject is our famous role at aspects of the stage happenin

To return to interesting, all in an Arabian r recognitions of There are roles numberless co that are of min frame once giv character, tho guerite Gautier concoction of i is feminine be reconciliation themes comes woman to iden herself. The almost. . . . region or that less others in t among the auc leading nowhe sincerity, but

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Everyone, also, who thinks about the stage at all and its present condition among us has noted the lack of revivals in our New York theatre, the lack of a tendency to enjoy drama as one does music for its restatement, its varied reading, and, especially, the lack of any chance to compare one actor's interpretation with another's in the same role. The conditions that underlie this fact are not our concern at the moment. The subject is our recent good fortune in having, however, briefly, two actresses playing a famous role at the same time on two New York stages. Such an event illuminates many aspects of the theatre, the ancient, living body of the theatre, compared to which every stage happening, however bright in its epoch, is a mere flash in the pan.

To return to the actor's conceptions, we must say that all interpretations of a role are interesting, all the way to a Liberian Hamlet or the version of it that some reciting poet in an Arabian marketplace might give, watching, as he reads, those dark eyes whose recognitions of what is fatal or beautiful or true he knows how to summon and excite. There are roles of the great first rank, which in their universality and lustre permit of numberless conceptions from the actors creating them. There are roles also in plays that are of minor value while the role itself walks forth, steps, as it were, outside the frame once given it by its dramatist and his day. There are cosmic possibilities in the character, though the play is pinched within the limitations of its own decade. Marguerite Gautier is one of these roles. Whatever we may think of the play itself, the concoction of its themes is, for the western theatre, at least, unerringly foreseen. There is feminine beauty, the world, money, sin, love, sacrifice, ironic misunderstanding, reconciliation and death; what more can you ask? Within the dramatic life web of these themes comes the heroine, enticing many an actress to essay her, persuading many a woman to identify this lovely, fatal figure, infinitely variable in one's conception, with herself. There are as many Camilles, therefore, as there are women almost. . . . Shall Marguerite Gautier be thus or thus, shall we feel for her in this region or that of our bodies and souls? And so we have Bernhardt, Duse and numberless others in the part, some of them buried in stock companies far away, some, also, among the audiences, and come at last to that white Camille of Miss Lillian Gish, leading nowhere, and that Camille of Miss Eva LaGallienne's, so bafflingly centered in sincerity, but two-thirds off. . . .

Mr. Robert Edmond Jones designed and directed his *Camille* for a much smaller theatre than on Broadway, a historic Colorado playhouse it was [the reopening of the Central City, Colorado, Opera House; see Volume I], this past summer; and in that atmosphere it may very well have been charming. Here in New York it amounted to a bad version of the play, plus very handsome costumes, plus Miss Lillian Gish. That was about all. The same problem appeared, naturally, that presents itself in every revival of a play out of another period: how to get the whole of it restated in terms that make it ours. The version of Dumas' play was bad because it never faced the music of the original, which is an elaborated artifice based on declamatory sentiment and Parisian motifs, its drama derived from a struggle between individual passion and social convention. One single spot will serve as an illustration of the point. When Mr. Moffat Johnston as Armand's father came to ask Camille to give up his son in order to avert the family disgrace, et cetera, the scene had lasted but a mere second before the virtues of his son's mistress broke the father down. This is not French, and it makes no sense with the play, for the family code is inexorable. It substitutes melting and sentiment for tragic logic; and by mashing up the edges and shortening the duration it loses the great theatric values in the scene. The whole occasion, in fact, merely lost its way mooning toward something that could never make sense with the play in hand. *La Dame aux Camélias* is very Parisian, very much dated, very theatric in its bold blending, all of which is not necessarily anything against it.

Miss Gish, looking very beautiful in her white and delicate garments, started off something in the first act that had really a kind of truth. Taking the whole matter as some super-decadence and facing it squarely for that, a degree of unity and soul might possibly have been brought off. Just such a pale blossom as this might be the most delicious of the flowers of sin, in that traditional wickedness of Paris rakes, bouquet-senders and protectors. As things went, however, we found for the last scene only a

dying child, to whom people came for money or sent bracelets, in a vacantish room with neither on one hand any of a certain exotic austerity that would have been dramatic, nor on the other hand, the *cocotterie*, that lavish tawdry splendor, in which the Bernhardt Camille died, and with which the presence of death that she created there made such a contrast. This innocent last act, tiresome in itself and left unscored in its motivations and muted in its eloquence, made the rest of the play silly and false. The worst thing you can do to a play is to take the truth out of it. If Miss Gish has to say speeches as where Camille conjures Armand "by the love we have had together, by all that I shall suffer," or whatever the exact words may be, she must go either one way or the other; either accept it for the balance artifice and passionate recitation that Dumas intended in the French, or else give it the tremor and intensity of imaginative feeling. You cannot slip by it and on to the next more easily natural moment. As a matter of fact, Miss Gish's performance, lovely in a sort of private essence, had not the necessary technical skill behind it to give it the variation and shading needed, whatever the conception of the role may be. As an actress, she is, so far, better suited to a role that will be seen but briefly on the stage. Seen thus, the impression is one of extraordinary enchantment: if you are unpractised in the theatre you might even think, for a moment, that you are about to see one of the greatest actresses in the world.

The simplest answer to the problem, both for Mr. Jones and Miss Gish, is that, if they feel obliged to create something of this general nature and yet are unwilling to take Dumas as they find him, they either must recast Dumas entirely, changing the names, places, and all, or else take some other vehicle. . . .

During the next twenty years, Lillian Gish created many fine roles on the stage, receiving plaudits from some of the same critics who had found fault with her earlier roles. In 1953 Miss Gish starred in Horton Foote's *The Trip to Bountiful*. As so often happens, the notices were mixed, but Harold Clurman, the distinguished critic for the *Nation*, came to the defense of Miss Gish and the play.

83:4 How difficult our reviewers have become! They demand impeccable workmanship, masterful literary quality, sovereign artistry. A play with a valid theme, respectable writing, and good acting is slighted on the ground that it is not a "perfect play." Which are the perfect plays? The much-admired plays of O'Casey are far from perfect—and almost never produced. The "perfect" plays are usually plays by dead playwrights—also rarely produced and successful in our theater only when "name" actors appear in them, at which times they are discussed as vehicles rather than as plays.

Are we then to conclude that only plays which receive unanimously glowing notices, like *The Teahouse of the August Moon* or *Tea and Sympathy*, are the perfect plays? Surely the reviewers do not mean that these plays are perfect—only that they are very nice. The perfect plays—those by Ibsen, Chekhov, Synge, for example—are not very nice, were not so considered when they were first produced, and their contemporary parallels—presuming they exist—would probably not be received with unanimous approval today. There is something wrong somewhere.

The trouble is not that reviewers disagree—this is natural, inevitable, and not necessarily deplorable; the trouble is that no one can be sure of what any of the reviewers are talking about, except that they are pleased or displeased. Values are not made explicit, standards are not defined, prejudices and attitudes of mind are not clarified or defended.

The Trip to Bountiful, by Horton Foote (Henry Miller Theater), is criticized for being flatly written, monotonous, and over-extended. On the other hand, Lillian Gish's performance in the central role is highly praised. While all these comments may be substantiated to a greater or lesser degree, their total makes very little critical sense to me.

It is not theatrically sound to speak of a very fine piece of acting as if it were happening in one place, and to speak of the play as if it were to be found somewhere on the shelf of a library several blocks away. True, it is possible, though not always easy, to distinguish among the ingredients of a theatrical production, but they can hardly be

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departmentalized and pidgeon-holed as our reviewers generally attempt to do. If, let us say, a Josephine Hull is less brilliant in *Whistler's Grandmother* than in *The Solid Gold Cadillac*, the difference cannot be explained entirely in terms of the actress.

Lillian Gish seems to me better in *The Trip to Bountiful* than in any other play in which I have seen her. That does not mean, however, that it is the best play in which she has every appeared. But this little play has an arresting theme and authenticity of feeling and observation, and is at least in the vein of creative expression.

The play tells the story of an elderly lady who wishes to return to the small, now deserted village in which she was born, return even for a brief moment from Houston, Texas, which to her represents the arid mechanization of the big city. Her son and daughter-in-law are denatured specimens of the humanity which the city produces. Contact with land—the earth itself—bespeaks human dignity to the old lady, a dignity she feels she, along with her son and his wife, no longer have. The theme, in short, is our loss of roots in the transition to the industrialized society we live in. The theme, though real enough, is not one that occurs to us often in the homely terms employed by Mr. Foote, because we who go to the theater have acquired mental habits which reflect a horizon that seems to be bounded on the south by Forty-second Street and on the north by Columbus Circle.

I found the play touching, the characters well drawn, and very well acted not only by Miss Gish but by Jo Van Fleet, Gene Lyons, and the others. I was quite able to bear the play's faults and to be interested throughout, because I heard a sensitive voice communicating something honestly felt. I do not need entertainment to *kill* me. When a neighbor whispered to me during the course of the play, "Don't you think it's too long?" I felt like retorting, "What have you got to do that makes you so impatient?" . . .

NOTES

- 83:1 Lillian Gish, *The Movies, Mr. Griffith, and Me* (Englewood Cliffs, New Jersey: Prentice-Hall, 1969), p. 372.
- 83:2 "Lillian Gish a Real Actress in *9 Pine Street*," *News-week* May 6, 1933, p. 28.
- 83:3 Stark Young, "Dame aux Camélias," *New Republic* January 4, 1933, pp. 214-215.
- 83:4 *Nation* November 21, 1953, p. 433.

In 1960 A. Bartlett Giamatti married Toni Smith, a graduate of Columbia University and the Yale School of Drama who now teaches English at Hopkins Grammar-Day Prospect Hill School. The couple has three children: Marcus Bartlett (born 1961), Elena Walton (born 1964), and Paul Edward Valentine (born 1967). Formerly the occupants of a modest gray frame house, the Giamattis now live in Yale's imposing presidential residence on Hillhouse Avenue in New Haven. Noted for his irreverent wit and for his conviviality, Giamatti sports what a writer for

Newsweek (January 2, 1978) called "a slightly satanic beard," and he usually dresses in rumpled slacks and sports jackets, often with construction boots as his footgear. In December 1977 he made his ballet "debut" in the nondancing role of Herr Drosselmeyer in a production of Tchaikovsky's *The Nutcracker* by the Connecticut Ballet Company.

References: *Newsweek* 91:45 Ja 2 '78 por; *N Y Times* B p18 D 21 '77 por; *Time* 111:68 Ja 2 '78 por; *Directory of American Scholars*, 1974



Gish, Lillian

Oct. 14, 1896(?) - Actress. Address: h. 430 E. 57th St., New York City, N.Y. 10022

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1944.

From naïve road company melodramas at the turn of the century through the era of the silent movies to the more sophisticated theatre, screen, and television productions of today's entertainment industry, Lillian Gish has always pursued her vocation of acting with the disciplined professionalism of what the drama critic Brooks Atkinson has admirably called "a trouper." Atkinson also has pointed out, "Although Miss Lillian is the least pretentious and the least self-conscious of women, she is an American institution. Her life story is part of the American mythology." With the pioneering director D. W. Griffith showing the way, Lillian Gish helped to shape the art form of the motion picture, which she contends is "the only new art

form of the twentieth century" and "the only art form America can lay claim to."

In its early decades Lillian Gish's career was inextricably tied to that of her sister, Dorothy Gish, with whom she appeared in *Orphans of the Storm*, *Romola*, and other silent film classics. Although less closely associated professionally in later years, they performed together on a summer theatre tour in *The Chalk Garden* in 1956. Her sister, as well as Griffith and herself, made major contributions to the development of the motion picture industry, whose early history Lillian Gish presented in over a hundred film lectures that she began giving in 1969.

The older of the sisters, Lillian Diana Gish was born in Springfield, Ohio on October 14, 1896 or thereabouts. Reference books differ on the year, and in her autobiography she does not disclose her exact age. The ancestors of her parents, James Lee and Mary Robinson (McConnell) Gish, were early German and English settlers of the American colonies, whose descendants, on her mother's side, included President Zachary Taylor. When her father, an unsuccessful candy merchant, deserted the family in New York City, her mother found work as an actress and took in lodgers who were also actresses. They persuaded her to let her daughters go on the stage with touring companies. Remarkable that in childhood she learned security from her mother and insecurity from her father, Lillian Gish has said that she values both and that insecurity at an early age is important to the development of character.

At the age of five or six Lillian Gish began to earn her own living, making her debut in *Rising Sun*, Ohio in the melodrama *In Convict's Stripes*, which starred Walter Huston. Soon afterward Dorothy Gish, only four years old, toured in the role of Little Willie in *East Lynne*. On a few joyful occasions in later years, the mother and daughters all had roles with the same traveling company. One of the performances of her early career still memorable for Lillian was dancing in a Sarah Bernhardt production in New York City in 1910.

*giants of the stage
legends of the screen*

Except for brief attendance at several schools, notably Ursuline Academy, a convent in East St. Louis, Lillian Gish is wholly self-educated, having learned to read and write in the dressing rooms of theatres across the United States. At one time she used to feel inferior to her cousins who had gone to college. But in *The Movies, Mr. Griffith, and Me* (Prentice-Hall, 1969), she wrote, "Now I realize that, although I never went much to school or received a diploma, I have kept right on learning. I never wanted to own anything but books."

While barnstorming in a dozen melodramas, the Gish girls struck up a friendship with another juvenile actress, Gladys Smith, whose name soon became Mary Pickford. Lured by the higher earnings to be had from working in the so-called "flickers," Mary Pickford regularly made movies between stage plays. In 1912 at the American Mutoscope and Biograph Company in New York City, she introduced Lillian and Dorothy Gish to D. W. Griffith, who immediately hired them to take part in an audience scene he was about to direct. Recalling that meeting in his autobiography, Griffith wrote, "Lillian had an exquisite ethereal beauty." But when he rehearsed the sisters for their first film, *An Unseen Enemy* (1912), he gave Lillian a blue hair ribbon and Dorothy a red one so that he could tell them apart.

First on tour and then in New York, Lillian Gish played the fairy Morganie in David Belasco's *A Good Little Devil* (1913), in which Mary Pickford had the leading role. That was the last stage production in which Miss Gish appeared for seventeen years. She devoted herself instead to the movies, working both in Los Angeles and New York in close association with Griffith, who helped her to develop her talents through dancing lessons and voice lessons and instructions of his own, such as advice that she study the movements of animals as well as people. Along with Dorothy, Miss Lillian, as Griffith called her, learned much about the techniques of acting in films by appearing in a score or more of one and two reelers, including *The Musketeers of Pig Alley* (1912) and *The Mothering Heart* (1913), before playing in the more ambitious Biograph productions like *Judith of Bethulia* (1914).

When Griffith left Biograph after the filming of *Judith*, Lillian Gish went with him to the Mutual Film Corporation, the releasing agency for the Reliance-Majestic productions. Among the many that featured the Gishes were *Home, Sweet Home* (1914) and *The Sisters* (1914). As Elsie Stoneman, the virtuous daughter of a Northern family, Lillian Gish helped to make *The Birth of a Nation* (Epoch, 1915), Griffith's masterpiece. That Civil War epic, which became an immediate box-office success, is a landmark in the development of modern films. But its sympathetic presenta-

tion of the Southern cause aroused much criticism. In answer to what he considered bigotry, Griffith produced the spectacular but commercially unrewarding *Intolerance* (Wark, 1916). Between each of its four historical episodes Lillian Gish rocked the cradle of humanity.

In *Diane of the Follies* (Triangle-Fine Arts, 1916), which was not directed by Griffith, Miss Gish portrayed a vamp, a welcome change for her from the "gaga-baby," or sweet girl, roles that she was assigned to play by the dozens and that she has maintained are far more difficult to handle effectively than the wicked characters. Of one of her saccharine roles, that of Susie in *True Heart Susie* (Paramount-Artcraft, 1919), David Thomson wrote in *A Biographical Dictionary of Film* (1976), "Only great discretion and integrity prevented her from seeming coy or sententious."

True Heart Susie followed a string of rather grim Gish-Griffith World War I movies, such as *Hearts of the World* (Comstock-World, 1918), and belongs to a group of films that Thomson has called "the finest flowering of Griffith's view of a virginal, self-sacrificing heroine." Her roles in that genre included a twelve-year-old Limehouse waif beaten to death by a drunken father in *Broken Blossoms* (Griffith-United Artists, 1919); an unwed mother driven out by her father into a blizzard in *Way Down East* (Griffith-United Artists, 1920), and an orphan separated from her blind sister during the French Revolution in *Orphans of the Storm* (United Artists, 1922).

Soon after the completion of *Orphans of the Storm*, Lillian Gish parted from Griffith, who as an independent producer could not afford to pay her what her popularity had come to deserve and who advised her to capitalize on her celebrity. In working with Griffith she had often helped to write the story and the subtitles and had discussed ideas for promotion and other matters with him. She had, moreover, proved her understanding of film making by directing Dorothy in *Remodeling Her Husband* (Paramount-Artcraft, 1920). After she joined Inspiration Films in 1922, she continued in some measure to guide her own career, and as her first picture for that new company she suggested *The White Sister* (1923), in which she played a young woman who becomes a nun. Also for Inspiration she portrayed the title character of *Romola* (1924), based on the George Eliot historical novel set in fifteenth-century Florence at the time of Savonarola.

Both pictures, costarring Ronald Colman and filmed in Italy, fared well commercially and critically. But as a result of actions on the part of Charles Duell, president of Inspiration, that almost involved Miss Gish in a scandal, she signed an \$800,000 contract with MGM, for which she made five movies in two years. As her first MGM role she her-

self chose *Mimi* in that film was released in Town Hall, Harold Lloyd, the New York Times audience was generous in its comment that "Miss Gish's femininity, that to walk without ground, that incredible to rise far above the touching portrait stress." Her *Letter* (1926), made of her most affecting the picture itself MGM movies is the Texas prairie "her greatest film."

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self chose Mimi in *La Bohème* (1926). When that film was recently shown in New York's Town Hall, Harold C. Schonberg reported in the *New York Times* (March 30, 1978) that the audience was genuinely moved, and he commented that "Miss Gish, with that aura of femininity, that lightness which allows her to walk without apparently touching the ground, that incredible beauty—Miss Gish was able to rise far above period and give us a touching portrait of the little French seamstress." Her Hester Prynne of *The Scarlet Letter* (1926), made at her suggestion, is one of her most affecting characterizations and the picture itself is a classic. Among her other MGM movies is *The Wind* (1928), a drama of the Texas prairie that Thomson regards as "her greatest film."

By the time Miss Gish's first "talkie," *One Romantic Night* (United Artists, 1930), was filmed, New York City had become her home. There she enjoyed close friendships with George Jean Nathan, H. L. Mencken, F. Scott and Zelda Fitzgerald, and other literary figures. She may also have preferred living in New York because it served as a center for the theatre, to which she returned in 1930 as Helena in Jed Harris' production of Chekhov's *Uncle Vanya*. As before, her stage engagements required much travel, and in 1932 she went to Colorado to star in a gala production of *Camille* at the Central City Opera House. Although Brooks Atkinson, in his introduction to her autobiography, thought that she was miscast as Marguerite Gautier, he praised her "shining, touching performance."

The acting skills that Lillian Gish had acquired in the movies sustained her on Broadway as Effie Holden in *Nine Pine Street* (1933), based on the Lizzie Borden story; as the saucy Young Whore, a striking departure from typecasting, in Sean O'Casey's *Within the Gates* (1934); and as Ophelia in Guthrie McClintic's production of *Hamlet* (1936), among other roles during the 1930's. In Great Britain she played Charlotte Lovell in *The Old Maid* in 1936 and performed in Chicago during 1940-41 for a record run of sixty-six weeks, as Vinnie in *Life with Father*.

In her many later stage plays in New York and on tour or in other out-of-town presentations, Lillian Gish continued to delight audiences with generally well-rounded characterizations that sometimes shattered and other times strengthened her stereotyped image: as the pretentious and preposterous Katrina Ivanna in a dramatization of Dostoyevsky's *Crime and Punishment* (1947); the half-daft title character of John Patrick's *The Curious Savage* (1950); the gentle, weary widow longing for her early home in Horton Foote's *The Trip to Bountiful* (1953); one of the aunts, Agatha, in T. S. Eliot's verse play *The Family Reunion* (1958); the mother of the grief-stricken widow in Tad Mosel's *All the Way Home* (1960); the dominating mother, one of her

rare comic roles, in Shaw's *Too True to Be Good* (1963); a fussy, fluttery Nurse in the Stratford, Connecticut American Shakespeare Festival of *Romeo and Juliet* (1965); the Dowager Empress of Russia in *Anya* (1965), a musical version of *Anastasia*; the old nurse, Marina, in Mike Nichols' production of *Uncle Vanya* (1973); and others.

Lillian Gish has remained disdainful of the changes that the advent of sound made in an art form in which the universal language of pantomime had been essential, but after an absence of a decade from Hollywood, she readily alternated motion picture and stage roles. She added to her screen credits with, among others, *The Commandos Strike at Dawn* (Columbia, 1943), in which she played a Norwegian wife during the Nazi occupation; *Miss Susie Slagle's* (Paramount, 1946), in the title role of a proprietor of a boarding house for medical students; *Duel in the Sun* (Selznick International, 1947), portraying a wife driven to drink by her brutal husband, a Texas cattle baron played by Lionel Barrymore, who had been a fellow performer of her earliest Hollywood days; and *Night of the Hunter* (United Artists, 1955), directed by Charles Laughton in the part of a kindly eccentric who shelters two children being pursued by a murderous evangelist. Her later films include *Warning Shot* (Paramount, 1967) and Graham Greene's *The Comedians* (MGM, 1967). In the spring of 1978 she appeared as a moribund matriarch in her hundredth motion-picture, *A Wedding* (Twentieth Century-Fox), which was produced and directed by Robert Altman.

Television performances have enlarged Miss Gish's audience since 1948, when she appeared in *The Late Christopher Bean*, which Fred Coe produced on NBC's *Philco Playhouse*. She was also seen on TV in Coe's productions of *The Trip to Bountiful* (NBC, 1953), which then became her Broadway vehicle, and *The Sound and the Fury* (NBC, 1955). Two highlights of her work in television were her portrayal of the American primitive artist Grandma Moses on *Schlitz Playhouse of Stars* (CBS, 1952) and her costarring performance with Helen Hayes in *Arsenic and Old Lace* (ABC, 1969). Her many other TV dramas include *The Day Lincoln Was Shot* (NBC, 1956) and *The Spiral Staircase* (NBC, 1961). She was also the hostess in 1975 of *The Silent Years*, a series of early movies shown on public television.

Classic silent films in which she had performed were, moreover, the subject of "Lillian Gish and the Movies: The Art of Film, 1900-1928," a film lecture on the evolution of the movies to the talkies. Her program covered in another form much of the information of the early chapters of her autobiography, *The Movies, Mr. Griffith, and Me*, written with the help of Ann Pinchot. Miss Gish gave her program its premiere at the McMillan Theatre

of Columbia University in April 1969, about the time of the publication of her book, and then went on tour for two or three years, taking her show to cities in Europe, the United States, and Canada and winning enthusiastic attention at film festivals and from school and college audiences. "My hope for 'The Art of Film' program," she explained in *Dorothy and Lillian Gish* (Scribner, 1973), "is to reach the young in colleges, universities and schools who will make our future pictures and to impress upon them the power they leave on the world and [their] responsibility of where they direct this power." Just as her autobiography celebrates the work of Griffith, *Dorothy and Lillian Gish*, which has over 800 photographs and other illustrations, is largely a tribute to her sister, whose gift for comedy she greatly admired. Dorothy Gish had died in 1968.

Asserting that "only Chaplin, and later on Garbo, ever matched Lillian's eminence as a serious film artist," Irving Drutman called Lillian Gish "the loveliest of perennials" in an article for the *New York Herald Tribune* (June 13, 1965). He also reflected, "What probably has kept her image fresh is a sense of protectiveness she evokes in an audience, combined with a stage personality whose precise quality has baffled many a critic." After directing her in *The Comedians*, which was filmed under trying conditions in Dahomey, Peter Glenville attested, "As a professional she is impeccable." In David Thomson's appraisal, "She has a secure place among the great actresses of the cinema, even if her emotional range was uncommonly narrow."

Lillian Gish's honors include an A.F.D. degree from Rollins College and an H.H.D. degree from Mt. Holyoke College. In 1971 the Academy of Motion Pictures Arts and Sciences awarded her an honorary Oscar, and in 1973 Mayor John V. Lindsay presented her with the Handel Medallion for achievement in the arts, a medal inscribed "To Dorothy and Lillian Gish, for the joy they have given to generations of Americans." The French film critic, actor, and producer François Truffaut dedicated his *Day for Night* (1973) to Lillian and Dorothy Gish because, he said, "they were the first real actresses of the American cinema." At a luncheon in New York's Plaza Hotel on May 11, 1978 she was presented with a diamond and rubies brooch by the United Service Organization in recognition of her being honored as its Woman of the Year.

Fragile in appearance, Lillian Gish has ash-blond hair, blue eyes, and a graceful, slender figure. Her height is five feet six inches. But she is far more energetic than frail, and believing that it is part of an actress' job to maintain good health, she follows a set of dietary rules and practises yoga. Although courted by many suitors, she has preferred to remain single because she feels that her dedication to her career would not mix with

marriage. She is said to be low on vanity and free of malice and envy. Her formula for happiness is to hold to a "balance of living equally in the mind, body, and spirit." Peter Glenville wrote in an introductory tribute in her autobiography, "Lillian would be equally at home with the Beatles and with the Archbishop of Canterbury. And they would equally appreciate her."

References: After Dark 11:16+ Je '69 pors; N Y Post p47 Ap 17 '69 por; N Y Times p26 D 27 '60, p21 Je 11 '66 por; Newsday II p1+ Ja 6 '74 pors, A p3+ Je 24 '75 pors; Gish, Lillian. *The Movies, Mr. Griffith, and Me* (1969), *Dorothy and Lillian Gish* (1973); Notable Names in the American Theatre (1976); Thomson, David. *A Biographical Dictionary of Film* (1976); *Who's Who in the Theatre* (1977)



Giulini, Carlo Maria (jōō-lē'nē)

May 9, 1914- Conductor. Address: b. c/o Hurok Attractions Inc., 730 5th Ave., New York City, N.Y. 10019; h. Via Jacopo da Ponte 49, Rome, Italy

The newly named music director of the Los Angeles Philharmonic Orchestra is meticulous, unassumingly aristocratic Carlo Maria Giulini, who is known for the combination of self-effacement and elegance he brings to the podium. The Italian-born, internationally celebrated Giulini was primarily a conductor of opera until, a decade ago, he decided to concentrate on symphonic work. For three years

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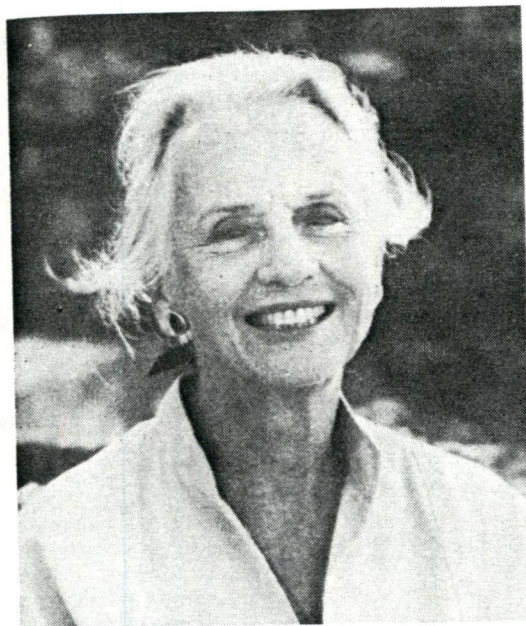
Sundae," a Shea Stadium celebration staged in honor of Strawberry on Sunday, April 29, 1984. On that occasion, 28,562 fans ate free ice cream, gave Strawberry a standing ovation as he received his 1983 Rookie of the Year plaque, and watched the Mets beat the Philadelphia Phillies, 6-2. That win brought the Mets' record for the season to 12-8, putting the team in a tie for first place in the National League East with the Chicago Cubs. In a ten-game streak that began nine games earlier, Strawberry batted .389, with two homers and nine RBIs. Subsequently, his streaks of success were interspersed with prolonged lapses, and he finished the season batting .251. Among his other 1984 statistics were twenty-seven doubles, four triples, twenty-six home runs, and ninety-seven runs-batted-in. The Mets ended in second place in the National League East, behind the Chicago Cubs.

Darryl Strawberry, who is six feet six inches tall and weighs 195 pounds, lifts weights to add sinew to his lean, hard frame and the long arms that give his smooth, looping swing so much of its power.

With his towering height, handsome face, confident bearing, dazzling smile, deep baritone voice, natty wardrobe, and polished manner, Strawberry is every inch the superstar in his public appearances, and he intends to improve his delivery as a public speaker by taking voice and communications classes.

In private, Strawberry is an unaffected homebody. Avoiding the celebrity social circuit, he spends his time during the off-season close to his mother in Los Angeles and fiancée, Lisa Andrews, in Pasadena, where Miss Andrews is a loan coordinator for a bank. According to published reports, the two plan to marry in January 1985. During baseball seasons, Strawberry has been living in hotels near Shea Stadium, but he is looking for a house on the water on Long Island's North Shore. He is also planning to buy a new home for his mother.

References: *Inside Sports* 6:26+ Mr '84 pors; *N Y Daily News* p6+ Ap 1 '84 pors; *N Y Times Mag* p16+ F 26 '84 pors; *Sports Illus* 60:32+ Ap 23 '84 pors



Tandy, Jessica

June 7, 1909- Actress. Address: b. 63-23 Carlton St., Rego Park, N.Y. 11374

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1956.

Since making her professional acting debut in 1927, Jessica Tandy has played over one hundred and fifty roles on stage, in films, and on television. After emigrating from England to the United States

in 1940, Miss Tandy established herself as a formidable dramatic actress with her indelible portrayal of the emotionally unhinged Blanche DuBois in the original production of *A Streetcar Named Desire*. She continues to astound critics and audiences with her inexhaustible reserve of creativity and her subtly nuanced acting, often displayed in tandem with her equally eminent husband, Hume Cronyn. Although the couple occasionally appear in films, they always return to their first love, the stage, where their most recent performances—in *Foxfire* and *The Gin Game*—won them critical acclaim in the United States and abroad.

Jessica Tandy was born in London, England on June 7, 1909, the third child and only daughter of Harry and Jessie Helen (Horspool) Tandy. As a child, she attended Dame Alice Owen's Girls' School in London. Because Jessica's father, who was involved in the manufacture and sale of rope, died of cancer when she was twelve, her mother had to teach night school and take clerical jobs to supplement her earnings as headmistress at a school for retarded children. Despite their straitened circumstances, Mrs. Tandy nurtured a sense of ambition in Jessica and her brothers, Michael and Tully. She introduced them to literary classics, took them to plays, pantomimes, and museums, and during Christmas holidays in their five-room flat in northeast London, the children staged family theatricals, directed by Michael.

By the time she was a teenager, Jessica Tandy had resolved to be an actress. Her mother "endorsed the stage as a dignified way for [her] to break out of [her] bleak life," as Miss Tandy recounted to Timothy White in an interview for the *New York Times Magazine* (December 26, 1982). A drama instructor tutored her on Saturdays, and

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she took evening courses in Shakespeare for two years. Determined to acquire as thorough a grounding as possible in her chosen profession, she began three years of dramatic training at London's Ben Greet Academy of Acting in 1924.

At eighteen, Jessica Tandy made her professional debut on November 22, 1927 in the Soho district of London at a small backroom theatre called Playroom Six as Sara Manderson in *The Manderson Girls*. Her role demanded five elegant costumes, which she was required to provide out of her salary of two pounds a week. Too poor to buy them ready-made, she sewed them herself. The following year she joined the Birmingham Repertory Company, where she was entrusted with several roles before touring for six months as the ingenue Lydia Blake in Eden Phillpotts' *Yellow Sands*. On February 21, 1929 she made her London debut at the Court Theatre as Lena Jackson in *The Rumour*, but it was her acclaimed portrayal of Manuela in *Children in Uniform*, which began its run on October 7, 1932, that established Miss Tandy as a gifted actress. Roles in over two dozen contemporary plays during the next decade added luster to her reputation.

Nevertheless, Jessica Tandy most relished classical theatre, especially Shakespeare. First appearing as Olivia in a 1930 Oxford University Dramatic Society presentation of *Twelfth Night*, she returned to that play three times as Viola, most notably in Tyrone Guthrie's production that opened on February 23, 1937 at London's Old Vic and featured Laurence Olivier as Sir Toby Belch. In April of that year, she again performed at the Old Vic with Olivier in Guthrie's production of *Henry V*. Although during the 1930s she added to her repertoire the roles of Cressida in *Troilus and Cressida*, Titania in *A Midsummer Night's Dream*, and Anne Page in *The Merry Wives of Windsor*, perhaps her most memorable Shakespearean performance was in John Gielgud's 1934 production of *Hamlet* at the New Theatre in London, in which her Ophelia perfectly complemented Gielgud's legendary interpretation of the title role. But after again sharing the Old Vic stage with Gielgud in 1940 as Cordelia in *King Lear* and as Miranda in *The Tempest*, Miss Tandy did not take on another Shakespearean role until 1961, when she was cast as both Cassandra in *Troilus and Cressida* and as Lady Macbeth at the American Shakespeare Festival in Stratford, Connecticut. She portrayed Gertrude in a 1963 production of *Hamlet* for the inaugural season of the Tyrone Guthrie Theatre in Minneapolis, Minnesota, and in 1976, appearing for the first time at the Stratford Festival in Ontario, Canada, she performed in *A Midsummer Night's Dream*, alternating in the roles of Hippolyta and Titania.

Spurred by the outbreak of World War II, her divorce from the actor Jack Hawkins after eight years of marriage, the need to support their six-year-old daughter, Susan, and the lure of jobs in the Hollywood movie industry, Jessica Tandy emigrated from England in 1940 with ten pounds in her pocket and settled permanently in the United States.

(She became a naturalized citizen in 1954.) Her many triumphs on the British stage and her experience on Broadway in such short-lived theatrical offerings as *The Matriarch* (1930), in which she had made her New York debut, as well as in the more successful *The White Steed* (1939), helped her to land roles in several minor Broadway plays during her first two years in New York. Nevertheless, before her marriage in 1942 to the actor Hume Cronyn, Jessica Tandy had to struggle to make ends meet. At one point when she had lost all her savings—one hundred dollars—and had no immediate offers of employment, she came close to abandoning her career. "That was a tough time," she admitted to Chris Chase in an interview for the *New York Times* (March 24, 1974). "It mattered terribly that I should make a living, and I couldn't." "I got to that stage," she continued, "where I felt I'd made it up, I never could act, I didn't act well, I'd lost it."

Her prospects brightened somewhat after the Cronyns moved to Hollywood and she was given a five-year contract with Twentieth Century-Fox. However, her first American film, *The Seventh Cross* (1944), a melodrama about the anti-Nazi underground movement that starred Spencer Tracy, was produced by MGM, the studio with which Hume Cronyn was a contract player. Acting for the first time with her husband, she contributed an "emotionally devastating" performance as his netlesome wife in that movie. After playing bit parts in several more motion pictures—*The Valley of Decision* (MGM, 1945), *The Green Years* (MGM, 1947), and the controversial *Forever Amber* (Twentieth Century-Fox, 1947)—she won a leading role in Universal-International Pictures' *A Woman's Vengeance* (1948), Aldous Huxley's screen adaptation of his short story "The Gioconda Smile."

"But there came a point when I felt that I just had to act in a play again," Miss Tandy observed in her interview with Roy Newquist in *Showcase* (Morrow, 1966). Although she was still under contract with Twentieth Century-Fox, in 1946 Hume Cronyn directed her in *Portrait of a Madonna*, one of several one-act dramas by the struggling young playwright Tennessee Williams that he had optioned over the years. Her sensitive characterization of the neurotic Miss Collins in that production at the Las Palmas Theatre in Los Angeles met with warm critical approval. More important, it convinced Williams to cast her as Blanche DuBois in the now classic Broadway production of *A Streetcar Named Desire*, which opened at the Ethel Barrymore Theatre on December 3, 1947 under the direction of Elia Kazan. Playing opposite Marlon Brando as her brutish brother-in-law, Stanley Kowalski, and Kim Hunter as her sister Stella, Miss Tandy created a sensation among critics and theatregoers with her acute portrayal of the faded Southern belle who loses her sanity when her façade of grandeur and gentility is breached by Kowalski. In his appraisal of the play's première for the *New York Times* (December 4, 1947), Brooks Atkinson marveled at her "almost incredi-

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bly true" performance. "For it does seem almost incredible," he asserted, "that she could understand such an elusive part so thoroughly and that she can convey it with so many shades and impulses that are accurate, revealing and true." *Streetcar* ran for over two years on Broadway before beginning a national tour and won both a Pulitzer Prize and the New York Drama Critics Circle Award. Jessica Tandy garnered her first Antoinette Perry (Tony) Award and the Twelfth Night Club Award, but for the 1951 film version her role went to Vivien Leigh, the star of the London production.

In spite of that disappointment, playing Blanche changed her life, as she explained to Samuel G. Freedman in a *New York Times* interview (November 27, 1983), since it brought her back to the theatre. Offered only insignificant parts since her emigration from England, she had felt "rather unused." "*Streetcar*," she told Freedman, "gave me back the challenge, and the challenge has never left."

Although her Blanche DuBois certified Jessica Tandy as a superb dramatic actress, she did not act in another Tennessee Williams play for over two decades, in order to avoid being typecast. She next annexed a Williams character to her repertoire in 1970 in the Lincoln Center Repertory Theatre revival of his atypical, phantasmagoric *Camino Real*. A *Time* reviewer (January 19, 1970) applauded her rendering of the aging, tragic courtesan Marguerite Gautier in "the authentic Williams tone of defeated gentility, of the violated heart, abusive in self-judgment and terribly tarnished by the world yet untarnished in spirit," but like most critics he had serious reservations about the production, which closed on February 21 after fifty-two performances.

In the somewhat more successful revival of *The Glass Menagerie*, which opened at the Eugene O'Neill Theatre on December 1, 1983, Miss Tandy turned in a distinctive performance in one of the foremost roles in American drama as the quixotic Amanda Wingfield of Tennessee Williams' Depression-era "memory play." Studiously avoiding a replication of either Laurette Taylor's noteworthy portrayal of Amanda Wingfield in the original 1945 mounting, which she clearly remembered, or her own interpretations of Williams' other tragic heroines, she evinced a "sympathetic understanding of a woman whose comic but tiresome affectations are in fact part of the life-support system that enables Amanda to survive," as John Beaufort observed in the *Christian Science Monitor* (December 7, 1983). Moreover, in his review for the *New Republic* (January 9-16, 1984), Robert Brustein maintained that Jessica Tandy's personal attributes enriched her characterization: "Because she possesses quiet elegance, regal dignity, and genuine faded beauty, her affectations of shabby gentility seem more authentic than were perhaps intended by the author." Despite the virtuosity of Miss Tandy's magnificent star turn, the production itself received less enthusiastic notices and closed in mid-February 1984.

After her extensive tour in *A Streetcar Named Desire*, Miss Tandy essayed another neurotic searching for happiness in the title role of Samson Raphaelson's *Hilda Crane*. Hume Cronyn directed her in *Hilda Crane*, but after its run ended on New Year's Eve of 1950 the couple wanted to act together once again. Rather than waiting to be offered roles in an appropriate vehicle, the Cronyns generated their own work. The first of the productions they introduced over the next decade was *The Fourposter*, Jan de Hartog's two-character comedy, in which the interplay between Cronyn as Michael and Jessica Tandy as his wife Agnes made that hilarious history of a thirty-five-year marriage one of the biggest hits on Broadway after it opened at the Ethel Barrymore Theatre on October 24, 1951 for a run of 632 performances. When the New York City Center staged a revival in January 1955, critics were even more extravagant in their praise of the Cronyns' performances.

Following their 1953 tour in *The Fourposter*, the Cronyns signed on at low salaries as charter members of the newly formed Off-Broadway Phoenix Theatre and starred in its first production, Sidney Howard's *Madam, Will You Walk*, which opened on December 1, 1953. That play folded after only forty-two performances, and during the next decade their other collaborative efforts—*The Honeys* (1955), *A Day by the Sea* (1955), *The Man in the Dog Suit* (1958), *Triple Play* (1959), *Big Fish, Little Fish* (1962), and *The Physicists* (1964)—fared no better in spite of uniformly complimentary notices for Jessica Tandy and Hume Cronyn.

Once again performing on her own, Jessica Tandy evoked lavish praise from theatre critics for her role in Peter Shaffer's *Five Finger Exercise*, which opened under Sir John Gielgud's direction on December 2, 1959 at the Music Box Theatre. As the wealthy, snobbish Louise Harrington, whose strained relationships with her too-dependent son and uncultured husband are brought to a deadly climax through the presence of her daughter's tutor, she riveted audiences with a characterization that Brooks Atkinson applauded as "brilliant" in the *New York Times* (December 13, 1959) and George Oppenheimer, writing in *Newsday* (December 9, 1959), considered her "finest" since Blanche DuBois. The New York Drama League awarded her its Delia Austrian Medal for her performance, and the London-originated play, which began a seven-month tour after 337 Broadway performances, was chosen the best foreign play of the season by the Drama Critics Circle.

Edward Albee's *A Delicate Balance*, which opened its 132-performance run at the Martin Beck on September 22, 1966, provided Jessica Tandy with her next award-winning role. Agnes and Tobias, a complacent suburban couple played by Miss Tandy and Hume Cronyn, are forced to re-evaluate their marriage and other relationships when their best friends, suddenly terrified by an overwhelming sense of meaninglessness, Agnes' alcoholic sister, and their daughter, just divorced for the fourth time, come for comfort and refuge.

TANDY

Voicing the consensus, *Variety* (September 29, 1966) praised her "expertly dimensioned and poised portrayal of the quietly domineering wife." Miss Tandy received the 1966 Leland Powers Honor award for her part in the Pulitzer Prize-winning drama, but neither her bravura performance nor Gielgud's direction could salvage her next Albee venture, *All Over*, which closed on May 1, 1971 after only forty-two performances at the Martin Beck Theatre.

Before opening in *All Over*, in January 1971 Jessica Tandy agreed to replace Dandy Nichols in *Home*, a play by David Storey that is set in an unidentified institution or asylum. Featuring Gielgud and Sir Ralph Richardson, *Home* had won high praise during its London run, and appearing at Broadway's Morosco Theater as the dour Marjorie, a fellow resident of the institution, she perfectly complemented the other high-powered performers. Marjorie was "the furthest thing from [her] that could possibly be," Miss Tandy told Chris Chase in the *New York Times* interview, but she had been delighted to accept the challenge. "If you go on doing what you know you can do, and what you've done before," she explained, "it would be dull."

At the Samuel Beckett Festival at Lincoln Center in late 1972, Jessica Tandy undertook two more challenging roles. As Winnie in the ironically titled *Happy Days*, she was trapped from the waist down in a sand dune in the first act, and up to her neck in the second, but continued to babble her reminiscences to her husband Willie, played by Cronyn. Her Winnie won her a Drama Desk award. In the tantalizing world premiere of *Not I* on November 22, 1972, she became the disembodied Mouth, a pair of brightly painted lips framed in a tiny circle of light on a black stage that delivered a twenty-three minute, breathless stream-of-consciousness litany of anguish to a silent cowed figure. Miss Tandy received an Obie and another Drama Desk award for her performance and took the play on a tour of Eastern universities, but she was relieved to relinquish the role because she found the import of the words to be "terrifying."

The Cronyns' next Broadway venture was Noel Coward in *Two Keys*, an engaging production of two plays by the master of sophisticated wit that ran for 140 performances at the Ethel Barrymore Theater in 1974. Miss Tandy was impeccable as the blue-haired and bitchy social climber Anna-Mary Conklin in the curtain-raiser, *Come into the Garden*, *Maud*, and as the sympathetic but abused Hilde Latymer in *A Song at Twilight*. Again going her separate way, Jessica Tandy took on the intimidating role of Mary Tyrone in Eugene O'Neill's autobiographical *Long Day's Journey Into Night*, which the playwright once described as "old sorrow, written in tears and blood." Performing opposite William Hutt under Robin Phillips' direction, she gave a masterful performance at the Theatre London in Ontario, Canada. Turning once more to comedy, she portrayed the mother in Andrew Davies' *Rose*, which starred Glenda Jackson as a maverick British schoolteacher. Although she appeared

in only two scenes, John Simon attested in *New York* magazine (April 6, 1981) that Jessica Tandy was "an unalloyed delight," "the most lovable of irritating mothers," and the "most plausible" reason for seeing the play. *Rose* closed at the Cort Theater on May 23, 1981 after sixty-eight performances, but for her touching characterization Miss Tandy netted a Tony nomination for best supporting actress.

Involved since the 1960s in the burgeoning regional theatre movement, Jessica Tandy and Hume Cronyn have often appeared at the Tyrone Guthrie Theater in Minneapolis, the Stratford (Connecticut) American Shakespeare Festival, the Shaw Festival at Niagara on the Lake, and the Stratford Festival in Ontario, Canada. While visiting regional theatres across the United States, the Cronyns chanced upon *The Gin Game* by D. L. Coburn, then an unknown, first-time playwright, during its premiere in March 1977 at the Actors Theater of Louisville, Kentucky. Directed by Mike Nichols, the Cronyns brought the two-character dark comedy, which traces the deterioration of a budding friendship between lonely oldsters into a vicious tug-of-war at a welfare nursing home, to Broadway's John Golden Theater on October 6, 1977. The clever device of a series of gin games lays bare some unpleasant truths about themselves that rigid Fonsia Dorsey and cantankerous Weller Martin have long refused to confront. A few critics found flaws in the script, but all praised the marvelous interplay of the stars, which Jack Kroll lauded in *Newsweek* (October 17, 1977) as "professionalism raised to the level of incandescence." Miss Tandy earned a quartet of honors—the Drama Desk Award (1977–78), her second Tony Award (1978), the Los Angeles Drama Critics Circle Award (1979), and Chicago's Sarah Siddons Award (1979). Racking up a total of more than 800 performances, the Cronyns took *The Gin Game*, which won a 1978 Pulitzer Prize, to Moscow, Leningrad, and London, where it was taped live in June 1980 and aired on public television in the United States on March 6, 1984.

From time to time, the Cronyns have given poetry and prose readings on tour, as in *Face to Face* (1954) and *The Many Faces of Love* (1974). While preparing for the latter, Cronyn asked their friend Susan Cooper to contribute some material about love. She sent him the opening chapters of the first *Foxfire* book—a collection of reminiscences and anecdotes gathered by Appalachian schoolchildren, including an old woman's account of her love for the land. Intrigued, he decided to collaborate with Miss Cooper on a play built on *Foxfire*. Tried out at the 1980 Stratford Festival, *Foxfire* opened on Broadway at the Ethel Barrymore Theatre on November 11, 1982. Most reviewers liked its gentle affirmation of traditional values, though some complained that the play had more theme than plot, but Jessica Tandy's performance as Annie Nations was extolled by audiences and critics alike. She portrayed an American primitive—a self-sufficient seventy-nine-year-old widow and mother who converses with the ghost of her ornery husband,

Hector, played by Cronyn. For her "outstanding achievement" in *Foxfire*, Miss Tandy was voted a Drama Desk Award and her third Tony. In his review of the play for the *New York Times* (November 12, 1982), Frank Rich wrote: "Everything this actress does is so pure and right that only poets, not theatre critics, should be allowed to write about her." She earned equally glowing reviews for her portrayal of the aged spinster and feminist Miss Birdseye in the film adaptation of Henry James's novel *The Bostonians* (Rank and Rediffusion, 1984).

In describing the offstage persona of the petite (five feet four inches tall), silver-haired, ageless Jessica Tandy, Robin Reif wrote in *Dial* (March 1984): "There's a precision about her looks, but the direct blue eyes, the luminous skin, and the still-sensuous mouth create an impression of delicate poise rather than severity." As part of her technique, Jessica Tandy looks for ways to go from one contradiction, crosscurrent, or ambiguity in a character to the other—sometimes in the same sentence. "That's what makes acting absolutely fascinating to me," she maintains, "because I think that's what people are."

When exhausted by acting stints, the Cronyns used to escape to a small island in the Bahamas once called Children's Bay Cay, which they bought from the British Crown in 1945. In 1980 they sold the island and now maintain a home in a suite in Manhattan's Wyndham Hotel, not too far from the theatre district. To the much-repeated query about the marital longevity of the Cronyns, who have remained together for forty-two years, Miss Tandy told Michael Kernan in an interview for the *Washington Post* (December 23, 1982), "The reason we can live and work together is that in no way do we threaten each other. We're safe: I can't play him, and he can't play me. That's basic." Both Jessica Tandy and Hume Cronyn, who were inducted into the Theater Hall of Fame in 1979, intend to keep on performing "as long as [they] can stand."

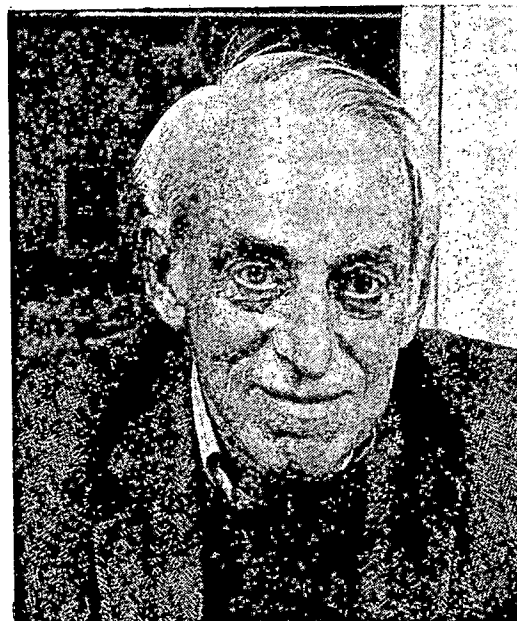
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When the 1981 Nobel Memorial Prize for Economic Science was awarded to James Tobin, the Sterling Professor of Economics at Yale University, the enthusiasm with which many of Tobin's fellow economists greeted the announcement was prompted by more than their respect for his scholarly contributions to economic research and theory over the years. Although the Swedish Academy of Sciences makes its awards on the basis of scientific merit rather than political or policy implications, the fact that Tobin, following John Maynard Keynes, is a key defender of government intervention in economics, unlike the "supply siders" and "monetarists" who came to power in Washington with the Reagan presidency, was not lost on the press. Nonetheless, so monumental have been Tobin's contributions that no one, whether liberal or conservative, could dispute the justice of the award.

Tobin's contributions include the "Portfolio Selection Theory," an analysis of investment behavior that emphasizes the complexity of factors involved, since investors do not invariably seek the highest rate of return on their investment but balance the rate of return with security; and the "Q factor," a concept representing the ratio of market value to replacement cost of a firm that helps ex-



plain the state of financial markets. Repudiating doctrines that make governmental restraint a priority, without regard to social consequences, he believes that achievement of national goals requires the flexible allocation of resources between the private and public sectors. That vision, Tobin has remarked, concerns him both as a "citizen, a political animal, as well as a professional economist." Writing for *Newsday* (October 18, 1981), Robert

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Art results not when there is nothing that can be added, but when there is nothing that can be taken away.
JAMES O. COLLINS, quoted in *New York Times*, Aug. 18, 1974

Art starts alone—and convinces society later.
DOUGLAS DAVIS, *Newsweek*, June 9, 1975

Life and art are so inextricably interwoven that any change in life leads to a new movement in art.
G. NAGESWARA RAO, *Quote*, Mar. 17, 1968

I think of art, at its most significant, as a DEW line, a Distant Early Warning system that can always be relied on to tell the old culture what is beginning to happen to it.
MARSHALL MCLUHAN, *Understanding Media*, 1964

ARTIST: CREATOR

The artist brings something into the world that didn't exist before, and he does it without destroying something else. A kind of refutation of the conservation of matter.
JOHN UPDIKE, *Writers at Work*, vol. 9, George Plimpton, ed., 1976

The artist must say it without saying it.
DUKE ELLINGTON, *Music Is My Mistress*, 1973

* I have walked this earth for 30 years, and, out of gratitude, want to leave some souvenir.
VINCENT VAN GOGH, *Van Gogh's Diary*, Jan Hulsker, ed., 1971

I passionately hate the idea of being "with it." I think an artist is always out of step with his time. He has to be.
ORSON WELLES, *Quote*, Sept. 4, 1966

An age is best revealed by its artists of the second rank.
GEOFFREY WOLFF, *Newsweek*, Sept. 1, 1969

It is so much worse to be a mediocre artist than to be a mediocre post-office clerk.
RUDOLF BING, *5000 Nights at the Opera*, 1972

ART: PAINTING

ASTROLOGY

ASTRONAUTS

These were men who put
PETE AXTHELM, *New*

What a fantastic experience on another celestial body, a sense of aloneness that those who alone and then return to
CHARLES A. LINDBERGH, quoted

Torn between joy and desire for their locker-room boys' trophies, supposed to represent me behind at what should have been
MICHAEL ROSSMAN, quoted

Small-town boys with big dreams
JOHN CASEY, *Testimony*

AUCTIONS

Auctions are theater.
PETER C. WILSON, chairman, in *New York*, July 8, 1971

The value of anything is in what it produces, but what you can't produce
WILLIAM LYON PHELPS, quoted

The auctioneer is getting a bad deal when he sells out an estate. And to the bidder
RICHARD DEWEES, president, in *Newsweek*, July 10, 1971

Arguments and Quarrels

Arguments are to be avoided — they are always vulgar and often convincing.
Oscar Wilde

We're eyeball to eyeball, and the other fellow just blinked. *Dean Rusk*

Weakness on both sides is, as we know, the motto of all quarrels.
Voltaire

There is no good arguing with the inevitable. The only argument available with an east wind is to put on your overcoat. *James Russell Lowell*

It is not necessary to understand things in order to argue about them.
Beaumarchais

I learned long ago never to wrestle with a pig. You get dirty, and besides, the pig likes it. *Cyrus Ching*

The test of a man or woman's breeding is how they behave in a quarrel.
George Bernard Shaw

I have never in my life learned anything from any man who agreed with me.
Dudley Field Malone

Better be quarrelling than lonesome. *Irish proverb*

Quarrels would not last long if the fault was only on one side.
La Rochefoucauld

When we quarrel, how we wish we had been blameless.
Ralph Waldo Emerson

The most savage controversies are those about matters as to which there is no good evidence either way. *Bertrand Russell*

Every story has three sides to it — yours, mine and the facts.
Foster Meharney Russell

Art and the Artist

Art is I, science is we. *Claude Bernard*

The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined, out of existence, indifferent, paring his fingernails. *James Joyce*

Designers and free lance artists and editors can set their hourly rates by dividing their annual income needs by 1000. *Mike Rider*

Children, like animals, use all their senses to discover the world. Then artists come along and discover it the same way all over again. *Eudora Welty*

When power leads man toward arrogance, poetry reminds him of his limitations. When power narrows the areas of men's concern, poetry reminds him of the richness and diversity of his experience. When power corrupts, poetry cleanses. For art establishes the basic human truths which must serve as the touchstones of our judgement. The artist . . . faithful to his personal vision of reality, becomes the last champion of the individual mind and sensibility against an intrusive society and an offensive state. *John F. Kennedy*

Art disease is caused by a hardening of the categories. *Adina Reinhardt*

Art is the expression of an enormous preference. *Wyndham Lewis*

Conception, my boy, fundamental brainwork, is what makes the difference in all art. *Dante Gabriel Rossetti*

An artist may visit a museum but only a pedant can live there. *George Santayana*

All profoundly original art looks ugly at first. *Clement Greenberg*

Pioneers did not produce original works of art, because they were creating original human environments; they did not imagine utopias because they were shaping them. *George Woodcock*

Art is a human activity, consisting in this, that one man consciously, by means of external signs, hands on to others feelings he has worked through, and other people are infected by these feelings and also experience them. *Leo Tolstoy*

A picture lives by companionship. It dies by the same token. It is therefore risky to send it out into the world. How often it must be impaired by the eyes of the unfeeling.

Mark Roth Ko

Abstract art is uniquely modern. It is a fundamentally romantic response to modern life — rebellious, individualistic, unconventional, sensitive, irritable.

Robert Motherwell

Culture is something you cannot buy, something you cannot import, something you cannot learn or produce at will. A writer, an artist or musician cannot sit down and say 'Now I will produce culture.' Culture is something that evolves out of the simple, enduring elements of everyday life; elements most truthfully expressed in the folk arts and crafts of a nation.

Thor Hansen

Dance is the only art of which we ourselves are the stuff of which it is made.

Ted Shawn

Art is not an end in itself, but a means of addressing humanity.

Modest Petrovich Mussorgsky

It is from the artist that society gains its loftier images of itself.

Joseph Wood Krutch

All art is a revolt against man's fate.

André Malraux

Art is a delayed echo.

George Santayana

Art is a kind of illness.

Giacomo Puccini

A work of art is a corner of creation seen through a temperament.

Emile Zola

Art washes away from the soul the dust of everyday life.

Pablo Picasso

Art gropes, it stalks like a hunter lost in the woods, listening to itself and to everything around it, unsure of itself, waiting to pounce.

John W. Gardner

Man in Canadian art is rarely in command of his environment or ever at home in it.

Elizabeth Kilbourn

What's an artist, but the dregs of his work — the human shambles that follows it around?

William Gaddis

Art has no other object than to set aside the symbols of practical utility, the generalities that are conventionally and socially accepted, everything in fact which masks reality from us, in order to set us face to face with reality itself.

Henri Bergson

Every artist preserves deep within him a single source from which, throughout his lifetime, he draws what he is and what he says and when the source dries up the work withers and crumbles.

Albert Camus

As an artist grows older, he has to fight disillusionment and learn to establish the same relation to nature as an adult as he had when a child.

Charles Burchfield

Perpetual modernness is the measure of merit in every work of art.

Ralph Waldo Emerson

Nothing can come out of an artist that is not in the man.

H.L. Mencken

It is not in life but in art that self-fulfillment is to be found.

George Woodcock

An artist never really finishes his work, he merely abandons it.

Paul Valéry

Interviews with artists are portentous and prejudicial things. Even when they fail in their objective — as they so often do — they can be dangerously affecting.

I approach them with profound misgivings and am always sorry afterwards that I approached them at all. They tend to reveal parts of the artist's character that have nothing to do with the public effect of his work, but that linger on under your skin, colouring your opinion of that work.

I am convinced it is a mistake to find an artist human outside his work. If you cannot find him human in and through his work, you are better not to know it when you come to formulate an opinion of his public value.

Kenneth Winters

One must work, nothing but work, and one must have patience.

Auguste Rodin

Art does not reproduce the visible; rather it makes it visible.

Paul Klee

The more horrifying this world becomes, the more art becomes abstract.

Paul Klee

One of the recognizable features of the authentic masterpiece is its capacity to renew itself, to endure the loss of some kinds of immediate relevance while still answering the most important questions men can ask, including new ones they are just learning how to frame.

Arnold Stein

Every child is an artist. The problem is how to remain an artist once he grows up.

Pablo Picasso

Art is man's nature; nature is God's art.

P.J. Bailey

With the pride of the artist, you must blow against the walls of every power that exists, the small trumpet of your defiance.

Norman Mailer

All art is a kind of confession, more or less oblique. All artists, if they are to survive, are forced, at last, to tell the whole story; to vomit the anguish up.

James Baldwin

History repeats itself, but the special call of an art which has passed away is never reproduced. It is utterly gone out of the world as the song of a destroyed wild bird.

Joseph Conrad

This is the artist, then — life's hungry man, the glutton of eternity, beauty's miser, glory's slave.

Thomas Wolfe

If you ask me what I came to do in this world, I, an artist, I will answer you: 'I am here to live out loud.'

Emile Zola

Illustrations have as much to say as the text. The trick is to say the same thing, but in a different way. It's no good being an illustrator who is saying a lot that is on his or her mind, if it has nothing to do with the text . . . the artist must override the story, but he must also override his own ego for the sake of the story.

Maurice Sendak

In any evolutionary process, even in the arts, the search for novelty becomes corrupting.

Kenneth Boulding

All art has this characteristic — it unites people.

Leo Tolstoy

The cheap, no matter how charming, how immediate, does not wear so well. It has a way of telling its whole story the first time through.

William Littler

Art at its most significant is a Distant Early Warning System that can always be relied on to tell the old culture what is beginning to happen to it.

Marshall McLuhan

It is well with me only when I have a chisel in my hand.

Michelangelo

Art is based on order. The world is full of 'sloppy Bohemians' and their work betrays them.

Eduard Weston

Living is a form of not being sure, not knowing what next or how. The moment you know how, you begin to die a little. The artist never entirely knows. We guess. We may be wrong, but we take leap after leap in the dark.

Agnes de Mille

Art is called art because it is not nature.

Goethe

The artist, like the idiot, or clown, sits on the edge of the world, and a push may send him over it.

Osbert Sitwell

Art-speech is the only truth. An artist is usually a damned liar but his art, if it be art, will tell you the truth of his day. And that is all that matters. Away with eternal truth. The truth lives from day to day, and the marvelous Plato of yesterday is chiefly bosh today.

D.H. Lawrence

Art isn't something you marry, it's something you rape.

Edgar Degas

Art is a lie that makes us realize truth.

Pablo Picasso

It's not what you see that is art, art is the gap.

Marcel Duchamp

Art is either plagiarist or revolutionist.

Paul Gauguin

I always suspect an artist who is successful before he is dead.

John Murray Gibbon

An artist has to take life as he finds it. Life by itself is formless wherever it is. Art must give it form.

Hugh MacLennan

Art upsets, science reassures.

Georges Braque

An artist has been defined as a neurotic who continually cures himself with his art.

Lee Simonson

In a sense, the modern artist is the liberal who can't believe in himself, the man who, as Robert Frost has put it, can't take his own side in a quarrel, and whose search into anarchy is a confession of his only strong intolerance — an intolerance of himself and his role.

Malcolm Bradbury

Painting, n: the art of protecting flat surfaces from the weather and exposing them to the critic. *Ambrose Bierce*

Art is either plagiarism or revolution. *Paul Gauguin*

The father of every good work is discontent, and its mother is diligence. *Lajos Kassak*

A work should contain its total meaning within itself and should impress it on the spectator before he even knows the subject. *Henri Matisse*

The terror of art lies in the representation of the hidden reality with its shattering effect. *Martin Greenburg*

I paint objects as I think them, not as I see them. *Pablo Picasso*

Art is all that cannot be suppressed. *Anon.*

Drawing is speaking to the eye; talking is painting to the ear. *Joseph Joubert*

We should comport ourselves with the masterpieces of art as with exalted personages — stand quietly before them and wait till they speak to us. *Arthur Schopenhauer*

There is no such thing as art. There are only artists. *Ernest Gombrich*

Be regular and orderly in your life like a bourgeois, so that you may be violent and original in your work. *Gustave Flaubert*

The painting rises from the brushstrokes as a poem rises from the words. The meaning comes later. *Joan Miro*

Caricature is rough truth. *George Meredith*

A work of art is an exaggeration. *André Gide*

Art not only imitates nature, but also completes its deficiencies. *Aristotle*

When one admires an artist it is important not to know him personally. *Jacinto Benavente Martinez*

Beauty

Beauty is unbearable, drives us to despair, offering us for a minute the glimpse of an eternity that we should like to stretch out over the whole of time. *Albert Camus*

Beauty is truth — truth, beauty — that is all
Ye know on earth, and all ye need to know. *John Keats*

Ask a toad what is beauty? . . . a female with two great round eyes coming out of her little head, a large flat mouth, a yellow belly and a brown back. *Voltaire*

Grace is the absence of everything that indicates pain or difficulty, hesitation or incongruity. *William Hazlitt*

Though we travel the world over to find the beautiful, we must carry it with us or we find it not. *Ralph Waldo Emerson*

Beauty is an ecstasy; it is as simple as hunger. There is really nothing to be said about it. *W. Somerset Maugham*

She is a peacock in everything but beauty. *Oscar Wilde*

As a beauty I am not a star,
There are others more handsome by far,
But my face — I don't mind it
For I am behind it.
It's the people in front get the jar. *Anthony Euwer*

Until I saw Chardin's painting, I never realized how much beauty lay around me in my parents' house, in the half-cleared table, in the corner of a tablecloth left awry, in the knife beside the empty oyster shell. *Marcel Proust*

The beauty of the animal form is in exact proportion to the amount of moral and intellectual virtue expressed by it. *John Ruskin*

Do you love me because I'm beautiful, or am I beautiful because you love me? *Oscar Hammerstein, II*

Beauty is everlasting
And dust is for a time. *Marianne Moore*

Judgement of beauty can err, what with the wine and the dark. *Ovid*



Jensen Denial 1983-86

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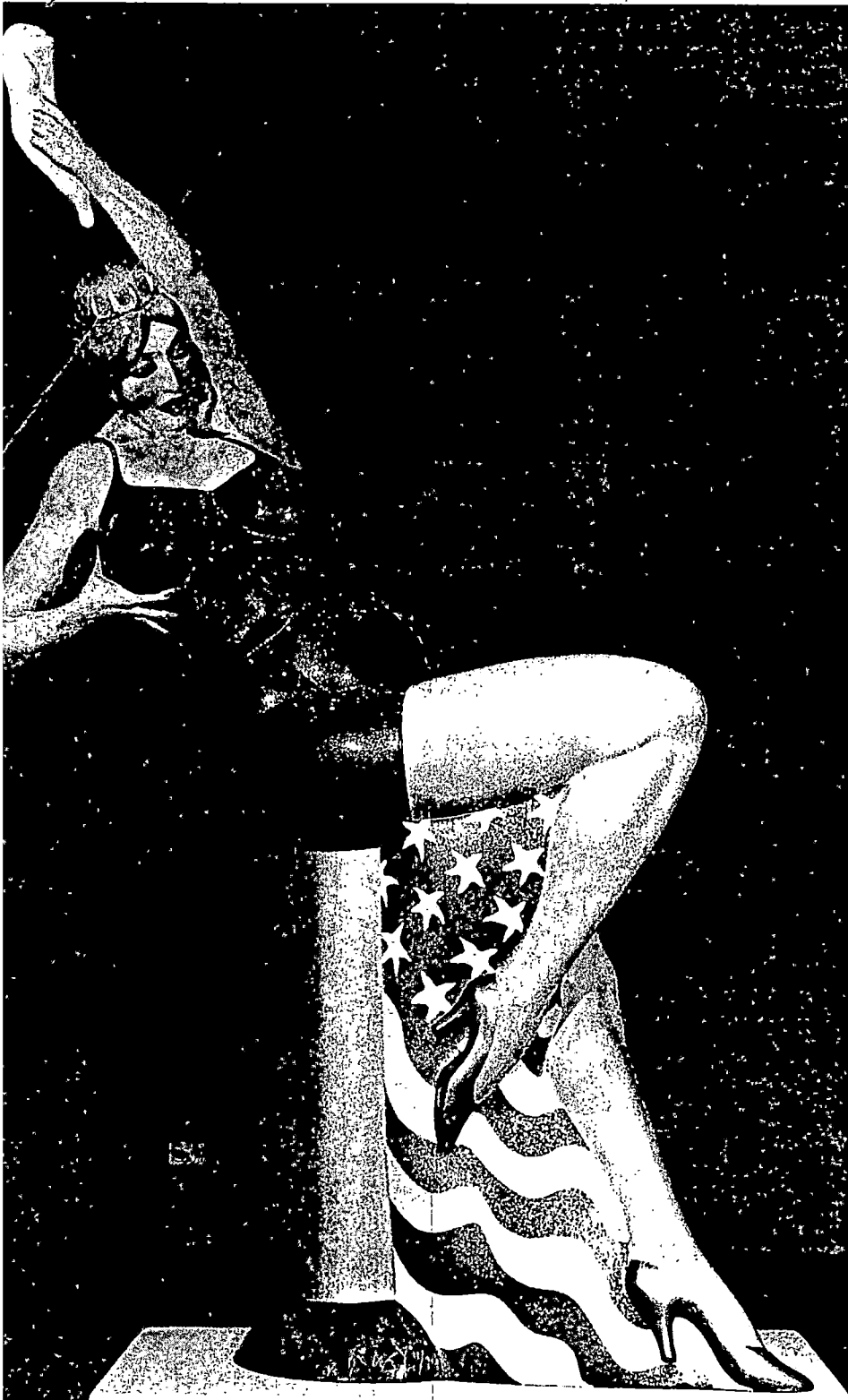
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ningham Dance Company. A director
of the Foundation for Contemporary
Performance Arts since 1963. **Member:**
NIAL, 1973. **Awards:** Gallery of Mod-
ern Art, Ljubljana, Yugoslavia, VII In-
ternational Exhibition of Prints, First
Prize, 1967; IX Sao Paulo Biennial,
1967; Skowhegan School, Award for
Graphics, 1977; New York City Mayor's
Award of Honor for Arts and Culture,
1978; AAIAL, Gold Medal, 1986. **Ad-
dress:** 225 East Houston Street, NYC
10002; St. Martin, French West Indies.
Dealer: Leo Castelli Inc., NYC. **One-
man Exhibitions:** Leo Castelli Inc.,
1958, 60, 61, 63, 66, 68, 70, 71, 76, 77,
79, 81, 82, 84; Galleria d'Arte del Navi-
glio, Milan, 1959; Galerie Rive Droite,
Paris, 1959, 61; Columbia, S.C./MA,
1960; U. of Minnesota, 1960; Ferus Gal-
lery, Los Angeles, 1960 (two-man); Il-
eana Sonabend Gallery, Paris, 1962;
Everett Ellin Gallery, Los Angeles,
1962; Whitechapel Art Gallery,
London, 1964; Pasadena/AM, 1965;



Jasper Johns Untitled 1984

Ashmolean Museum, Oxford, En-
gland, 1965; American Embassy,
London, 1965; Minami Gallery, 1965;
NCEA, 1966; MOMA, circ., 1968; Eva
de Buren Gallery, Stockholm; Castelli-
Whitney, NYC, 1969; PMA, 1970; U.
of Iowa, 1970; MOMA, 1970; Min-
neapolis/Institute, 1971; Dayton's
Gallery 12, Minneapolis, 1971; Chi-
cago/Contemporary, 1971; MOMA,
Thirty Lithographs: 1960-68, circ., 1972;
Fendrick Gallery, Washington, D.C.,
1972; Houston/MFA, 1972; Hofstra U.,
1972; Lo Spazio, Rome, 1974; Modern
Art Agency, Naples, 1974; Galerie
Folker Skulima, Berlin, 1974; Galerie
Mikro, Berlin, 1974; Museum of Mod-
ern Art, Oxford, England, 1974; Arts
Council of Great Britain, Drawings,
1975; Janie C. Lee Gallery, Houston,
1976, 79; Brooke Alexander, NYC,
1977; Margo Leavin Gallery, Los An-
geles, 1978, 81; Galerie Nancy
Gillespie, Paris, 1978; Galerie Valeur,

Jimenez: *Barfly*, 1971

subject-matter is folk art in the form of kitsch, involving order-town crafts: "Progress I" ultimately derives from this category of expression; "Barfly" is a fully charged reconstruction of the Statue of Liberty—a mythic "non-art" structure; "Rodeo Queen", "Rock Star" and "California Chick" are variations derived from popular culture.

These subjects affirm Jimenez' incisive concern with popular myth. The artist challenges or redefines myth by penetrating its meaning in order to reassert its power.

Use of fibreglass, neon, electric lights, and color derived from sign technology invests the sculpture with the immediacy of contemporary experience. It also reflects the artist's experience working

The above references and those involving the demolition derby, television, comics, the saga of the West, and commercial sexuality, not only focus on their own reality but express an absurdly riotous humor, which is quintessentially a part of an indigenous tradition—one which has declined under the influence of European fashion and its false ideals of "serious" decoration as high art.

Jimenez' images of women relate to those used in product promotion and also to the symbolic role which emphasizes woman's sexuality as beauty queen or rodeo queen. Significant to this area of his art is the "American Dream," the sexual confrontation between woman and Volkswagen, a new rendition of the theme "Mechanical Bride."

moral truth rather than exploits it for ulterior purposes.

"Progress" involves a series of monumental sculptures depicting the history of the West. The first of the series is a full-sized buffalo being attacked and killed by an Indian on horseback. It represents both the end of an historical era and its consequences as myth.

It would be unfair to Jimenez to regard his work as social comment alone or simply as a form of documentary. The sculpture goes further—making visible the processes and images which are basic to contemporary experience. Advanced plastic values and traditional subject-matter merge in a unique perspective. While the artist's sculpture identifies ubiquitous American symbols and myths, it also communicates the energy and form which are basic to a mature, passionate, and more humane existence. Jimenez' work is a turning point in American art, as it evokes fresh insights from native sources, giving new life to the tradition. Jimenez' "tastelessness," frequently discussed and admired by New York critics, presents a dramatic break with high fashion attitudes. It is central to subject-matter which more explicitly belongs to the native culture.

As a Chicano, Jimenez reveals his own powerfully self-contained background in each work and expresses his cogently moralistic view of contemporary America. The sculpture "Man on Fire" and the drawing "La Causa" refer specifically to the political expressions of the Chicano struggle to come to grips with the complex social dilemma facing America.

Throughout all the work Jimenez deals with essential metaphors. For example, "Birth Piece" depicts a stylized woman giving birth to a soul-less astronaut / robot, fully equipped for space travel; and "The End of the Trail" presents a dying Indian chief in an electric sunset. These expose a cultural orientation in which electrical or mechanical substitutes for natural phenomena and processes are transformed into sentimental myth.

The concept of the sex-object and its implications as cultural symbol is a logical theme for Jimenez' art, for it is in this arena that American fantasy reaches an apex of symbolic absurdity. In nearly all social activities, the exaggeration of an innate physical drive is precipitated into mythic substitutes which in turn affect attitudes about race, ethnicity, nationality, as well as about art and metaphysics. Jimenez succeeds in making the viewer intensely aware of these issues through an art from which he probes reality without isolating it from contemporary experience.

—James Harithas

JOHNS, Jasper.

American. Born in Augusta, Georgia, 15 May 1930. Educated at University of South Carolina, Columbia; attended art school in New York, 1949. Served in the United States Army in Japan, 1949. Worked as bookstore salesman, New York, 1952–59; also worked as a window display artist, for various stores, including Tiffany's, New York. Director, Foundation for Contemporary Performance Arts Inc., New York, since 1963; Set and Costume Designer and Artistic Adviser, Merce Cunningham Dance Company, New York, since 1970; collaborated on *Un Jour ou Deux* ballet, with Merce Cunningham and John Cage, 1973. Recipient: First Prize, *Print Biennale*, Ljubljana, Yugoslavia, 1967; Prize, *Sao Paulo Biennial*, 1967; Skowhegan Award for Painting, 1972; Skowhegan Award for Graphics, 1977; Mayor's Award of Honor For Art and Culture, New York, 1978. Agent: Leo Castelli Gallery, New York. Resides in New York

- 1958 Leo Castelli Gallery, New York
 1959 Galerie Rive Droite, Paris
 Galleria d'Arte del Naviglio, Milan
 1960 Tweed Gallery, Minneapolis
 Columbia Museum of Art, South Carolina (retrospective)
 Leo Castelli Gallery, New York
 1961 Leo Castelli Gallery, New York
 Galerie Rive Droite, Paris
 1962 Everett Ellin Gallery, Los Angeles (retrospective)
 Galerie Ileana Sonnabend, Paris
 1963 Leo Castelli Gallery, New York
 1964 Jewish Museum, New York (retrospective)
 Whitechapel Art Gallery, London (retrospective)
 1965 Pasadena Museum of Art, California (retrospective)
 Minami Gallery, Tokyo
 American Embassy, London
 Ashmolean Museum, Oxford
 1966 Leo Castelli Gallery, New York
The Drawings of Jasper Johns, Smithsonian Institution, Washington, D.C.
 1968 Galerie Ricke, Cologne
 Galerie Buren, Stockholm
 Museum of Modern Art, New York (circulating exhibit)
 1969 Castelli Graphics, New York
 Kunstmuseum, Basel
 University of New Mexico, Albuquerque
 Los Angeles County Museum of Art
 Castelli-Whitney Gallery, New York
 David Whitney Gallery, New York
 1970 Leo Castelli Gallery, New York
 New Gallery, Cleveland
 Philadelphia Museum of Art
 University of Iowa, Iowa City
 Museum of Modern Art, New York
 1971 Museum of Modern Art, New York
 Castelli Graphics, New York

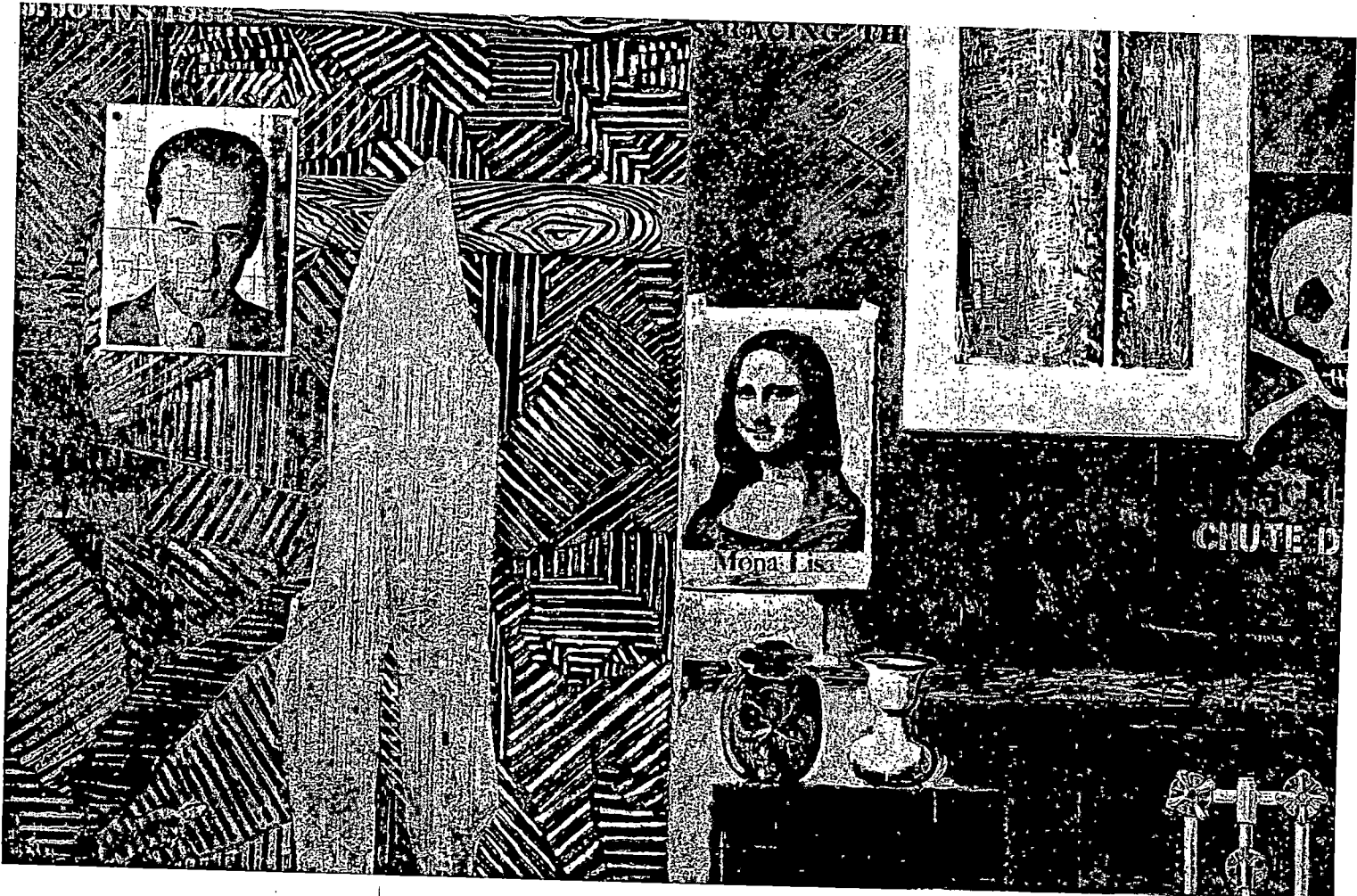
- Kunsthaus, Bern
 Minneapolis Institute of Arts
 Dayton's Gallery 12, Minneapolis
 Museum of the Sea, Hilton Head, South Carolina
 Museum of Contemporary Art, Chicago
 Marion Koogler McNay Art Institute, San Antonio, Texas
 1972 Museum of Fine Arts, Houston
 Museum of Modern Art, New York (circulating exhibition)
 Galerie Buren, Stockholm
 Heath Gallery, Atlanta
Johns / Stella / Warhol: Works in Series, South Texas Art Museum, Corpus Christi
 Fendrick Gallery, Washington, D.C.
Jasper John's Decoy: The Print and the Painting, Emily Lowe Gallery, Hofstra University, Hempstead, New York
 1973 Gertrude Kase Gallery, Detroit
 1974 Galerie de Gestlo, Hamburg
 Knoedler Contemporary Prints, New York
 Lo Spazio-Galleria d'Art, Rome
 Lucio Amelio Modern Art Agency, Naples
 Galerie Folker Skulima, Berlin
 Museum of Modern Art, Oxford
 Mappin Art Gallery, Sheffield
 Herbert Art Gallery, Coventry
 1975 Walker Art Gallery, Liverpool
 City Art Gallery, Leeds
 Serpentine Gallery, London
 1976 Leo Castelli Gallery, New York
 Janie C. Lee Gallery, Houston
 Castelli Graphics, New York
 1977 Castelli Graphics, New York (twice)
 Brooke Alexander Inc., New York
 Whitney Museum of American Art, Downtown Annex, New York
 Whitney Museum of American Art, New York (retrospective)
 1978 Museum Ludwig, Cologne (retrospective)

- Georges Pompidou Center, Paris (retrospective)
 Hayward Gallery, London (retrospective)
 Seibu Museum of Art, Tokyo (retrospective)
 San Francisco Museum of Modern Art (retrospective)
 Margo Leavin Gallery, Los Angeles
 Galerie Nancy Gillespie, Paris
 Galerie Valeur, Nagoya
Prints 1970-77, Center for the Arts, Wesleyan University, Middletown, Connecticut (toured the United States)
 John Berggruen Gallery, San Francisco
 1979 Janie C. Lee Gallery, Houston
 Galerie Valeur, Nagoya
 Kunstmuseum, Basel
 Staatliche Graphische, Munich
 Stadtische Galerie, Stadelchen Kunstinstitut, Frankfurt
 Kunstmuseum, Hannover
 Tucson Museum of Art, Arizona
 1980 Statens Museum for Kunst, Copenhagen
 Moderna Museet, Stockholm
 Castelli Graphics, New York
 Tyler Museum of Art, Texas
 1981 Tate Gallery, London
 1982 Castelli Graphics, New York
 L. A. Louver Gallery, Venice, California
 1983 Akira Ikeda Gallery, Tokyo
 Delahunty Gallery, Dallas
 1984 Leo Castelli Gallery, New York
 1985 Brooke Alexander Inc., New York
 1986 Fondation Maeght, St. Paul de Vence, France
 St. Louis Art Museum, Missouri
 1987 Centro Reina Sofia, Madrid
 1988 United States pavilion, 43rd Biennale, Venice

Selected Group Exhibitions:

- 1958 39th Biennale, Venice

Jasper Johns: *Racing Thoughts*, 1983 Courtesy Whitney Museum, New York



- 164 *Painting and Sculpture of a Decade*, Tate Gallery, London
- 169 *New York Painting and Sculpture 1940-1970*, Metropolitan Museum of Art, New York
- 174 *American Pop Art*, Whitney Museum, New York
- 175 *Sculpture: American Directions 1945-1975*, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- 178 *Retrospective of the Biennales of Paris 1959-1975*, Seibu Museum of Art, Tokyo
- 180 *Printed Art: A View of 2 Decades*, Museum of Modern Art, New York
- 185 *Transformations in Sculpture*, Guggenheim Museum, New York
- 187 *American Painting: Abstract Expressionism and After*, San Francisco Museum of Modern Art

Collections:

Museum of Modern Art, New York; Whitney Museum, New York; Guggenheim Museum, New York; Albright-Knox Art Gallery, Buffalo, New York; San Francisco Museum of Modern Art; Tate Gallery, London; Stedelijk Museum, Amsterdam; Kunstmuseum, Basel; Moderna Museet, Stockholm; Seibu Museum, Tokyo.

Publications:

by JOHNS: articles—statement in *16 Americans*, exhibition catalogue, New York 1959; "What Is Pop Art? Part II," interview with G. R. Swenson, in *Art News* (New York), February 1964; "Sketchbook Notes" in *Art and Literature* (Lausanne), Spring 1965; statement in *Art and Literature* (Lausanne), Autumn 1965; "Interview with Walter Hopps" in *Artforum* (New York), March 1965; "Marcel Duchamp (1887-1968): An Appreciation" in *Artforum* (New York), November 1968; "Sketchbook Notes" in *Juilliard* (New York), Winter 1968 / 69; "Sketchbook Notes" in *Art Now: New York* (New York), April 1969; "Thoughts on Duchamp" in *Art in America* (New York), July / August 1969; "Notes de Carnet" in *VH 101* (Paris), Autumn 1970; "Fragments According to Johns," interview with John Coplans, in *Print Collector's Newsletter* (New York), May / June 1972; "Interview," with David Sylvester, in *Jasper Johns' Drawings*, exhibition catalogue, London 1974.

On JOHNS: books—*4 Amerikaner*, exhibition catalogue, Berne 1962; *Jasper Johns*, exhibition catalogue, by Everett Ellin, Los Angeles 1962; *Amerikaner: Jasper Johns, Alfred Leslie, Robert Rauschenberg, Richard Stankiewicz*, exhibition catalogue, Stockholm 1962; *Jasper Johns* by Leo Steinberg, New York 1963; *6 Painters and Their Object*, exhibition catalogue, by Lawrence Alloway, New York 1963; *Jasper Johns*, exhibition catalogue, with essays by Alan Solomon and John Cage, New York 1964; *Jasper Johns*, exhibition catalogue, Japanese text by Yoshiaki Tono, Tokyo 1965; *The Drawings of Jasper Johns*, exhibition catalogue, with text by Stefan Munsing, Washington, D.C. 1966; *Jasper Johns* by Max Kozloff, New York 1967, rev. ed. 1969, 1972, 1974; *Die Graphik, Jasper Johns* by Carlo Huber, Berne 1970; *Jasper Johns* exhibition catalogue, San Francisco 1970; *Jasper Johns: Lithographs*, exhibition catalogue, with an essay by Riva Castleman, New York 1970; *Jasper Johns: Prints 1960-1970* by Richard S. Field, New York 1970; *Johns / Stella / Warhol: Works in the Series*, exhibition catalogue, Corpus Christi, Texas 1972; *Jasper Johns' Decoy: The Print and the Painting*, exhibition catalogue, text by Roberta Bernstein and Robert Lottman, Hempstead, New York 1972; *Jasper Johns' Drawings* exhibition catalogue, London 1974; *Foires / Fizzles*, exhibition catalogue, text by Samuel Beckett introduction by Judith Goldman, New York 1977; *Jasper Johns* by Michael Crichton, New York 1977; *Jasper Johns: Prints 1970-77*, exhibition catalogue, by Richard S. Field, Middletown, Connecticut 1978; *Jasper Johns: Drawings and Prints 1975-1979*, Houston 1979; *Jasper Johns*, exhibition catalogue with essay by Judith Goldman, St. Paul de Vence 1986; *Jasper Johns: Obra Grafica 1960-1985*, exhibition catalogue with text by Riva Castleman, Madrid 1987.

Jasper Johns is with Rauschenberg the most influential of the American artists who followed Abstract Expressionism and reacted against it, raising some fundamental questions about art in the process. But in contrast to Rauschenberg's great variety, Johns has confined himself to much simpler means and a very small range of subjects. And unlike Rauschenberg he does not "act in the gap between art and life" or

relate to life in any way, but instead his formal enigma constantly question the nature of art. His images are not merely simple and banal, but very, very cool, and often ironic as well, so they weren't so easily dismissed as mere neo-Dada, as Rauschenberg's could be.

The era of Pop art is usually dated from Johns' first one-man show early in 1958, which included paintings of flags, of targets, of numerals and letters of the alphabet, all chosen as familiar images from everyday life, which are not only simple but also essentially two-dimensional. Numbers and letters by their very nature have no depth, and the flags are painted flatly on the surface, covering the whole canvas, or set off against a simple border. But the encaustic (wax-based) paint is richly and vibrantly handled, focusing attention on the act of painting and bringing out the profound ambiguity between image and object, and the constant interplay between painted illusion and real object. These ordinary, banal images thus become thought-provoking, and since such formal problems of pictorial reality as flatness and the two-dimensional nature of paintings were the sort of intellectual problem American critics of the 50's and 60's loved to discuss, "Johns provided everything the New York critical intelligence requires to require its own narcissism," as Brian O'Doherty aptly observed. These were in fact seminal influences, though ambiguous ones which could lead to such different lines of development as Pop and Minimalism, and which prompted one of the great critical axioms of the period, Leo Steinberg's dictum that "Whatever else it may be, all great art is about art."

Johns focuses attention on the painting as an object, a thing in its own right, rather than as representation. And this is made even clearer in those paintings which incorporate such things as rulers, brooms and spoons. Thus his target with four boxes over it, each containing a plaster model of a face cut off below the eyes, creates a powerful interplay of thwarted alternatives, making the human association and the formal geometry equally impersonal, and contradicting the flatness of the target with the spatial levels of the boxes. He breaks down and isolates the elements of painting itself and the ideas of illusion and literal fact in such paintings as "False Start" (1959), a series of visual puns in which patches of bright red, blue, orange or yellow are falsely identified by stenciling the names of other colours over them. Later paintings in which the public motifs such as flags and maps are replaced by more homely and domestic images such as coathangers and coffee cups are similarly relentless explorations of different ways of seeing.

The theme of illusion versus reality and the constant questioning of reality and identity is also basic to his sculptures. His bronze reproductions of beer cans, flashlights or cans with paint brushes in them are so carefully sculptured and painted that it is sometimes difficult to tell them from the originals, though they provide a highly ambiguous substitute. His irony directed towards art is seen in "The Critic Smiles," a toothbrush cast in sculptmetal, and "The Critic Sees," a pair of spectacles in the same material, with glass lenses reflecting opaquely back at the viewer.

Johns has regularly been compared with Duchamp, and certainly has the same sort of cool intelligence which has led him to challenge some cherished preconceptions about aesthetics and perception. But the limitations of an art so severely about art are seen all too clearly when carried to absurdity in the extreme reductivism of some of Johns' followers such as Frank Stella. Sir Karl Popper has mocked the reductive aridity of modern linguistic philosophy by comparing it to constantly polishing a pair of spectacles instead of ever looking through them at the world. Something similar might be said about the reductive path of much contemporary American art, and there may be greater irony in "The Critics Sees" than Johns himself ever intended.

—Konstantin Bazarov

JOHNSON, Lester.

American. Born in Minneapolis, Minnesota, 17 January 1919. Studied at the Minneapolis Institute School of Art, St. Paul Art School, Minnesota, and the School of the Art Institute of Chicago, 1942-47. Painter: moved to New York 1947; taught at St. Bernard School, New York, 1955-61, and at Ohio State University, Columbus, 1963; Summer Artist-in-Residence, University of Wisconsin, Milwaukee, 1964; with Yale University, New Haven, Connecticut: Adjunct Professor of Painting since 1964, Director of Studies, Graduate Painting, School of Art and Architecture, 1969-74, and Fellow of Trumbull College; fire destroyed home in Milford, Connecticut, and many of his works, 1967. Recipient: First Prize, Midwestern Artists Competition, 1942; Guggenheim Foundation Fellowship, 1973; Citation in Painting, Brandeis University Creative Arts Award, 1978. Agent: Gallery Moos Ltd., 133 Greene Street, New York, New York 10012. Addresses: 191 Milbank Avenue, Greenwich, Connecticut 06830, U.S.A.; School of Art, Yale University, New Haven, Connecticut 06520, U.S.A.

Exhibitions:

- | | |
|------|---|
| 1951 | Artists Gallery, New York |
| 1953 | Earl Pilgrim Gallery, Provincetown, Massachusetts |
| 1954 | Korman Gallery, New York |
| 1955 | Hansa Gallery, New York
Zabriskie Gallery, New York |
| 1956 | Sun Gallery, Provincetown, Massachusetts |
| 1957 | Sun Gallery, Provincetown, Massachusetts
Zabriskie Gallery, New York |
| 1959 | Sun Gallery, Provincetown, Massachusetts
Zabriskie Gallery, New York |
| 1960 | H. C. E. Gallery, Provincetown, Massachusetts
Sun Gallery, Provincetown, Massachusetts |
| 1961 | H. C. E. Gallery, Provincetown, Massachusetts
Minneapolis Institute of Arts
Zabriskie Gallery, New York |
| 1962 | B. C. Holland Gallery, Chicago
Orton Museum, Ohio State University, Columbus
Dayton Art Institute, Ohio
Fort Worth Art Center, Texas
Martha Jackson Gallery, New York |
| 1963 | Martha Jackson Gallery, New York |
| 1964 | Martha Jackson Gallery, New York |
| 1965 | Donald Morris Gallery, Detroit
Yale University Art Gallery, New Haven, Connecticut
Anderson-Mayer Gallery, Paris |
| 1966 | Martha Jackson Gallery, New York |
| 1967 | Martha Jackson Gallery, New York
University of Wisconsin-Milwaukee
Donald Morris Gallery, Detroit |
| 1968 | California College of Arts and Crafts, Oakland |
| 1969 | Martha Jackson Gallery, New York
B. C. Holland Gallery, Chicago |
| 1971 | Martha Jackson Gallery, New York |
| 1972 | Alpha Gallery, Boston |
| 1973 | Richard Gray Gallery, Chicago
Martha Jackson Gallery, New York
Ruth S. Schaffner Gallery, Los Angeles
Smith-Andersen Gallery, San Francisco
Gallery Moos, Toronto |
| 1974 | Procter Art Center, Bard College, Annandale-on-Hudson, New York
Donald Morris Gallery, Detroit
Tyler School of Art, Philadelphia
Ruth S. Schaffner Gallery, Los Angeles |
| 1975 | Livingstone-Learmouth Gallery, New York
Martha Jackson Gallery, New York
Jorgensen Gallery, University of Connecticut, Storrs |
| 1976 | Alpha Gallery, Boston |
| 1977 | Hurlbutt Gallery, Greenwich Library, Connecticut
Gimpel and Weitzenhoffer Gallery, New York
Gallery Moos, Toronto |
| 1978 | Ruth S. Schaffner Gallery, San Francisco
Donald Morris Gallery, Detroit
Peter M. David Gallery, Minneapolis |
| 1979 | Foster Gallery, Louisiana State University, Baton Rouge |

T

TABORI, George, playwright; *b* Budapest, Hungary, 24 May 1914; *s* of Cornelius Tabori and his wife Elsa (Ziffer); *e* Zrinyi Gymnasium; *m* Viveca Lindfors (mar dis); during the Second World War served in the British Army as an Intelligence officer; formerly a waiter and cook, foreign correspondent, etc.

First play produced in New York was *Flight into Egypt*, at the Music Box, 18 Mar 1952; since has written *The Emperor's Clothes*, 1953; adapted *Miss Julie*, 1956; wrote *Brouhaha*, produced at the Aldwych, London, Aug 1958; adapted and arranged Brecht on Brecht, 1962; adapted Max Frisch's *Andorra* and Brecht's *Arturo Ui* for NY productions, 1963; wrote *The Niggerlovers*, which consists of two one-act plays entitled *The Demonstration* and *Man and Dog*, 1967; *The Cannibals*, 1968; adapted from Brecht *The Guns of Carrar*, 1968; wrote *Pinkville*, produced by the Berkshire Theatre Festival, Stockbridge, Massachusetts, 1970; with his wife formed a five-member company called *The Strolling Players*, 1966, which toured in various plays, notably Brecht on Brecht; wrote the screenplay for *Young Lovers*, produced by J Arthur Rank in 1952, and received the Academy Award for it; also wrote the screenplays for *I Confess*, directed by Alfred Hitchcock, 1953, *The Journey*, 1959, *No Exit*, 1962, *Secret Ceremony*, 1969, *Parades*, 1972, etc; is the author of a number of novels and short stories, notably *Beneath the Stone*, *Companions of the Left Hand*, *Original Sin*, *The Caravan Passes*, *The Good One*, etc.

Recreation: Chess. *Address*: 172 East 95th Street, New York, NY, USA 10028. *Tel*: SA 2-1458.

TAGG, Alan, designer; *b* Sutton-in-Ashfield, 13 Apr 1928; *s* of Thomas Bertram Tagg, and his wife Edith Annie (Hufton); trained for the stage at the Old Vic Theatre School.

His first stage designs were for *The River Line*, London, 1952; he has since designed numerous plays, principally in London, including: *The Burning Glass*, *Waiting for Gillian*, *Both Ends Meet*, *Bell Book and Candle*, *Simon and Laura*, 1954; *Julius Caesar* (Old Vic—costumes only), 1955; *The Merchant of Venice* (Stratford), *Look Back in Anger*, *Cards of Identity*, 1956; *The Member of the Wedding*, *Look Back in Anger* (New York), *The Entertainer*, 1957; *Live Like Pigs*, *The Entertainer* (NY), 1958; *The Long and the Short and the Tall*, *One More River*, 1959; *A Majority of One*, *Billy Liar*, *The Geese Are Getting Fat*, 1960; *JB*, *Time and Yellow Roses*, *The American Dream* and *The Death of Bessie Smith*

(double-bill), *The Fire Raisers*, 1961; *Play with a Tiger*, *England, Our England*, *Plays for England*, 1962; *Trap for a Lonely Man*, *Kelly's Eye*, *The Albatross*, 1963; *All in Good Time* (NY), *A Cuckoo in the Nest*, 1964; *Meals on Wheels*, *Trelawny of the Wells* (Chichester), 1965; *Black Comedy* (National Theatre, later NY), *The Fighting Cock*, *The Clandestine Marriage*, *The Cherry Orchard*, *Macbeth* (all Chichester), *Belcher's Luck*, 1966; *Halfway Up the Tree*, 1967; *Spitting Image*, *Mr and Mrs* 1968; *Come as You Are*, *After Haggerty*, *London Assurance*, *How the Other Half Loves*, *Mrs Warren's Profession*, 1970; *Dear Antoine* (also Chichester), *Straight Up*, 1971; *Alpha Beta*, *Hedda Gabler*, *Time and Time Again*, 1972; *The Cherry Orchard* (National), *The Director of the Opera* (Chichester), *Absurd Person Singular*, *Dandy Dick* (also Chichester), *The Constant Wife* (also NY), 1973; *London Assurance* (NY), 1974; *Alphabetical Order*, *The Gay Lord Quex*, *The Bed Before Yesterday*, *The Seagull*, *The Return of A J Raffles*, 1975; *Confusions*, *Donkey's Years*, 1976; has also designed in Europe and Australia.

Address: 54 Bradbourne Street, London, SW6.

TANDY, Jessica, actress; *b* London, 7 June 1909; *d* of Harry Tandy and his wife Jessie Helen (Horspool); *e* Dame Owen's Girls' School; *m* (1) Jack Hawkins (mar dis); (2) Hume Cronyn (Young); studied for the stage at the Ben Greet Academy of Acting.

Made her first appearance on the stage at Playroom Six, 22 Nov 1927, as Sara Manderson in *The Manderson Girls*; appeared at the Birmingham Repertory Theatre, in 1928, as Gladys in *The Comedy of Good and Evil*, also appearing there as Ginevra in *Alice Sit-by-the-Fire*; subsequently toured as Lydia Blake in *Yellow Sands*; made her first appearance in London, at the Court Theatre, 21 Feb 1929, as Lena Jackson in *The Rumour*; Arts, Apr 1929, played the Typist in *The Theatre of Life*; Little, June 1929, Maggie in *Water*; Haymarket, Nov 1929, Aude in *The Unknown Warrior*; she then went to New York, where she made her first appearance at the Longacre Theatre, Mar 1930, as Toni Rakonitz in *The Matriarch*; returned to London, and in the summer, played Olivia in *Twelfth Night*, for the OUDS, at Oxford; returned to NY, and appeared at the Shubert Theatre, Oct 1930, as Cynthia in *The Last Enemy*; on returning to London, appeared at the St Martin's Theatre, Jan 1931, as Fay in *The Man Who Pays the Piper*; Lyric, Apr 1931, Audrey in *Autumn Crocus*; Wyndham's, Nov 1931, Ruth Blair in *Port Said*;

Arts, Nov 1931, Anna in Musical Chairs; Repertory Players, Jan 1932, played in *Below the Surface*; Phoenix, Feb 1932, played in *Juarez* and *Maximilian*; from Apr-June 1932, played leads at the Cambridge Festival Theatre, including *Troilus and Cressida*, *See Naples and Die*, *The Witch*, *Rose Without a Thorn*, *The Inspector General*, and *The Servant of Two Masters*; St Martin's (for the Sunday Players), July 1932, played *Carlotta* in *Mutual Benefit*; Duchess, Oct 1932, *Manuela* in *Children in Uniform*; Arts, Jan 1933, *Alicia Audley* in *Lady Audley's Secret*; Embassy, May 1933, *Marikke* in *Midsummer Fires*; Open Air Theatre, July 1933, *Titania* in *A Midsummer Night's Dream*; at the Haymarket, Nov 1933, succeeded *Maisie Darrell* as *Betty* in *Ten Minute Alibi*; Cambridge, Feb 1934, *Rosamund* in *Birthday*; Duke of York's, Oct 1934, *Eva Whiston* in *Line Engaged*; Manchester, Hippodrome, Apr-May 1934, *Viola* in *Twelfth Night*, and *Anne Page* in *The Merry Wives of Windsor*; New, Nov 1934, *Ophelia* in *Hamlet*; July 1935, *Ada* in *Noah*; Whitehall, Nov 1935, *Anna Penn* in *Anthony and Anna*; Queen's, Aug 1936, *Marie Rose* in *The Ante-Room*; Criterion, Nov 1936, *Jacqueline* in *French Without Tears*; Arts, Dec 1936, *Pamela March* in *Honour Thy Father*; Old Vic, Feb-Apr 1937, *Viola* and *Sebastian* in *Twelfth Night*, and *Katherine* in *Henry V*; St James's, June 1937, *Ellen Murray* in *Yes, My Darling Daughter*; Ritz, NY, Jan 1938, *Kay* in *Time and the Conways*; Duchess, London, May 1938, *Leda* in *Glorious Morning*; Cort, NY, Jan 1939, *Nora Fintry* in *The White Steed*; on returning to London, appeared at the Open Air Theatre, July 1939, as *Viola* in *Twelfth Night*; toured in Canada, Sept 1939, with *Maurice Colbourne* and *Barry Jones* in *Charles the King*, *Geneva* and *Tobias and the Angel*; Henry Miller, NY, Jan 1940, the *Deaconess* in *Geneva*; returned to London, and appeared at the Old Vic, Apr-May, 1940, playing *Cordelia* in *King Lear*, and *Miranda* in *The Tempest*; Biltmore, NY, Sept 1940, *Dr Mary Murray* in *Jupiter Laughs*; St James, Oct 1941, *Abigail Hill* in *Anne of England*; Guild, Apr 1942, *Cattrin* in *Yesterday's Magic*; at Los Angeles, 1946, appeared in *Portrait of a Madonna*; Ethel Barrymore, NY, Dec 1947, *Blanche Dubois* in *A Streetcar Named Desire*, for over two years, and subsequently toured in the same part, and won the *Twelfth Night Club Award* and the *Antoinette Perry Award* of 1948; Brattle, Cambridge, Mass 1950, played in *The Little Blue Light*; Coronet, NY, Nov 1950, appeared as *Hilda Crane* in the play of that name; at the Ethel Barrymore, Oct 1951, *Agnes* in *The Fourposter*, for which performance she received the *Comœdia Matinee Club Bronze Medallion*, subsequently touring extensively in this part; Phoenix, Dec 1953, *Mary Doyle* in *Madame, Will You Walk*; US tour, 1954, with *Hume*

Cronyn in concert readings *Face to Face*; New York City Center, Jan 1955, again appeared as *Agnes* in *The Fourposter*; Longacre, Apr 1955, *Mary* in *The Honey's*; ANTA Playhouse, Sept 1955, *Frances Farrar* in *A Day by the Sea*; US tour with *Hume Cronyn*, summer 1958, in *Triple Play*; Coronet, NY, Oct 1958, *Martha Walling* in *The Man in the Dog Suit*; Palm Beach Playhouse, Mar 1959, *Mrs Morgan* in *I Spy*, *Angela Nightingale* in *Bedtime Story* and *Innocent Bystander* in *A Pound on Demand* in a programme entitled *Triple Play*; Playhouse, NY, Apr 1959, again played the same parts in *Triple Play*, excepting *I Spy* but with the addition of *Miss Collins* in *Portrait of a Madonna*; Music Box, Dec 1959, *Louise Harrington* in *Five Finger Exercise*, subsequently touring in the production, 1960; American Shakespeare Festival, Stratford, Conn, 1961, *Lady Macbeth* and *Cassandra* in *Troilus and Cressida*; Duke of York's, London, Sept 1962, *Edith Maitland* in *Big Fish*, *Little Fish*; Tyrone Guthrie, Minneapolis, Minn, summer 1963, *Gertrude* in *Hamlet*, *Olga* in *The Three Sisters*, and *Linda Loman* in *Death of a Salesman*; Martin Beck, NY, Oct 1964, *Doktor Mathilde von Zahnd* in *The Physicists*; Tyrone Guthrie, Minneapolis, summer 1965, *Lady Wishfort* in *The Way of the World*, *Madame Ranevskaya* in *The Cherry Orchard*, and the *Mother-in-Law* in *The Caucasian Chalk Circle*; on 2 Feb 1965, at the invitation of President Johnson, she performed with her husband at the White House in *Hear America Speaking*; Martin Beck, Sept 1966, *Agnes* in *A Delicate Balance*, for which she received the *Leland Powers Honor Award* and in which she toured Jan-June 1967; Mark Taper Forum, Mar 1968, *Frosine* in *The Miser*; for the Shaw Festival, Niagara-on-the-Lake, Ontario, July 1968, *Hesione Hushabye* in *Heartbreak House*; Ivanhoe, Chicago, Oct 1969, *Pamela Pew-Pickett* in *Tchin-Tchin*; Vivian Beaumont, Jan 1970, *Marguerite Gautier* in *Camino Real*; Morosco, Jan 1971, took over from *Dandy Nichols* as *Marjorie* in *Home*; Martin Beck, Mar 1971, *The Wife in All Over*; toured, 1972, in *Conflict of Interest*; Forum, Nov 1972, *Winnie* in *Happy Days* and *Mouth in Not I*, for which she received the *Obie* and *Drama Desk Awards*; toured, summer 1972 and winter 1973, in *Promenade All!*; Ethel Barrymore, Feb 1974, *Anna-May Conklin* in *Come into the Garden*, *Maude*, and *Hilde Latymer* in *A Song at Twilight* in the double-bill *Noel Coward* in *Two Keys*, and subsequently toured; toured, Oct 1974 and subsequently, in the dramatic reading *The Many Faces of Love*; Stratford, Ontario, Festival, 1976, played *Lady Wishfort* in *The Way of the World*, *Hippolyta/Titania* in *A Midsummer Night's Dream*, and *Eva* in *Eve*; made her film debut in England in 1932 when she appeared in *The Indiscretions of Eve*; subsequently appeared in American films, including *The Seventh Cross*,

Valley of Decision, *Drag* has appeared on television including *Portrait of a Hitchcock Program*, *Hal* with Sir Laurence Olivier, 1959; with her radio series *The Marriage* color in 1954; became a citizen, 1954.

Address: Box 85A, R York, NY, USA 19576.

TAVEL, Ronald, lyricist, essayist, poet, n York, May 1941: s of C Florence (Sterns); e Br University of Wyoming tutor.

First published play, a three-act verse play, 19 following plays: *Tarzan*; *Screen Test*, *The Life of the last two being his first* at the Saint Mark's P Vinyl, 1965; *The Life of Gandhi's Daring Dev*; *Gorilla Queen*, 1967; C performed in Stockholm Bito, a one-act Oratorical sion, NY, *Arenas of L* Straight-Back Chair, a the *Obie Award*, 1969 tion, *Bigfoot*, 1970; *Correction* *Commit* Kennedy Became Que Last Days of British written the scenarios (and directed by Andy Philip's *Screen Test*, 1965; *Hedy*, or the 14 Sights, *The Chelsea G* his plays; founded and *Ridiculous Movement* member of the New York plays have been produced troupes throughout the *Caffe Cino*, *Theatre of Place Theater*, *No Exit* *dam*, *Copenhagen*, *Sw* *bia*, *Rutgers*, *Judson M* *Playwright* in *Resident* *Playhouse* of the *F* *Theatre of the Lost C* *Divinity School*, 1975; has published article *Graffiti*, *Aspen*, *Tri-Filmwise*, *The New* *Inter/View*, etc; has p in some of the same p *Fuck You*, *Poets at L* *Wormwood*, etc; hi

WHO'S WHO IN THE THEATRE

TAYLOR

s Face to Face; New 5, again appeared as Longacre, Apr 1955, ITA Playhouse, Sept Day by the Sea; US Summer 1958, in Triple 58, Martha Walling in Suit; Palm Beach rs Morgan in I Spy, time Story and Inno-nd on Demand in a Play; Playhouse, NY, e same parts in Triple with the addition of f a Madonna; Music rington in Five Finger ring in the production, are Festival, Stratford, eth and Cassandra in ce of York's, London, id in Big Fish, Little Minneapolis, Minn, 1 Hamlet, Olga in The Loman in Death of a Y, Oct 1964, Doktor he Physicists; Tyrone summer 1965, Lady the World, Madame rry Orchard, and the Lucasian Chalk Circle; nvitation of President ith her husband at the erica Speaking; Martin n A Delicate Balance, Leland Powers Honor ured Jan-June 1967; 1968, Frosine in The stival, Niagara-on-the- e, Hesione Hushabye in oe, Chicago, Oct 1969, Tchin-Tchin; Vivian Marguerite Gautier in Jan 1971, took over arjorie in Home; Mar- he Wife in All Over; of Interest; Forum, Nov Days and Mouth in Not 1 the Obie and Drama Summer 1972 and winter ; Ethel Barrymore, Feb lin in Come into the le Latymer in A Song at ll Noel Coward in Two ured; toured, Oct 1974 : dramatic reading The tford, Ontario, Festival, ortion in The Way of the ia in A Midsummer a in Eve; made her film 2 when she appeared in : subsequently appeared ing The Seventh Cross,

Valley of Decision, Dragonwyck, The Birds, etc; has appeared on television frequently since 1948, including Portrait of a Madonna, the *Alfred Hitchcock Program*, *Hallmark Hall of Fame*, and with Sir Laurence Olivier in *The Moon and Sixpence*, 1959; with her husband appeared in the radio series *The Marriage*, which was televised in color in 1954; became a naturalized American citizen, 1954.

Address: Box 85A, RR2 Pound Ridge, New York, NY, USA 19576.

TAVEL, Ronald, playwright, scenarist, lyricist, essayist, poet, novelist; *b* Brooklyn, New York, May 1941; *s* of George Tavel and his wife Florence (Sterns); *e* Brooklyn College and the University of Wyoming; previously engaged as a tutor.

First published play was *Christina's World*, a three-act verse play, 1958; has since written the following plays: *Tarzan of the Flicks*, 1963; *Screen Test*, *The Life of Juanita Castro*, *Shower*, the last two being his first plays produced in NY, at the Saint Mark's Playhouse, 29 July 1965, *Vinyl*, 1965; *The Life of Lady Godiva*, *Indira Gandhi's Daring Device*, 1966; *Kitchenette*, *Gorilla Queen*, 1967; *Canticle of the Nightingale*, performed in Stockholm, Sweden, *Cleobis and Bito*, a one-act Oratorio produced by The Extension, NY, *Arenas of Lutetia*, 1968; *Boy on the Straight-Back Chair*, a musical which received the Obie Award, 1969; *Vinyl Visits an FM Station*, *Bigfoot*, 1970; *Secrets of the Citizens Correction Committee*, *How Jacqueline Kennedy Became Queen of Greece*, 1973; *The Last Days of British Honduras*, 1974; has written the scenarios of various films produced and directed by Andy Warhol, notably *Harlot*, *Philip's Screen Test*, *Suicide*, *Horse*, *Space*, 1965; *Hedy*, or the 14-Year Old Girl, *Withering Sights*, *The Chelsea Girls*, 1966, and the films of his plays; founded and named the Theatre of the Ridiculous Movement, July 1965; founding member of the New York Theatrical Strategy; his plays have been produced by leading avant-garde troupes throughout the world, among them the Caffe Cino, Theatre of the Ridiculous, American Place Theater, No Exit Cafe in Chicago, in Rotterdam, Copenhagen, Sweden, and by Yale, Columbia, Rutgers, Judson Memorial Church, etc; was Playwright in Residence at Actors Studio in 1972, Playhouse of the Ridiculous, 1965-7, and Theatre of the Lost Continent, 1971-3, and Yale Divinity School, 1975; is a noted critic of films and has published articles and essays on film in *Graffiti*, *Aspen*, *Tri-Quarterly*, *Film Culture*, *Filmwise*, *The New American Cinema*, *Inter/View*, etc; has published poetry extensively in some of the same periodicals and in *The Lyric*, *Fuck You*, *Poets at Le Metro*, *Chicago Review*, *Wormwood*, etc; his novel *Street of Stairs*

published in English, 1968, and in German, 1969; is a Lecturer for the New York State Council on the Arts; has received Rockefeller Foundation, John Simon Guggenheim Memorial Foundation, and National Endowment for the Arts Fellowships, etc.

Hobbies and recreations: Travelling, swimming, acting. Address: 1095 East 53rd Street, Brooklyn, NY, USA 11234. Tel: 226-4725.

TAYLOR, Cecil P, dramatist; *b* Glasgow, Scotland, 6 Nov 1929; *s* of Max George Taylor and his wife Frances (Leventhal); *e* Queen's Park School, Glasgow; *m* Elisabeth Screen; formerly an electrician.

His many plays include *Ae Went to Blaydon Races*, 1962; *Fable*, *Happy Days are Here Again*, 1964; *Allergy*, *Bread and Butter*, 1966; *Who's Pinkus? Where's Chelm?* 1967; *Thank U Very Much*, 1968; *What Can a Man Do?* *Brave*, *Lies about Vietnam and Truth about Sarajevo* (double-bill), 1969; *Em'n Ben*, *Brave*, 1970; *The Cleverness of Us*, *The Grace Darling Show*, 1971; *Me*, *The Black and White Minstrels*, *Happy Anniversary*, 1972; *You Are My Heart's Delight*, *The Grand Adultery Convention*, *Next Year in Tel Aviv*, *Oil and Water*, *Apples*, *Columbia*, 1973; *Carol O K*, *Schippel* (from Sternheim), *So Far So Bad*, *The Spital Tongues Plays*, 1974; *Gynt* (from Ibsen), *Pilgrim* (from Bunyan), *The Killingworth Play*, 1975; in the same year Schippel was seen in London under the title *The Plumber's Progress*; *Literary Associate*, *Tyneside Theatre Company*; has written frequently for television, since 1966, including the trilogy *Revolution*.

Recreations: Natural history, walking, swimming. Address: 22 Wallridge Cottages, Matfen, Northumberland. Tel: Capheaton 259.

TAYLOR, Clarice, actress; *b* Buckingham County, Virginia, 20 Sept 1927; *d* of Leon B Taylor, Sr. and his wife Ophelia (Booker); *e* Madleigh High School, Columbia Univ; *m* Claude Banks, Jr; prepared for the stage at the American Negro Theatre, of which she was a co-founder, the Harlem, NY, YMCA theater group, The New Theatre School, and the Negro Ensemble Company.

First appeared on the stage in NY at the American Negro Theatre, 1942, as Sophie Slow in *On Strivers' Row*; also appeared in *Juno and the Paycock*, *John Henry*, *Hits Bits and Skits*; Dec 1945, played *Ann Drake* in *Home Is the Hunter*; Nov 1946, *Sister Maloney* in *The Peacemaker*; Feb 1948, played in *Rain*; joined the Committee for the Negro in the Arts and played in *Simple Speaks His Mind*, *A Medal for Willie*, *Gold Through the Trees*, which she also directed; *Greenwich Mews*, Oct 1954, played in

her have a plain, russet-coated
at knows what he fights for, and
he knows, than that which you call
in and is nothing else.

Oliver Cromwell (1599-1658)

ing soldiers we have not ceased to

spokesman for Cromwell's
soldiers, 1647

are dreamers; when the guns

ink of firelit homes, clean beds,
wives.

Siegfried Sassoon (1886-1967)
British poet, author

you sons of bitches! Do you want to
er?

Daniel Daly (1874-1937)
Gunnery Sergeant, US Marines

ow what effect these men will have
enemy, but, by God, they terrify me.
Duke of Wellington (1769-1852)

stuffed with epithets of war.

Iago, *Othello*
William Shakespeare (1564-1616)

Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.

Lord Tennyson (1809-1892)

re citizens of death's grey land.

Siegfried Sassoon (1886-1967)
British poet, author

part of an army must be destroyed,
good one can be made out of it.

George Savile, Lord Halifax (1633-1695)
English statesman, author

w, we happy few, we band of
thers;

e today that sheds his blood with

be my brother; be he ne'er so vile
day shall gentle his condition:
gentlemen in England now a-bed
think themselves accursed they
e not here,
told their manhoods cheap whiles
e speaks
fought with us upon Saint
spin's day.

King Henry, *King Henry V*
William Shakespeare (1564-1616)

diers who wish to be a hero

practically zero,

those who wish to be civilians,

as, they run into the millions.

graffito
collected by Norman Rosten

The feeling about a soldier is, when all is said
and done, he wasn't really going to do very
much with his life anyway. The example
usually is: 'he wasn't going to compose
Beethoven's Fifth'.

Kurt Vonnegut (b. 1922)

If I should die, think only this of me,
That there's some corner of a foreign field
That is for ever England.

Rupert Brooke (1887-1915)
British poet

When you're wounded and left on
Afghanistan's plains,
An' the women come out to cut up
what remains,
Jest roll to your rifle an' blow out
your brains
An' go to your Gawd like a soldier.

Rudyard Kipling (1865-1936)

SEE GENERALS; Roosevelt on
PATRIOTISM; Lawrence on UNIFORMS;
Stalin on WAR

Arrogance

How haughtily he cocks his nose,
To tell what every schoolboy knows.

Jonathan Swift (1667-1745)

Nobody can be so amusingly arrogant as a
young man who has just discovered an old
idea and thinks it is his own.

Sydney J. Harris (b. 1917)
American journalist

If I cannot brag of knowing something, then I
brag of not knowing it; at any rate, brag.

R. W. Emerson (1803-1882)
American essayist, poet, philosopher

The arrogance of age must submit to be taught
by youth.

Edmund Burke (1729-1797)
Irish philosopher, statesman

Art

Art is man added to nature.

Francis Bacon (1561-1626)

And the first rude sketch that the
world had seen
was joy to his* mighty heart
Till the Devil whispered behind the
leaves

'It's pretty, but is it art?'

*(*Adam's*)

Rudyard Kipling (1865-1936)

* There are painters who transform the sun into
a yellow spot, but there are others who,
thanks to their art and intelligence, transform
a yellow spot into the sun.

Pablo Picasso (1881-1973)

What is a work of art? A word made flesh...
a thing seen, a thing known, the immeasurable

translated into terms of the measurable.

Eric Gill (1882-1940)

British sculptor

Art is the imposing of a pattern on experience,
and our aesthetic enjoyment in recognition of
the pattern.

A. N. Whitehead (1861-1947)

British philosopher

Art is I; Science is We.

Claude Bernard (1813-1878)

French physiologist

If only we could pull out our brain and use
only our eyes.

Pablo Picasso (1881-1973)

Great art is as irrational as great music. It is
mad with its own loveliness.

George Jean Nathan (1882-1958)
American critic

What garlic is to salad, insanity is to art.

Augustus Saint-Gaudens (1848-1907)

American sculptor

Art resides in the resolution of inner and outer
conflict.

Belfast art lecturer,
explaining his appearance in
the nude

A work of art that contains theories is like an
object on which the price tag has been left.

Marcel Proust (1871-1922)

To say that a work of art is good, but
incomprehensible to the majority of men, is
the same as saying of some kind of food that it
is very good but that most people can't eat it.

Leo Tolstoy (1828-1910)

One reassuring thing about modern art is that
things can't be as bad as they are painted.

M. Walthall Jackson

If there were no other proof of the infinite
patience of God with men, a very good one
could be found in His toleration of the
pictures that are painted of Him.

Thomas Merton (1915-1968)

American author, clergyman

I would rather see the portrait of a dog that I
know, than all the allegorical paintings they
can shew me in the world.

Dr Samuel Johnson (1709-1784)

They are good furniture pictures, unworthy of
praise, and undeserving of blame.

John Ruskin (1819-1900)

English critic

If Botticelli were alive today he'd be working
for *Vogue*.

Peter Ustinov (b. 1921)

British actor, wit

Art is skill, that is the first meaning of the
word.

Eric Gill (1882-1940)

British sculptor

There has never been a boy painter, nor can
there be. The art requires a long apprenticeship,
being *mechanical* as well as intellectual.

John Constable (1776-1837)

Painting consumes labour not disproportion-
ate to its effect; but a fellow will hack half a
year at a block of marble to make something
in stone that hardly resembles a man. The value
of statuary is owing to its difficulty. You would
not value the finest head cut upon a carrot.

Dr Samuel Johnson (1709-1784)

To say of a picture, as is often said in its
praise, that it shows great and earnest labour,
is to say that it is incomplete and unfit for
view.

J. M. Whistler (1834-1903)

American artist

Art consists of limitation. The most beautiful
part of every picture is the frame.

G. K. Chesterton (1874-1936)

Art is either plagiarism or revolution.

Paul Gauguin (1838-1903)

* Without tradition, art is a flock of sheep
without a shepherd. Without innovation, it is
a corpse.

Sir Winston Churchill (1874-1965)

Art is dangerous. It is one of the attractions,
when it ceases to be dangerous you don't want
it.

Anthony Burgess (b. 1917)

British author

The English public takes no interest in a work
of art until it is told that the work in question
is immoral.

Oscar Wilde (1854-1900)

Art does not reproduce the visible; rather, it
makes visible.

Paul Klee (1879-1940)

Art is a lie that makes us realise the truth.

Pablo Picasso (1881-1973)

There is nothing more difficult for a truly
creative painter than to paint a rose, because
before he can do so he has first to forget all
the roses that were ever painted.

Henri Matisse (1869-1954)

When I am finishing a picture I hold some
God-made object up to it - a rock, a flower,
the branch of a tree or my hand - as a kind of
final test. If the painting stands up beside a
thing man cannot make, the painting is
authentic. If there's a clash between the two, it
is bad art.

Marc Chagall (1889-1985)

Yes, madam, Nature is creeping up.

J. M. Whistler (1834-1903)
American artist
to a lady who said a
landscape view reminded her
of his work

I have seen, and heard, much of Cockney
impudence before now; but never expected to
hear a coxcomb ask two hundred guineas for
flinging a pot of paint in the public's face.

John Ruskin (1819-1900)
English critic
of Whistler's 'Nocturne in
Black and Gold'

Painting can do for the illiterate what writing
does for those who can read.

Pope Gregory the Great (c. 540-604)

Art for art's sake is a philosophy of the well-
fed.

Cao Yu (b. 1910)
Chinese dramatist

All art is quite useless.

Oscar Wilde (1854-1900)

SEE Morris on COMPETITION; Shaw on
CREEDS; PORTRAITS

Artists

You say you are incapable of expressing your
thought. How then do you explain the lucidity
and brilliance with which you are expressing
the thought that you are incapable of thought?

letter from the surrealist
Jacques Rivière to Antonin
Artaud, 1923/24

There is only one difference between a mad-
man and me. I am not mad.

Salvador Dalí (b. 1904)

Before I was shot I always thought that I was
more half-there than all-there.

Andy Warhol (1930?-1987)

What the public criticises in you, cultivate. It
is you.

Jean Cocteau (1889-1963)
French writer, film director

Every artist writes his own autobiography.

Havelock Ellis (1859-1939)
British psychologist

The artist, like the God of creation, remains
within or behind or beyond or above his
handiwork, invisible, refined out of existence,
indifferent, paring his fingernails.

James Joyce (1882-1941)

Artists do not prove things. They do not need
to. They know them.

Kneller, *In Good King Charles's Golden Days*
George Bernard Shaw (1856-1950)

An artist must know how to convince others
of the truth of his lies.

Pablo Picasso (1881-1973)

The artist's work is to shew us ourselves as we
really are. Our minds are nothing but this
knowledge of ourselves; and he who adds a jot
to such knowledge creates new mind as surely
as any woman creates new men.

Tanner, *Man and Superman*
George Bernard Shaw (1856-1950)

If they have not opened the eyes of the blind,
they have at least given great encouragement
to the short-sighted, and while their leaders
may have all the inexperience of old age, their
young men are far too wise ever to be sensible.

Oscar Wilde (1854-1900)
of the Impressionists

When he painted a road, the roadmakers were
there in his imagination, when he painted the
turned earth of a ploughed field, the gesture of
the blade turning the earth was included in his
own act. Wherever he looked he saw the
labour of existence; and this labour, recog-
nised as such, was what constituted reality for
him.

John Berger (b. 1926)
British critic
of Van Gogh

The true function of art is to criticise,
embellish and edit nature . . . The artist is a
sort of impassioned proof-reader, blue-
pencilling the bad spelling of God.

H. L. Mencken (1880-1956)
American journalist

*Los buenos pintores imitan la naturaleza, pero
los males la vomitan.*

Good painters imitate nature, but bad ones
spew it up.

Miguel de Cervantes (1547-1616)

The artist . . . is in the painful situation of
having to choose between being despised and
being despicable. If his powers are of the first
order he must incur one or the other of these
misfortunes – the former if he uses his powers,
the latter if he does not.

Bertrand Russell (1872-1970)

The soul, too, has her virginity and must bleed
a little before bearing fruit.

George Santayana (1863-1952)
American philosopher, poet

The artistic temperament is a disease that
affects amateurs . . . Artists of a large and
wholesome vitality get rid of their art easily, as
they breathe easily or perspire easily. But in
artists of less force, the thing becomes a
pressure, and produces a definite pain, which
is called the artistic temperament.

G. K. Chesterton (1874-1936)

Many excellent cooks are spoilt by going into
the arts.

Paul Gauguin (1838-1903)

Art is a jealous mistress, and if a man have a
genius for painting, poetry, music, architecture
or philosophy, he makes a bad husband and
an ill provider.

R. W. Emerson (1803-1882)
American essayist, poet, philosopher

A woman is fascinated not by art, but by the
noise made by those who are in the art field.

Anton Chekhov (1860-1904)

I should hardly think it is sensible to suffer the
pains of creation just for money or the mild
pleasures of praise.

William Bolitho (1890-1930)
British author

The notion of making money by popular
work, and then retiring to do good work on
the proceeds, is the most familiar of all the
devil's traps for artists.

Logan Pearsall Smith (1865-1946)
American essayist

The artist who always paints the same scene
pleases the public for the sole reason that it
recognises him with ease and thinks itself a
connoisseur.

Alfred Stevens (1818-1875)
British artist

Ruskin's counsel: For two days' work you ask
two hundred guineas? Whistler: No, I ask it
for the knowledge of a lifetime.

altercation during Ruskin's
lawsuit against Whistler

Artists, as a rule, do not live in the purple;
they live mainly in the red.

Mr Justice (later Lord) Pearce (1901-1985)
British judge

It is very good advice to believe only what an
artist does, rather than what he says about his
work.

David Hockney (b. 1937)

His work was that curious mixture of bad
painting and good intentions that always
entitles a man to be called a representative
British artist.

Oscar Wilde (1854-1900)

Great artists have no country.

Alfred de Musset (1810-1857)
French poet, novelist, playwright

SEE BOHEMIA; Hawthorne on NUDITY;
Nietzsche on PARIS; Sargent on PORTRAITS

The Arts

When politicians and civil servants hear the
word 'culture' they feel for their blue pencil.

Lord Esher (b. 1913)
British architect

All the arts in America are a gigantic
run by unscrupulous men for un-
women.

Sir Thomas Beecham (1875-1961)
British conductor

There is a great deal to be said for the
For one thing they offer the only ca-
which commercial failure is not nec-
discreditable.

Evelyn Waugh (1903-1982)

[He] believes in the fine arts with
earnestness of a man who does not und-
them.

George Bernard Shaw (1856-1950)

SEE Huxley on PATRONS

Asia

The mysterious East, perfumed like a
silent like death, dark like a grave.

Joseph Conrad (1859-1924)

Asia is not going to be civilized a
methods of the West. There is too mu-
and she is too old.

Rudyard Kipling (1865-1936)

Because the European does not know
unconscious, he does not understand
and projects into it everything he fe-
despises in himself.

Carl Jung (1875-1961)

SEE Kipling on Jingoism

Assassination

Assassiner c'est le plus court chemin.
Assassination's the fastest way.

Molière (1622-1673)

Assassination is the extreme form of
ship.

George Bernard Shaw (1856-1950)

It is one of the incidents of the profane
King Umberto I of Italy (1858-1900)
after an attempt

Assassination is the perquisite of pri-
European court cliché. 19

My family has learned a very cruel
both history and fate.

Senator Edward Kennedy (1912-1982)

The American public would forgive
thing except running off with Eddie
Jacqueline Kennedy Onassis (1917-1994)
after the assassination

Tell my mother I died for my
thought I did for the best. Useless!

John Wilkes Booth (1839-1865)
after his assassination of Abraham Lincoln

Abraham Lincoln

Architecture

SIR CHRISTOPHER WREN, "Of Architecture," *Parentalia; or Memoirs of the Family of the Wrens*, comp. by his son Christopher, Appendix, p. 351 (1750, reprinted 1965).

- 94 Bridges are America's cathedrals.

Author unknown.

Arts

- 95 The more minimal the art, the more maximum the explanation.

HILTON KRAMER, *The New York Times* art critic, in the late 1960s when the term "minimal art" was in vogue.

- * 96 I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well.

President JOHN F. KENNEDY, remarks upon receiving an honorary degree, Amherst College, Amherst, Massachusetts, October 26, 1963.—*Public Papers of the Presidents of the United States: John F. Kennedy, 1963*, p. 817.

Inscription on the John F. Kennedy Center for the Performing Arts, Washington, D.C.

- 97 There is a connection, hard to explain logically but easy to feel, between achievement in public life and progress in the arts. The age of Pericles was also the age of Phidias. The age of Lorenzo de Medici was also the age of Leonardo da Vinci. The age of Elizabeth was also the age of Shakespeare. And the New Frontier for which I campaign in public life, can also be a New Frontier for American art.

Senator JOHN F. KENNEDY, letter to Miss Theodate Johnson, publisher of *Musical America*, September 13, 1960.—*Musical America*, October 1960, p. 11.

Inscription on the John F. Kennedy Center for the Performing Arts, Washington, D.C.

- * 98 To further the appreciation of culture among all the people, to increase respect for the creative individual, to widen participation by all the processes and fulfillments of art—this is one of the fascinating challenges of these days.

President JOHN F. KENNEDY, "The Arts in America," *Look*, December 18, 1962, p. 110. Also *Public Papers of the Presidents of the United States: John F. Kennedy, 1962*, p. 907.

Inscription on the John F. Kennedy Center for the Performing Arts, Washington, D.C.

Associations

- 99 Americans combine to give fêtes, found seminaries, build churches, distribute books, and send missionaries to the antipodes. Hospitals, prisons, and schools take shape in that way. Finally, if they want to proclaim a truth or propagate some feeling by the encouragement of a great example, they form an association. In every case, at the head of any new undertaking, where in France you would find the government or in England some territorial magnate, in the United States you are sure to find an association. I have come across several types of association in America of which, I confess, I had not previously the

ART

Congressman can seriously ask, "Do you think person?" is a nation living in cultural jeopardy.
—James Thurber

he honest and explicit in art, a picture, for own story, with generous assistance from its lunro ("Saki")

up columns of figures and make everything. I sit down. I look at a Kandinsky and it's mean a damn thing!

—Solomon Guggenheim

because art is free. —Vasily Kandinsky

What's it meant to be, dear? . . . A "Study"? hat of? . . . Well, that's an easy way out for a Draper

ionist or a plagiarist. —Paul Gauguin

derangement of the senses. —Kenneth Rexroth

astonish Paris. —Paul Cézanne

r to see. —Paul Gauguin

om memory, for thus your work will be your your intelligence, and your soul will triumph ateur . . . Do not finish your work too much.
—Paul Gauguin

g is] not to reflect the visible but to make visible.
—Paul Klee

is its origins in our perceptions.
—Leonardo da Vinci (1452–1519)

political-erotic-mystical, that does something ass in a museum. —Claes Oldenburg

n amateur whose work sells.
—Grandma Moses

e necessity for a basis of observed reality . . . ty that is felt. —Odilon Redon

e feel of breasts and buttocks is saved.
—Auguste Renoir

ories serve only to mask the shortcomings of ries are worked out afterwards.
—Auguste Renoir

Peter's Quotations: Ideas for Our Time (1977)

ART

59

Because a work of art does not aim at reproducing natural appearances, it is not, therefore, an escape from life . . . but an expression of the significance of life, a stimulation to greater effort in living. —Henry Moore

Less is more. —Mies van der Rohe

We shape our buildings; thereafter they shape us.
—Winston Churchill

Variety of uniformities makes complete beauty.
—Sir Christopher Wren (1632–1723)

All profoundly original art looks ugly at first.
—Clement Greenberg

There is no abstract art. You must always start with something.
—Pablo Picasso

Nothing in the world requires more courage than to applaud the destruction of values which we still cherish. If a work of art or a new style disturbs you, then it is probably good work. If you hate it, it is probably great. —Leo Steinberg

Art is the lie that enables us to realize the truth.
—Pablo Picasso

Art-speech is the only truth. An artist is usually a damned liar, but his art, if it be art, will tell you the truth of his day.
—D. H. Lawrence

* *

* if getting into this
* All great art is by its very essence in conflict with the society with which it coexists. It expresses the truth about existence regardless of whether this truth serves or hinders the survival purpose of a given society. All great art is revolutionary because it touches upon the reality of man and questions the reality of the various transitory forms of human society. —Erich Fromm

The artist is the seismograph of his age. —Robert W. Corrigan

* *

Only work which is the product of inner compulsion can have spiritual meaning. —Walter Gropius

The aim of art is to represent not the outward appearance of things, but their inward significance. —Aristotle (384–322 B.C.)

* *

Health and Human Services, 1978-1983; associate professorial lecturer in the department of economics at George Washington University, 1976-1978; health service fellow for the National Center for Health Services Research at the Department of Health, Education and Welfare, 1975-1978; faculty associate for the Survey Research Center for Social Research at the University of Michigan, 1974-1975; associate research scientist for the Institute of Public Policy Studies and School of Public Health, 1973-1975; senior research associate for the Urban Institute in Washington, DC, 1971-1973; executive director of the Governor's Council of Economic Advisers in Baltimore, MD, 1969-1970; staff economist for the President's Commission on Income Maintenance Programs in Washington, DC, 1968-1969; and research associate in the department of economics at the University of Michigan, 1968.

Dr. Wilensky graduated from the University of Michigan (A.B., 1964; M.A., 1965; Ph.D., 1968). She was born June 14, 1943, in Detroit, MI. Dr. Wilensky is married, has two children, and resides in Washington, DC.

Nomination of Carol M. Marshall To Be Superintendent of the Mint of the United States at San Francisco

November 17, 1989

The President today announced his intention to nominate Carol Mayer Marshall to be Superintendent of the Mint of the United States at San Francisco, the Department of Treasury. This is a new position.

Since 1986 Ms. Marshall has served as the president of Carol Mayer Marshall and Associates in San Francisco, CA. Prior to this, she served as the vice president of Public and Private Consultants, Inc., 1981-1986; an attorney with Washburn and Kemp, 1985-1986; assistant to the president of the Investment Development Fund, 1979-1981. She purchased, renovated, and sold single family homes in San Francisco, CA, 1977-1979. Ms. Marshall was a partner with Planning Research Consultants, Inc., 1973-1977.

Ms. Marshall graduated from George Washington University (B.A., 1960) and the University of California (J.D., 1975). She was born August 27, 1935, in Cincinnati, OH. Ms. Marshall has one child and currently resides in San Francisco, CA.

Remarks at the Presentation Ceremony for the National Medal of the Arts

November 17, 1989

The President. Excuse the delay. We've been out there trying to calm the national turkey, which has all worked out very well. [Laughter] No double entendres around here about that, either. [Laughter]

Thank you—all of you—for being here today for the fifth annual presentation of the National Medal of the Arts. It is a great pleasure and an honor for Barbara and me to welcome you to the White House. I just want to thank the National Council on the Arts; the Committee on the Arts and Humanities; as well as John Frohnmayer, our new and distinguished Chairman of the NEA; and of course, Hugh Southern for the support and encouragement of America's cultural life.

Dante once wrote that "Art imitates nature as well as it can, as a pupil follows his master; and thus it is a sort of grandchild of God." Well, as this, "grandchild of God," art embraces our values in history, gives meaning to our existence, and illuminates the basic human truths which give us purpose. In a way, art defines our civilization. But in another more personal way, art opens entire new worlds for each of us, letting us see and hear and even feel life through the mind of someone else, from new perspectives. And instead of seeing a single world, we can see as many worlds as there are artists and writers, dancers and musicians.

The diversity of art in this nation is truly a product of the diversity of our democracy. The American arts, like a many-faceted mirror, have been a colorful reflection of this nation's history. The music of the frontier led to the blues of the bayou, and the swing bands of the cities. The primitivism of the early painters gave way to the ro-

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manticism of the Hudson River school and, later, American impressionism and abstract expressionism. In architecture, Americans see everything from the Federal style to postmodernism. Modern photography and filmmaking have their roots in the tintypes of the Civil War era. And from our earliest writings to this week's best seller list, we've seen American poetry, novels, short stories earn a unique place in the literature of the entire world. Cities like New York and Los Angeles have become art capitals of international importance; and regional orchestras, museums, dance troupes, and opera companies have enjoyed spectacular successes.

We need to make this great diversity of art more a part of the lives of all Americans. And we need to begin this effort in our schools so that our young people will have a sense of their heritage and the creativity of the present. We need to make special efforts to reach out to those who do not regularly participate. The work of the National Endowment is especially important in these areas.

Today, we honor a group of men and women whose creative ideas, talent, and passion have added so much to the rich tapestry that is our nation's cultural heritage. Their work is not just of the mind but of the heart and of the soul. And some have challenged us; some have amazed us; and some have brought remarkable beauty of sight and sound to us. But all have helped us to think and to dream and to understand ourselves and our world a little better.

Today, we honor Alfred Eisenstaedt for his photography, Dizzy Gillespie for his jazz innovations, John Updike for his prose, Katherine Dunham for her dance and choreography, Walker Hancock for his sculpture, Czeslaw Milosz for his poetry, Robert Motherwell for his paintings, and Leopold Adler for his historic preservation. And we honor someone whose great talent and energy will live on, long after the sounds of his music has faded, and that is the late Vladimir Horowitz.

And we honor the patrons of the arts, those who understand that without the artistic creativity of its people no nation can be whole, and those whose dedication, energy and commitment have sustained that creativity over the years. We honor

Martin Friedman of the Walker Art Center in Minneapolis, Leigh Gerdine of Webster University in St. Louis, and the Dayton Hudson Corporation.

And now I will ask John Frohnmayr if he will read the citations for the National Medal of the Arts to our recipients. John, all yours.

Mr. Frohnmayr. Thank you, Mr. President.

Leopold Adler II is a nationally recognized expert in historic preservation, one who has changed the face of his hometown, Savannah, Georgia. He was the driving force behind two remarkable revitalization experiments. One refurbished the historic section of Savannah, and the other renovated low-income housing in the Victorian district. Mr. Adler has also served as a trustee for almost a decade for the National Trust for Historic Preservation.

The citation reads:

"To Leopold Adler for his civic leadership in preserving for all time the beauty of Savannah, Georgia, and for making that city a model of the art of historic preservation."

Katherine Dunham is an outstanding dancer and choreographer. The Dunham Company, the first black professional dance company in America, performed throughout the world from 1938 through 1963, presenting the dance, music, and folklore of Third World countries and the United States. For over 30 years, Ms. Dunham has maintained the only permanently self-subsidized dance troupe in America. She also founded the Dunham School of Arts and Research in New York City.

The citation reads:

"To Katherine Dunham for her pioneering explorations of Caribbean and African dance, which have enriched and transformed the art of dance in America."

Alfred Eisenstaedt is the quintessential photojournalist who pioneered the introduction of the candid camera technique into news reporting. After emigrating from West Prussia in 1935, he joined the original photography staff of the new magazine, Life. Mr. Eisenstaedt's most famous photo is that of a sailor kissing a nurse in Times Square at the end of World War II. As a photographer, he has won almost every major national professional award.

The award is received by his long-time friend and photo editor, Bobbie Baker Burrows.

The citation reads:

"To Alfred Eisenstaedt for the extraordinary photographs that document the tragedies and triumphs he has witnessed over a lifetime."

John Berks "Dizzy" Gillespie is a virtuoso musician, pioneer, composer, and band-leader who has been a pivotal figure in 20th century American music. The founder of the jazz bebop movement, he developed a radical new approach to improvisation that was to change the course of modern music-making. For more than 40 years he has explored the varied music of different cultures. Mr. Gillespie has performed before countless world leaders and has won numerous awards. Dizzy Gillespie.

The citation:

"To John Berks "Dizzy" Gillespie for his trailblazing work as a musician who helped elevate jazz to an art form of the first rank and for sharing his gift with listeners around the world."

Walker Kirtland Hancock is a renowned sculptor whose work spans a period of 70 years. He began by sculpting the bust of an orphan and was awarded a Prix de Rome while still an apprentice. He has spent a lifetime sculpting over 268 pieces, many of them portraits, busts, monuments, and medals in the heroic Renaissance style of Florence. Mr. Hancock has sculpted busts of American heroes and Presidents. He has said that just as the ancient Greeks did in their sculpture, celebrating heroes is still one of the worthy functions of sculpture today. Walker Hancock.

The citation:

"To Walker Hancock for his extraordinary contribution to the art of sculpture and for demonstrating the enduring beauty of the classical tradition."

Vladimir Horowitz was a consummate pianist and a genius who was known for the controlled thunder and the electricity of his performances. Appropriately, Mr. Horowitz's first home was on Music Street in Kiev. He left the Soviet Union as a musical sensation in 1925 to play in Berlin, Paris, and ultimately in America at Carnegie Hall. He returned to Carnegie Hall 25 years later at the height of his popularity and returned

to play in the Soviet Union in 1986. Vladimir Horowitz's music had a colorful blazing quality and technical excellence. Truly, he was a man with no equals.

The award will be delivered to Madame Horowitz upon her return from Italy.

And the citation reads:

"To Vladimir Horowitz for his extraordinary achievements and distinctive style as a pianist whose concerts brought pleasure to audiences everywhere and whose contributions to music made him a citizen of the world."

Czeslaw Milosz is a poet and educator, whom Joseph Brodsky called "One of the greatest poets of our time, perhaps the greatest." Mr. Milosz was born in Lithuania in 1911 and became a naturalized citizen of the United States in 1970. As one of the leaders in the avant-garde poetry movement in Poland during the 1930's, he edited an anti-Nazi anthology called "Invincible Song." Mr. Milosz won the Nobel Prize for Literature in 1980 for his poetry on life in this century. Czeslaw Milosz.

The citation:

"To Czeslaw Milosz for glorious poetry and prose that celebrates the freedom-loving spirit not only of his native Poland but that of his adopted country, the United States."

Robert Motherwell is an artist of global stature, renowned as one of the founders of the American abstract expressionism school, the first American art movement to receive recognition internationally as being on the leading edge of world art. He is best known for a series of monumental paintings on the "Spanish Eulogy" theme, for abstract paintings in the open series, and as a master of collage. He has received a multitude of honors in five decades of a very distinguished career. Robert Motherwell.

The citation:

"To Robert Motherwell for reflecting in his art the very essence of American Freedom with paintings that have found a distinguished place in collections everywhere."

John Updike is the author of over 30 books of poetry, novels, short stories, and essays. Mr. Updike is one of the best chroniclers of American small town life in literature. He began as a writer for the New Yorker magazine and then authored the

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novels "The Poorhouse Fair," "Rabbit, Run," and among many others, "The Centaur" and "The Witches of Eastwick." Among many other awards, in 1982 Mr. Updike received the Pulitzer Prize for Fiction for "Rabbit is Rich." John Updike.

The citation reads:

"To John Updike, for novels and stories that, over a 40-year career, have given us a wryly affectionate, yet penetrating analysis of the complexity of life in today's America."

Martin Friedman is one of our nation's most innovative and scholarly museum directors. Mr. Friedman has served as director of the Walker Arts Center in Minneapolis since 1961, making it into one of the premiere small museums in this country, in exhibitions as well as in the performing arts. In addition to his activism in the arts community, he has written extensively on contemporary art and recently helped create the new Minneapolis Sculpture Garden.

The citation:

"To Martin Friedman for opening the doors of his museum to the best of all of the arts in our time—from painting and sculpture to film, video, and performance—and for opening our eyes to the vital connections between these forms of expression."

Leigh Gerdine is an outstanding civic leader who has paved the way for development of every major cultural institution in St. Louis. Mr. Gerdine is a 40-year resident of that city, and for 18 years has been president of Webster University. He has been deeply involved in the St. Louis Symphony, the St. Louis Repertory Company and was founding chairman of the St. Louis Opera Theater, now one of the most widely acclaimed companies in the country. Mr. Gerdine.

The citation:

"To Leigh Gerdine for his distinguished career as a musician and educator, and for the enlightened patronage which has earned him the title of spiritual father of the arts in St. Louis."

Dayton Hudson Corporation has been a leader in corporate giving for 43 years. Since 1980 the corporation has contributed nearly \$70 million to arts programs in the United States. Dayton Hudson has targeted support to programs that, on a long-term basis, make a community a more vital place

in which to live. During 1988 alone, Dayton Hudson generously awarded \$7.4 million to 580 arts programs in 37 States and the District of Columbia. Accepting is Mr. Kenneth Macke, CEO of Dayton Hudson Corporation.

The citation:

"To Dayton Hudson Corporation for helping to forge a vital partnership between the corporate sector and the arts community and for demonstrating how both can benefit in the process."

The President. Well, let me just say in conclusion first, thank you, John Frohn-mayer, and to all of you recipients, congratulations for your achievements, for the passion you bring to the arts. You have honored this country. Your nation is grateful to you. And congratulations to all of you. Barbara and I are just thrilled that you're here at the White House. And now I'd like all of our medal winners to join us up here for just a minute, if we could, for one quick—what they call in the trade a photo op. [Laughter] Please.

Note: The President spoke at 12:12 p.m. in the East Room at the White House.

Nomination of John J. Maresca for the Rank of Ambassador While Serving as Chairman of the United States Delegation to the Conference on Confidence and Security Building Measures

November 17, 1989

The President today announced his intention to nominate John J. Maresca, a career member of the Senior Foreign Service, Class of Minister-Counselor, for the rank of Ambassador during his tenure of service as head of the U.S. delegation to the Conference on Confidence and Security Building Measures (CSBM).

Currently Mr. Maresca serves as Chairman of the U.S. delegation to the Negotiations on Confidence and Security-Building Measures. From 1986 to 1988, Mr. Maresca served as the Deputy Assistant Secretary for European and North Atlantic Treaty Organization (NATO) Policy at the Department



With Carrera: Smolder and pout

-crazed enemy, some tap
ns and empty huge vats
walls, while others os-
about in a fishpond. The
ra finally enters the silent
its captives may be the
ti-series history. Behold-
of sprawled bodies, he
ictory? We have won a
e of a wasteland on the
l sea."
Masada" suffers, perhaps
parison with similar ep-
id's past. Peter O'Toole,
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t the commanding pres-
ard Burton in "Cleopa-
s is one of those video-
o has yet to display a
and nuance, not to men-
thority. Next to Kirk
is, the definitive Roman-
auss's Eleazar seems pal-
inously beautiful Barba-

With family: Zealots

Photos by Jim Globus—ABC



ra Carrera, portraying Silva's Jewish concubine, is called on to do little more than smolder and pout; Yvonne de Carlo did it better in a dozen grade-B sandblasters. Aside from some British stage veterans, the cast's support troops lend scant assistance. One Zealot actually speaks with a Bronx accent. Gazing down on the huddled Roman engineers, he mutters: "I know what dey're up to, da idiots."

The film's most impressive stars are made of concrete and wood. Rather than resort to DeMille-style scale models, the producers constructed a 14-ton copy of a Roman siege tower,

and an archeologically exact replica of the ancient fortress less than a mile from the ruins of the original, now a national shrine. "Masada" was almost as difficult for ABC to make as it was for the Romans to take. Along with enduring 130-degree heat and an epidemic of dysentery, the crew was plagued by violent windstorms that on three occasions leveled the entire Roman camp. Around the set T-shirts began appearing with the inscription, "I Survived Masada."

Turncoat: As documented history, the mini-series rests on a somewhat shaky foundation. The only account of what happened at Masada was written by Josephus, a rebel commander who went over to the Roman side during the revolt. Scriptwriter Joel Oliansky fleshed out the turncoat's record, which some modern scholars have questioned, with fictional characters drawn from an Ernest Gann novel about Masada.

Filling in the historical canvas with imagined figures is common in this genre. But the script goes further in romanticizing the Zealots—barely flicking at the unpalatable fact that many of them were considered criminals and ostracized by other Jews of that time. And suicides such as theirs are not sanctioned by Jewish tradition, observes Strauss, who studied Josephus's account for his role. Nor could the filmmakers resist playing up the parallels to today's Israeli-Palestinian conflict. In a reverential epilogue, Israeli Army recruits are shown at the site swearing oaths of allegiance. As a voice-over hails their gallantry, torches illuminate a giant banner that vows: "Masada Shall Not Fall Again."

The scene is both jarring and gratuitous. Whatever its flaws, this mini-series hardly requires heavy-handed sermonizing about what that indomitable band of freedom fighters symbolizes. That message is implicit in every frame. Even after 2,000 years, the story of Masada still touches something deep inside our communal psyche.

HARRY F. WATERS

DANCE

The Muse of Movement

The amazing thing about Merce Cunningham is that at 61 (he'll soon be 62) he has not only endured, he has prevailed. He has a foundation, a board of directors and a thriving school, and his work has had an indelible influence on dance. The eternal *enfant terrible* of modern dance has emerged triumphant without compromising his search for total freedom. He glorifies awkwardness at the expense



Terry Stevenson

Cunningham: Half clown, half Lear

of grace, disorder at the expense of structure; he outlaws meaning, emotion, unity. Whereas George Balanchine freed dance from story and tied it to music, Cunningham frees it from both. His persistent belief that movement needs nothing but itself was evident from his company's recent season in New York. (After appearances in Minnesota and in Columbus, Ohio, the troupe will tour Europe for five weeks.)

Cunningham's dances belong more to the main body than to themselves, as if they made up one lifelong work. His stage is as busy as a railroad station. Barefoot dancers rush in and out, pausing to execute a rapid series of complex movements in which each part of the body asserts itself with equal importance. One hardly knows where to look—so much is the stage like a three-ring circus. "Why shouldn't the audience see you as if you were on the street—from all sides?" he asks. "I take the view that *all* the dancers are doing something interesting." Movements in works such as

"Fractions" seem random, almost no virtuosity in the there is theater, often through a limp dancer becomes still and is carted off, or through a male dancer like cats a tr

Cunningham's biggest condition has been his divorce from music. Pure movement is a primal connection between "sic," he says, "is that the the same time. But they d interrupt time in the same wa support movement, then walk on the street? Each p ferently. Music erases diffe

Choreography and music without regard for each dancer, the music provides that can be ignored. In score for the new "10's" gay, nutty work, the source of noises made by babies: "Fielding Sixes," John Cunningham's longtime collaborator distorts some strains of It must have come as a g Cunningham that the ste is the core of his choreog music so admirably. As is with Cunningham, this p too long without sufficient or resolution. To such c sponds, "To paraphrase it's unfortunate that people that something which is ir be interesting."

It would be hard to in and a score more independent than "Channels/Inserts,"

"Fractions": Each part of th



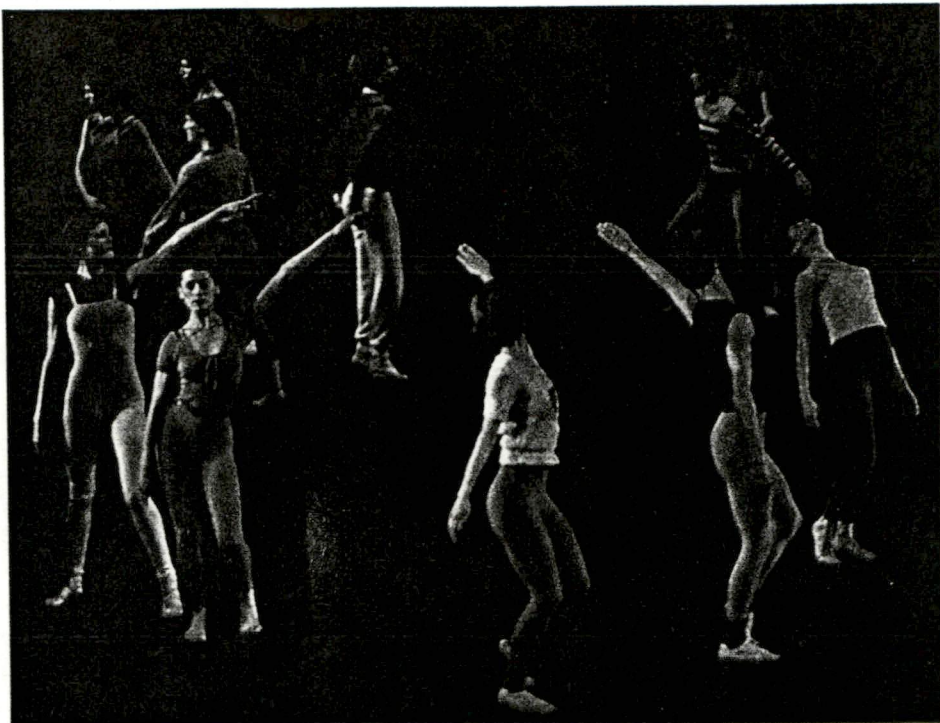
f Movement

"Fractions" seem random. Yet if there is almost no virtuosity in the acrobatic sense, there is theater, often through visual jokes: a limp dancer becomes stiff as cardboard and is carted off, or three women climb a male dancer like cats a tree.

Cunningham's biggest break with tradition has been his divorce of dance from music. Pure movement is his goal. "The primal connection between dance and music," he says, "is that they take place in the same time. But they don't have to interrupt time in the same way. If music must support movement, then how do people walk on the street? Each person walks differently. Music erases differences."

Choreography and music are composed without regard for each other. For the dancer, the music provides an atmosphere that can be ignored. In Martin Kalve's score for the new "10's With Shoes," a gay, nutty work, the soundtrack consists of noises made by babies and animals. In "Fielding Sixes," John Cage, Cunningham's longtime collaborator, electronically distorts some strains of Irish folk music. It must have come as a great surprise to Cunningham that the step dancing that is the core of his choreography suits the music so admirably. As is often the case with Cunningham, this piece carries on too long without sufficient change of pace or resolution. To such criticism he responds, "To paraphrase Gertrude Stein, it's unfortunate that people can't realize that something which is irritating can also be interesting."

It would be hard to imagine a dance and a score more independent of each other than "Channels/Inserts," one of Cun-



Cunningham's new 'Channels/Inserts': 'How do people walk on the street?'

ningham's new works. The score sounds like space missiles ricocheting around the Astrodome, followed by the sibilance of steam escaping—as if Three Mile Island were melting down. The work is unusual for Cunningham in its accessibility and structural design. There is even an extended, delicate, slow duet between Lise Friedman and Alan Good that would look right at home in the New York City Ballet.

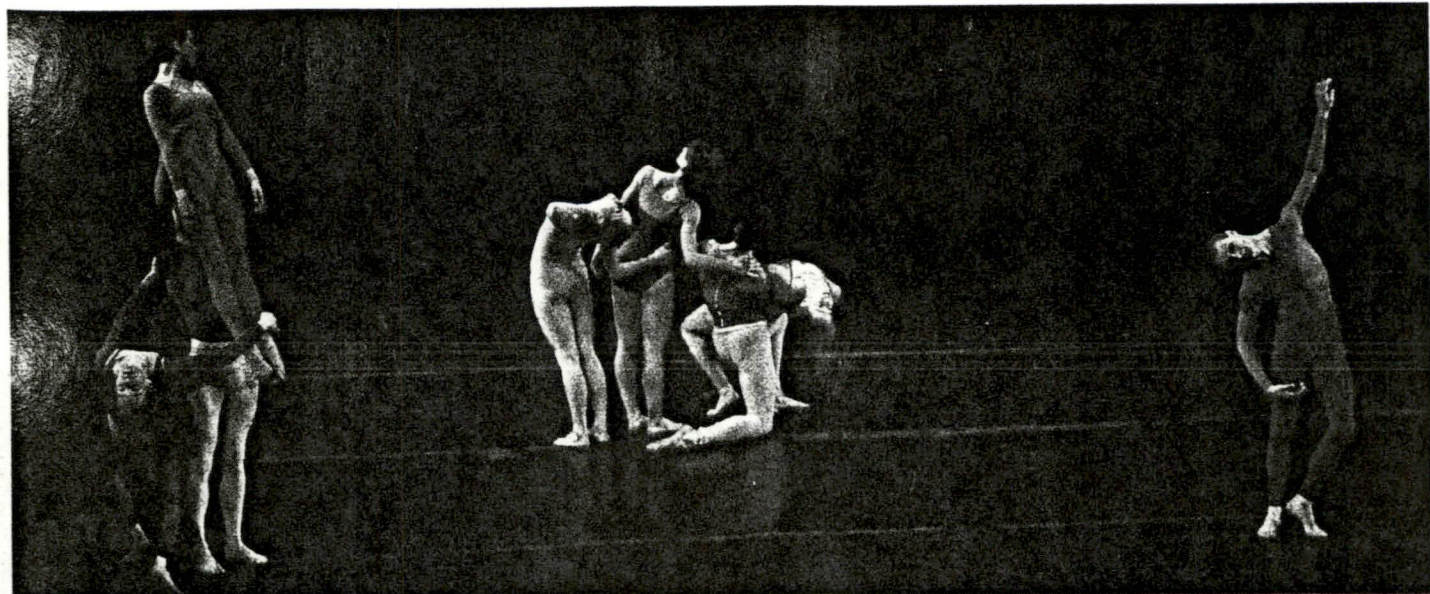
Magnified: In a troupe of superb performers, Cunningham still stands out as one of the great dancers in the world. In his satiric solo, "Tango," accompanied by flickering images on television, every movement is luminously magnified. His presence is irresistible, a mixture of bemusement and

authority, half clown, half Lear. Cunningham's perseverance as a dancer and choreographer springs, he says, from simple interest. "Something about the way a human body moves fascinates me. My father, who was a lawyer, used to say, 'Listen, if there's one thing I like more than the law, it's more law.'" So he goes on giving us more dance—stubbornly, even perversely indifferent to entertainment, form, clarity and other customary concerns of the artist. "I'm concerned with the working process, not with what people judge the end result to be," says Cunningham. "As the American lady said in the Louvre, 'All this art is making my feet hurt'."

HUBERT SAAL

'Fractions': Each part of the body is of equal importance and 'all the dancers are doing something interesting'

Photos by Bernard Gottfried—NEWSWEEK



from whom who in entertainment news 89-90 p139

Takes. 1985. Mem. Actors' Equity Assn., Screen Actors Guild. •

CULLUM, JOHN, actor, singer; b. Knoxville, Tenn., Mar. 2, 1930; m. Emily Frankel; 1 child, John David. B.A., U. Tenn. Former tennis player and real estate salesman. N.Y. debut with Shakespearewrights, 1957; joined N.Y. Shakespeare Festival, 1960; Broadway debut in Camelot, 1962; played Laertes in Hamlet, 1964; other Broadway appearances include On a Clear Day You Can See Forever, 1965 (Theatre World award 1965), Man of La Mancha, 1966, "1776", 1969, Vivat! Vivat Regina, 1972, Shenandoah, 1975 (Tony award as best actor 1975), The Trip Back Down, 1977, On the Twentieth Century, 1978 (Tony award as best actor in musical 1978), Deathtrap, 1979, Whistler, 1981 (Drama Desk award), Private Lives (with Richard Burton and Elizabeth Taylor), 1983, Doubles, 1985, The Boys in Autumn (with George C. Scott), 1986; other leading roles include plays Hamlet, Cyrano de Bergerac; film appearances include: All the Way Home, 1963, Hawaii, 1966, "1776", 1972, The Prodigal, 1982, Sweet Country, 1985, Marie, 1985, The Boys in Autumn (with George C. Scott), 1986; appeared in TV movie A Man Without a Country, The Day After, 1984, also public TV movies Summer, 1980, Carl Sandburg, 1981; spokesman for arts and entertainment cable TV, Victorian Days. Served with U.S. Army.

CULNAN, REBECCA MCMULLAN, violinist; b. Mobile, Ala., Sept. 17, 1953; d. Melton Lee and Fannie Will (Clark) McMullan; m. Daniel J. Culnan, Oct. 7, 1985. Mus.B., Memphis State U., 1975; postgrad. U. Cin. Coll. Conservatory Music, 1976-78. adj. faculty U. Cin. Coll. Conservatory Music. Violinist, Mobile Symphony Orch., 1969-70, 1st violinist, Memphis Symphony Orch., 1971-75, asso. concertmaster, Cin. Symphony Orch., 1978—. Mem. Phi Kappa Phi, Phi Kappa Lambda. Office: care Cin Symphony Orch 1243 Elm St Cincinnati OH 45210

CULP, PAULA NEWELL, symphony musician; b. Ft. Smith, Ark., Apr. 9, 1941. MusB. Oberlin Coll., 1963; MusM. Ind. U., 1965. Tympanist Met. Opera Nat. Co., N.Y.C., 1963-67; prin. percussionist Indpls. Symphony, 1967-68; percussion Minn. Orch., Mpls., 1968—; staff U. Minn., 1969—. Author: (poetry) A Thousand Portholes, 1973. Mem. Percussive Arts Soc. Home: 1111 Nicollet Ave S Minneapolis MN 55403

CULP, ROBERT, actor, writer, director; b. Oakland, Calif., Aug. 16, 1930; m. Nancy Wilner (div. 1967); 4 children; m. France Nuyen (div. 1969). Student, Coll. of Pacific, Washington U., St. Louis, San Francisco State Coll. Play appearances include He Who Gets Slapped (Obie award), The Prescott Proposals, A Clearing in the Woods; film appearances include PT 109, 1963, Sammy, 1963, The Raiders, 1964, Sunday in New York, 1964, Rhino, 1964, The Hanged Man, Bob & Carol & Ted & Alice, 1969, The Grove, Hannie Caulder, 1972, Hickey and Boggs, 1972, Sky Riders, 1976, The Great Scout and Cathouse Thursday, 1976, Breaking Point, 1976, Inside Out, 1976, Turk 182, 1985, Big Bad Mama II, 1987; acted in TV series Trackdown, 1957, I Spy, 1965-68, The Greatest American Hero, 1981-83; appeared in numerous TV movies including: Cry for Help, 1975, Strange Homecoming, 1974, Flood!, 1976, A Cold Night's Death, 1973, Outrage, 1973, Houston, We've Got a Problem, 1974, Her Life As a Man, 1984, The Key to Rebecca, 1985; appeared in 7-part TV series From Sea to Shining Sea, 1974-75; numerous other TV appearances. Office: care The Agy 10351 Santa Monica Blvd 2d Floor Los Angeles CA 90025 •

CUMMINGS, CONSTANCE, actress; b. Seattle; d. Dallas Vernon and Kate Logan (Cummings) Halverstadt; m. Benn Wolfe Levy, 1933; children: Jonathan, Jennifer. Chmn. Young People's Theatre Panel; mem. Arts Council, 1963-69. Broadway debut Treasure Girl, 1928; London debut Sour Grapes, Repertory Players, 1934; film debut Movie Crazy, 1932; appeared on radio, TV, films, theatre; joined Nat. Theatre Co., 1971; appeared in London stage prodns.: Madame Bovary, 1937, Romeo and Juliet, 1939, Saint Joan, 1939, The Petrified Forest, 1942, Return to Tyass, 1950, Lysistrata, 1957, The Rape of the Belt, 1957, Who's Afraid of Virginia Woolf?, 1964, Justice is a Woman, 1966, Fallen Angel, 1967, Nat. Theatre Co., A Long Day's Journey Into Night, 1972, The Cherry Orchard, 1973, The Circle, 1975, Mrs. Warren's Profession, Vienna, 1976, Wings, U.S., 1978, London, 1979 (Tony award 1979), Hay Fever, 1980, The Golden Age, 1981, The Chalk Garden, N.Y.C., 1982, The Glass Menagerie, N.Y.C., London, 1984, The Glass Menagerie, 1985, (one woman show) Fanny Kemble, 1986, Crown Matrimonial, 1987, others; performed in Clandestine-Honnegar oratorio St. Joan at the Stake, Albert Hall, London, 1949, Peter and the Wolf, Albert Hall, 1955, Wings on Am. pub. TV; dir. Royal C. Theatre. Recipient Obie award, 1979, Drama Desk award, 1979; decorated Comdr. Brit. Empire. Mem. Brit. Actors Equity (mem. council), Royal Soc. for Encouragement of Arts and Commerce. Mem. Labour Party. Club: Chelsea Arts.

CUNNINGHAM, CARL ROBERT, music critic, educator; b. Los Angeles, Oct. 21, 1931; s. William Clement and Ruth (George) C. MusB. U. Notre Dame, 1952; MA, U. So. Calif., 1965. Instr. piano and theory Punabou Sch., Honolulu, 1960-63. Instr. music theory U. Hawaii, 1962-63; choir dir. Sacred Heart Ch. Ch. Honolulu, 1964-68; music critic San Francisco Chronicle, 1968-70; music critic Los Angeles Times, 1970-72; music critic New York Times, 1972-73; music critic New York Times, 1973-74; music critic New York Times, 1974-75; music critic New York Times, 1975-76; music critic New York Times, 1976-77; music critic New York Times, 1977-78; music critic New York Times, 1978-79; music critic New York Times, 1979-80; music critic New York Times, 1980-81; music critic New York Times, 1981-82; music critic New York Times, 1982-83; music critic New York Times, 1983-84; music critic New York Times, 1984-85; music critic New York Times, 1985-86; music critic New York Times, 1986-87; music critic New York Times, 1987-88; music critic New York Times, 1988-89; music critic New York Times, 1989-90; music critic New York Times, 1990-91; music critic New York Times, 1991-92; music critic New York Times, 1992-93; music critic New York Times, 1993-94; music critic New York Times, 1994-95; music critic New York Times, 1995-96; 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California resort peopled by both movie studio bigwigs and Hollywood has-beens. Presented O/B with a cast that included Rip Torn, Hugh Marlowe, Marsha Mason, Beverly Bentley, and Will Lee. P: Garen/Mailer/Walsh. D: Leo Garen.

* **Delicate Balance, A (9/22/66, Martin Beck, 132)**

Edward Albee's Pulitzer Prize play, a highly structured, elusively plotted drama dealing with the responsibilities of love and friendship. In the play, a sense of vague menace hangs over a well-to-do, middle-aged New England couple (Hume Cronyn and Jessica Tandy). The threat deepens when two close friends arrive seeking refuge, having been driven from their home by some sudden, undefined, overwhelming fear. Their presence generates a series of uneasy confrontations. They force the family—the weak-willed husband, domineering wife, their emotionally crippled daughter, and the wife's alcoholic sister—to face the fact that they have all lost the capacity to love, and indeed have reached that delicate balance between sanity and madness. “. . . probing, tantalizing . . . filled with humor and compassion and touched with poetry” (*News*). C: Rosemary Murphy, Marian Seldes, Carmen Mathews, Henderson Forsythe. P: Barr/Wilder. D: Alan Schneider. SD: William Ritman.

SV: American Film Theater, 1973, Katharine Hepburn, Paul Scofield, Lee Remick, Kate Reid, Joseph Cotten, Betsy Blair (directed by Tony Richardson).

Demi-Virgin, The (10/18/21, Times Square, 268)

A pair of temperamental Hollywood personalities marry, separate, and reunite during the shooting of a silent film. Frothy farce, helped along at the box office by clever publicity campaign. C: Hazel Dawn, Glenn Anders, Charles Ruggles. A: Avery Hopwood. P: A. H. Woods. D: Bertram Harrison and Charles Mather.

Desert Incident, A (3/24/59, Golden, 7)

Pearl Buck's first work for the theatre, a triangle drama concerned chiefly with a Polish girl romantically torn between two equally dull atomic scientists. “There has seldom been such an unhappy combination of banal writing and inept direction. Even the casting was bizarre, to put it mildly” (*Journal-American*). C: Shepherd Strudwick, Paul Roebling, Sylvia Daneel, Cameron Prud'homme. P: Tad Danielewski (D) i.a.w. Morris Feld. SD: Howard Bay.

Design for a Stained Glass Window (1/23/50, Mansfield, 8)

A sixteenth-century English woman goes to her death rather than renounce Catholicism. “An earnest, well-intentioned and hopelessly inept play” (*Post*). Martha Scott played the martyred heroine and Charlton Heston her doleful husband in this plodding historical drama by William Berney and Howard Richardson, authors of *Dark of the Moon* (1945). P: Jack Segasture. D: Ella Gerber. CD/SD: Stewart Chaney.

Desire Under the Elms (11/11/24, Greenwich Village, 208)

Eugene O'Neill's masterful tragedy set on a New England farm, c. 1850. Unyielding (“God is hard”) old Ephraim Cabot (Walter Huston) takes a young third wife (Mary Morris) only to have her seduce his son, Eben (Charles Ellis), have a child by him, and then strangle the baby to prove to Eben that her love is greater than her greed for the farm. This gnarled and probing drama is indisputably one of the masterpieces of the American theatre. Critical reaction to the play was on the tepid side, though all reviewers had nothing but praise for 40-year-old Walter Huston in the demanding role of 75-year-old Ephraim Cabot. Huston was equally enamored of this once-in-a-lifetime part. In a letter to this editor some years ago, the actor eulogized the play's



Desire Under the Elms (1924-25). Courtesy Museum of the City of New York Theatre and Music Department

“brutal realism, its sincerity—from all of its poetic beauty. Although to the core, so to speak as marital relations. Although 1850, it is as timeless as . . . In my estimation away the best play contemporary playwright O'Neill said that Huston actor who had brought them “completely to life made the character live author usually sees dreams.” The play shames of the public; eff the police to close the issue was taken to court prevailed and the drama resume its run without. The play later went town. C: Walter Abel, Donald Oenslager. D: Mond Jones.

R: (1/16/52, ANTA Karl Malden, Catherine Watson, Colleen neighbor). D: Hester

A few plays
in which I am
+ Tandy acted
together

M

7, Village Gate, 386)

/B updating of Shake-
t, focusing on the violent
Lyndon B. Johnson and
following John F. Ken-
tion. "... brutally pro-
ly amusing" (*New York*
y Keach, William De-
anahan, Cleavon Little
ra Garson. P: John Cur-
ne. CD: Jeanne Button.
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3, Plymouth, 93)

i (Zita Johann) meets a
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id is tried and executed
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Jones, *Machinal* cap-
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s salary was seventy-five
Arthur Hopkins (P/D) on
d played in stock com-
ied unsuccessfully to get
. He had decided to try
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e played it beautifully."
revived (4/7/60) for 79

performances at the Gate Theatre. The two leading roles were excellently enacted by Dolores Sutton and Vincent Gardenia. Gene Frankel directed the O/B production.

Mackerel Skies (1/23/34, Playhouse, 23)

Synthetic tale of a jealous socialite-mother who tries to thwart her daughter's operatic career. C: Violet Kemble Cooper, Carol Stone, Tom Powers, Cora Witherspoon. A: John Haggart. P: George Bushar i.a.w. John Tuerk. D: John Roche.

Mad Hopes, The (12/1/32, Broadhurst, 12)

Story of a feather-brained matron and her irresponsible, impecunious children. Daffy comedy was written by actor Romney Brent as a vehicle for Billie Burke, who relinquished the leading role after the west coast tryout. C: Violet Kemble Cooper, Jane Wyatt, Rex O'Malley, Harry Ellerbe. P/D: Bela Blau.

Madam, Will You Walk (12/1/53, Phoenix, 48)

Sidney Howard's posthumous comedy on the Faust theme in which the Prince of Darkness (Hume Cronyn) is portrayed as an amiable fellow who sets out to bring a touch of romance into the life of a shy and lonely heiress (Jessica Tandy). In the process, he finds that he has made her "unreasonably irresistible" to himself. The girl, however, prefers to settle down with a mortal, and the mysterious

stranger goes on his way. "... a gay, ironic, inventive fantasy..." (*New York Times*). C: Norman Lloyd, Robert Emmett, Leon Janney, Susan Steell, Edwin Jerome, John Randolph. P: Phoenix Theatre. D: Cronyn and Lloyd. SD: Donald Oenslager.

Note: This was the first production of New York's Phoenix Theatre, founded by Norris Houghton and T. Edward Hambleton. The play had originally been produced in the fall of 1939 with George M. Cohan, Arthur Kennedy, Peggy Conklin, Sara Allgood, and Keenan Wynn in the cast. The production—directed by Margaret Webster with settings by Robert Edmond Jones and music by Kurt Weill—was withdrawn after brief tryouts in Baltimore and Washington. *Madam, Will You Walk* was the last play written by Sidney Howard, one of America's foremost playwrights (*They Knew What They Wanted*, *The Silver Cord*, *Yellow Jack*, *Dodsworth*, etc.). Howard's major Hollywood contribution was the script of *Gone With The Wind*. He died in an accident on his farm during the summer of 1939.

Madame Butterfly (3/5/00, Herald Square, 24)

Skillful dramatization by David Belasco (Ad./P/D) of John Luther Long's short story of the tragic love of Cho-Cho-San (Blanche Bates) for Lieut. Pinkerton (Frank Worthing). Giacomo Puccini was present at the London first night of *Madame Butterfly* and immediately realized its operatic possibilities. The first performance at La Scala was a fiasco. Revised by the composer, the opera scored a triumph on its second hearing. Within two years *Madame Butterfly* was in the standard repertory of every opera house in the world.

MADELEINE

SV: Belasco's score) w (1932) wi Grant, Ch

Madame Capet

Poorly produced graphical drama death—of Marienne). The pi Consequently, posted at the fi the New Yo Coulouris, Wil ter, Merle Ma Blanche Ring George Middle Maurette. P: Ruben.

Madame Sand

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Made in Heaven Miller, 92)

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Madeleine an Gaiety, 80)

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Center, 313) by
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Fonda. Olivia de
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Mamba's Daughters (1/3/39, Empire, 162)

Ethel Waters made an auspicious acting debut as Hagar, a vengeful illiterate, in this melodramatic tale of three generations of Charleston Negroes. The climax of the play comes when an evil gambler rapes her daughter. Hagar kills him and then herself. The play also traces the misadventures of "Saint" Wentworth (Jose Ferrer), member of a moribund patrician family, and Mamba (Georgette Harvey), Hagar's mother, an amiable negress attached to the Wentworths. *Mamba's Daughters* was adapted by Dorothy and DuBose Heyward from Mr. Heyward's novel of the same name. Song: "Lonesome Walls" by Jerome Kern (lyrics by DuBose Heyward). C: Canada Lee. Anne Brown. Helen Dowdy. Georgia Burke. J. Rosamond Johnson. Willie Bryant. Alberta Hunter. Fredi Washington. Reginald Beane. P/D: Guthrie McClintic.

Mamma's Affair (1/19/20, Little, 98)

A hypochondriacal mother (Effie Shannon) tries to marry her neurasthenic daughter to the son of her best friend, but the girl chooses a doctor instead. Typical 20's domestic comedy. A: Rachel Barton Butler. P: Oliver Morosco.

Man, The (1/19/50, Fulton, 92)

A psychopathic handyman terrifies a lonely widow. "A superior thriller" (*Herald Tribune*). "... reminiscent of *Kind Lady* with *Night Must Fall* overtones, but not nearly so good as either of those thrillers" (*Mirror*). C: Dorothy Gish, Don Hanmer, Peggy Ann Garner. Richard Boone. Robert Emhardt. A: Mel Dinelli. P: Kermit Bloomgarden. D: Martin Ritt. SD: Jo Mielziner.

SV: RKO, 1952. *Beware, My Lovely*. Ida Lupino. Robert Ryan. Taylor Holmes (directed by Harry Horner).

Man Bites Dog (4/25/33, Lyceum, 7)

Assorted shenanigans in the newsroom of *The Daily Tab*. Silly newspaper farce. C: Leo Donnelly, Dennie Moore, Raymond Walburn, Millard Mitchell, Martin Gabel (deb.), Horace MacMahon, Don Beddoe, Victor Kilian. A: Don Lochbiler and Arthur Barton (D). P: Bamberger and Klawans.

Man from Cairo, The (5/4/38, Broadhurst, 21)

Clerk poses as boulevardier. Lethargic 30's comedy produced by Michael Todd. C: Joseph Buloff, Helen Chandler, Viola Roache. A: Dan Goldberg b/o a play by Yvan Noe. D: Harry Wagstaff Gribble.

Man from Home, The (8/17/08, Astor, 496)

A homespun Hoosier lawyer (William Hodge) travels to Sorrento to save his ward from marriage to a fortune-hunting aristocrat. Jingoistic, flag-waving, enormously popular Booth Tarkington-Harry Leon Wilson comedy. P: Liebler and Company. D: Hugh Ford.

Man in the Dog Suit, The (10/30/58, *Coronet, 36)

An ineffectual bank clerk discovers he can assert himself only while wearing a masquerade party dog costume. "A pallid fable" (*World-Telegram*). C: Hume Cronyn. Jessica Tandy, Carmen Mathews, Clinton Sundberg, Kathleen Comegys, John McGovern, Tom Carlin. A: Albert Beich and William H. Wright b/o a novel by Edwin Corle. P: The Producers Theatre. D: Ralph Nelson. SD: Donald Oenslager.

Man Inside, The (11/11/13, Criterion, 63)

Well-intentioned but tedious David Belasco (P/D) prison reform drama. Written by Roland Burnham Molineux, a con-

Four: The Golden Age of the American Musical, 1924-1937

1936-1937

ing was stashed away until the well enough to return. But by sociates had found work else- cast was assembled headed by first solo appearance.

ith noteworthy theatrical deaths glitter of Broadway as much as yn Miller on April 7.

season's biggest hit, *On Your erial*), was primarily by George om Rodgers and Hart, who had in the first place. Its story was ot always well motivated, but Dolan is the son of old vaude- ducated him beyond his desires. professor of music, though he a simple hoofer. Dolan helps a ballet company restore its sag- ounting a jazz ballet and even elf when the head male dancer then realizes his love for the s absurd as his parents' plan for ettles for simple Frankie Frayne s old flame who saved his life by angsters, mistaking him for the re out to kill him. Two triumphs reasons for the show's success. lovely Rodgers and Hart score ers' impressive music for the bal- 'enth Avenue." After being away as their second fine achievement ths. They gave every promise of incredible fecundity. The most the show was unquestionably ie's caressing "There's A Small ginally for *Jumbo*. But the tunes untly title song—sung by Junior, ey Cohen (David Morris)—to ey's sweetly forlorn "Glad To Be comic lines were never better is roasting of the excesses of the s where people are close as sar- o Good For The Average Man," Peggy Porterfield (Luella Gear) obbish émigré, Sergei Alexandro- lley). The main theme from the th Avenue" ballet became one of xcerpts from the Broadway stage ndent vogue. The second great sly, George Balanchine's superb danced by the show's Junior Do- nd Tamara Geva.

(Sergei Balanchine) was

born in St. Petersburg, Russia, on January 9, 1904. As a boy he trained at the Russian Imperial School. In the late twenties he worked with Diaghilev and in the early thirties with Colonel de Basil. Coming to New York in 1934 he founded, with Lincoln Kirstein, the School of American Ballet.

The first ballet, "Princess Zenobia," was a satire on classic offerings. Bolger danced the part of a blackface native, discovering too late he had forgotten to paint the rest of his body. But it was the second-act ballet, "Slaughter on Tenth Avenue," that was the high point of the evening. It took place in a sleazy West Side bar, where a hoofer pays the owner to let him spend some time with the stripper. The owner becomes jealous, shoots the girl, and the hoofer shoots him. The ballet was worked in loosely to the plot both front and back by first having Junior substitute for the male lead and then having the gangsters aim at him thinking he is the same absconding dancer. The connection was clever but hardly more germane than, say, the late Marilyn Miller's Butterfly dance in *Sally* (12-21-20), which convinced her admirers that she should be in the *Follies*. Truly integrated dance, where the ballet takes over and advances the story when the actors leave off, had to wait for *Oklahoma!* (3-31-43) or, if that is ruled out because it was merely a dream, the opening pantomime of *Carousel* (4-19-45). Innovation had not been popular on Broadway in recent seasons. But the originality and daring of *On Your Toes*—aided by Abbott's brisk staging—was clothed in such colorful raiment, audiences cheered for nearly ten months.

George Abbott was born in Forestville, New York, on January 25, 1887. His formal education included time at the Kearney Military Academy, the University of Rochester, and George Pierce Baker's famous "47 Workshop" at Harvard. Abbott's early years in the theatre were spent acting in plays such as *Dulcy*, *Hell-Bent fer Heaven*, and *Processional*. In the mid-twenties he turned to writing and directing plays; first fast-moving melodramas and later even faster-moving farces. Among the plays in which he served as collaborator, director, or both were *Broadway*, *Chicago*, *Twentieth Century*, *Ben Meets Girl*, *Room Service*, and *Three Men on a Horse*. He assisted John Murray Anderson with the direction of *Jumbo*, his first musical. Abbott's background in fast-moving plays (and probably his military school training) led him to place his unique stamp on those musicals he worked with. His direc-

tion was almost always to be marked by a special tautness and lively pacing.

Old-timer Gus Edwards assembled another vaudeville, *Broadway Sho-Window* (4-12-36, Broadway), with a cast that included Joe Cook, Jr. and Mark Plant. But Broadway wasn't interested.

Another, "sho-window," *New Faces of 1936* (5-19-36, Vanderbilt), arrived five weeks later on May 19 to close the season. This time Broadway was more receptive. Not all the faces were new. Imogene Coca was back, seemingly in the same coat she had worn all through the first edition. She also played a Cinderella who begged her fairy godmother to let her be a stripper. Mrs. Roosevelt and Mrs. Hoover were kidded again, as were the Girl Scouts. Dorothy Parker, an easy target, was knocked in "Lottie Of The Literati" with the snide couplet, "No matter who said it, Dorothy Parker gets credit." Musically the evening was uneventful. Its best numbers were probably "My Last Affair" (Haven Johnson) and "You'd Better Go Now" (Bickley Reichner/Irvin Graham). When business fell, two anything-but-new faces, the Duncan Sisters, were rushed in with some of their material from *Topsy and Eva*. But old faces or new, the show drew crowds for only six months.

1936-1937

No new musicals appeared between the arrival of *New Faces of 1936* at the end of May and opening of *The White Horse Inn* on October 1. But the D'Oyly Carte played twenty weeks beginning August 20. *The White Horse Inn* was adapted from Ralph Benatzky's melodious Berlin operetta, *Im Weissen Ross!*. Mounted at the mammoth Center Theatre with even greater opulence than *The Great Waltz*, it ran 223 performances. William Gaxton, Kitty Carlisle, and Robert Halliday were the stars—though it is doubtful if anyone could see their features or even hear them clearly from the back of the balcony.

At the end of the month—on October 29—three more stars, Jimmy Durante, Ethel Merman, and Bob Hope could be better seen and heard at the more sensibly sized Alvin. Their vehicle, *Red, Hot and Blue!*, was written and produced by the team that created the preceding season's *Anything Goes*: Cole Porter for the songs, Howard Lindsay and

Russel Crouse for the book, and Vinto behind the scenes. Originally it had been for all three stars of *Anything Goes*. I preferred the offer he received for *Horse Inn* and Moore was busy elsewhere because they had Gaxton and Moore first, the librettists came up with a stamined many in the audience of *Of Thee I Sing* (12-26-31). In both cases the hero's mother was chosen in a contest, in both the hero's mother was the winner, in both the White House is a prize, and in both the Supreme Court's decision is significant. "Nails" O'Reilly (Duquesne man), a new millionairess, decides to help for charity. Even the Senate buys tickets to make a dent in the national debt. The hero is the person who discovers the whereabouts of Bob Hale's childhood sweetheart. She is too hard to find, for she carries a distinctive iron print is still there. To assist in the search he arranges the parole of several inmates at Lark's Nest Prison. The leader of the "Policy" Pinkle (Durante), resents since he has risen to captain of the prison. The girl is found, but Hale (Hope) cannot stand what he once saw in her. However, he is obligated to marry her, since the Supreme Court declares that any lottery benefiting the poor is unconstitutional. Bob jumps a gun to marry "Nails." The book, however, lacked the sharpness and tonal consistency of *Of Thee I Sing*. Porter's songs, though, were far more conventional than the winners' material. The most widely known was "It's De-Lovely," which, in its story, had Bob and "Nails" recount a romantic lovers' first encounter to their grown-up success. Porter's literate wit leavened the young lady "Down In The Depths" floor—another song since associated with The melody of Nails' vivacious "Ridin' Home" came popular, even if the words didn't. The lively title song received some attention, lovely, minor-keyed "Good-bye, Li'l Good-bye" was dropped during the comic numbers were superb. In "A Little From Heaven" Durante announced surprised cohorts, "I'm about to become a star and in a spoof on country music, "The Callin' Me Home," he noted that while in the kitchen fryin' chicken, he could givin' Maw her daily likin'. For all its show was a disappointment at the box

25. ARMY

fit and straight in everything, and pure and clean through and through. Let us set for ourselves a standard so high that it will be a glory to live up to it, and then let us live up to it and add a new laurel to the crown of America.

WOODROW WILSON, message to United States forces, September 4, 1917.

26. ART

See also BEAUTY

1 I don't know anything about art, but I know what I like.

Popular saying, quoted in Gelett Burgess, *Are You a Bromide?* 1907.

2 Every artist dips his brush in his own soul, and paints his own nature into his pictures.

HENRY WARD BEECHER, *Proverbs from Plymouth Pulpit*, 1870.

3 Art strives for form, and hopes for beauty.

GEORGE BELLOWS, quoted in Stanley Walker, *City Editor*, 1934.

4 Painting, *n.* The art of protecting flat surfaces from the weather and exposing them to the critic.

AMBROSE BIERCE, *The Devil's Dictionary*, 1906.

5 Religion and art spring from the same root and are close kin. Economics and art are strangers.

WILLA CATHER, *On Writing*, 1949.

6 Art is the stored honey of the human soul, gathered on wings of misery and travail.

THEODORE DREISER, *Life, Art and America*, 1917.

7 To my mind the old masters are not art; their value is in their scarcity.

THOMAS A. EDISON, quoted in *Golden Book* magazine, April, 1931.

8 Every nation, every race, has not only its own creative, but its own critical turn of mind; and is

even more oblivious of the shortcomings and limitations of its critical habits than of those of its creative genius.

T.S. ELIOT, "Tradition and the Individual Talent," *The Sacred Wood*, 1919.

9 No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. . . . You must set him, for contrast and comparison, among the dead.

Ibid.

X 10 Our arts are happy hits. We are like the musician on the lake, whose melody is sweeter than he knows; or like a traveler, surprised by a mountain echo, whose trivial word returns to him in romantic thunders.

RALPH WALDO EMERSON, "Art," *Essays*, First Series, 1841.

11 Art is the path of the creator to his work.

RALPH WALDO EMERSON, "The Poet," *Essays*, Second Series, 1844.

12 Perpetual modernness is the measure of merit in every work of art.

RALPH WALDO EMERSON, "Plato," *Representative Men*, 1850.

13 "Ah!" said a brave painter to me . . . "if a man has failed, you will find he has dreamed instead of working. There is no way to success in our art but to take off your coat, grind paint, and work like a digger on the railroad, all day and every day."

RALPH WALDO EMERSON, "Power," *The Conduct of Life*, 1860.

14 The torpid artist seeks inspiration at any cost, by virtue or by vice, by friend or by fiend, by prayer or by wine.

Ibid.

15 Art is a jealous mistress, and if a man have a genius for painting, poetry, music, architecture, or philosophy, he makes a bad husband and an ill provider, and should be wise in season and not fetter himself with duties which will embitter his days and spoil him for his proper work.

RALPH WALDO EMERSON, "Wealth," *The Conduct of Life*, 1860.

16 From its first to its last works, Art is the spirit's voluntary use and combination of things to serve its end.

RALPH WALDO EMERSON, "Art," *Society and Solitude*, 1870.

17 Every genuine work of art has as much reason for being as the earth and the sun.

Ibid.

18 Artists must be sacrificed to their art. Like bees, they must put their lives into the sting they give.

RALPH WALDO EMERSON, "Inspiration," *Letters and Social Aims*, 1876.

19 Every artist was first an amateur.

RALPH WALDO EMERSON, "The Progress of Culture," *Letters and Social Aims*, 1876.

20 To me nature is everything that man is born to, and art is the difference he makes in it.

JOHN ERSKINE, in *Gentle Reader*, December, 1931.

21 One picture in ten thousand, perhaps, ought to live in the applause of mankind, from generation to generation until the colors fade and blacken out of sight or the canvas rot entirely away.

NATHANIEL HAWTHORNE, *The Marble Faun*, 1860.

22 The temple of art is built of words.

JOSIAH GILBERT HOLLAND, "Art and Life," *Plain Talk on Familiar Subjects*, 1865.

23 The one thing that marks the true artist is a clear perception and a firm, bold hand, in distinction from that imperfect mental vision and uncertain touch which give us the feeble pictures and the lumpy statues of the mere artisans on canvas or in stone.

OLIVER WENDELL HOLMES, SR., *The Professor at the Breakfast-Table*, 1860.

24 The artist needs no religion beyond his work.

ELBERT HUBBARD, in the *Philistine* magazine, published from 1895-1915.

25 Art is not a thing: it is a way.

ELBERT HUBBARD, *One Thousand and One Epigrams*, 1911.

26 Build your art horse-high, pig-tight, and bull-strong.

ELBERT HUBBARD, *The Roycroft Dictionary and Book of Epigrams*, 1923.

27 Scratch an artist and you surprise a child.

JAMES GIBBONS HUNEKER, *The Man and His Music*, 1900.

28 Great art is an instant arrested in eternity.

JAMES GIBBONS HUNEKER, *The Pathos of Distance*, 1913.

*29 Art is nothing more than the shadow of humanity.

Attributed to Henry James.

30 In art economy is always beauty.

HENRY JAMES, "The Altar of the Dead," *Prefaces*, 1907-1909.

31 It is art that *makes* life, makes interest, makes importance, for our consideration and application of these things, and I know of no substitute whatever for the force and beauty of its process.

HENRY JAMES, letter to H.G. Wells, July 10, 1915.

32 It seems likely that many of the young who don't wait for others to call them artists, but simply announce that they are, don't have the patience to make art.

PAULINE KAEI, *Kiss Kiss Bang Bang*, 1968.

33 Art must unquestionably have a social value; that is, as a potential means of communication it must be addressed, and in comprehensible terms, to the understanding of mankind.

ROCKWELL KENT, *It's Me O Lord*, 1955.

34 Art is Power.

HENRY WADSWORTH LONGFELLOW, *Hyperion*, 1839.

35 Art is the child of Nature; yes,
Her darling child, in whom we trace

26. ART

The features of the mother's face,
Her aspect and her attitude.

HENRY WADSWORTH LONGFELLOW, *Keramos*,
1878.

36 Art is the gift of God, and must be used Unto
His glory.

HENRY WADSWORTH LONGFELLOW, *Michael
Angelo*, written from 1872-1882, published
posthumously, 1886.

37 Sculpture is more than painting. It is greater to
raise the dead to life than to create Phantoms that
seem to live.

Ibid.

38 Art is the desire of a man to express himself, to
record the reactions of his personality to the world
he lives in.

AMY LOWELL, *Tendencies in Modern American
Poetry*, 1917.

39 The truth is, as everyone knows, that the great
artists of the world are never puritans, and seldom
ever ordinarily respectable. No virtuous man—that
is, virtuous in the YMCA sense—has ever painted
a picture worth looking at, or written a symphony
worth hearing, or a book worth reading, and it is
highly improbable that the thing has ever been done
by a virtuous woman.

H.L. MENCKEN, *Prejudices*, First Series, 1919.

40 And now too late, we see these things are
one:

That art is sacrifice and self-control,
And who loves beauty must be stern of soul.

ALICE DUER MILLER, "An American to France,"
Welcome Home, 1923.

41 I don't advise any one to take it [painting] up as
a business proposition, unless they really have tal-
ent, and are crippled so as to deprive them of physi-
cal labor,

Then with help they might make a living,
But with taxes and income tax there is little
money in that kind of art for the ordinary
artis

But I will say that I have did remarkable for
one of my years, and experience,

As for publicity, that I'm too old to care for
now,

GRANDMA MOSES, "How I Paint and Why," the
New York Times Magazine, May 11, 1947.

42 If I didn't start painting, I would have raised
chickens.

GRANDMA MOSES, *Grandma Moses, My Life's
History*, 1947.

43 Art is a reaching out into the ugliness of the
world for vagrant beauty and the imprisoning of it
in a tangible dream.

GEORGE JEAN NATHAN, *The Critic and the
Drama*, 1922.

44 Great art is as irrational as great music. It is mad
with its own loveliness.

GEORGE JEAN NATHAN, *The House of Satan*,
1926.

45 Authors and actors and artists and such
Never know nothing and never know much.

DOROTHY PARKER, "Bohemia," *Sunset Gun*,
1928.

46 Were I called on to define, very briefly, the term
art, I should call it "the reproduction of what the
senses perceive in nature through the veil of the
soul."

EDGAR ALLAN POE, *Marginalia*, 1844.

47 Good art weathers the ages because once in so
often a man of intelligence commands the mass to
adore it.

EZRA POUND, *Imaginary Letters*, 1930.

48 Art's long hazard, where no man may choose
Whether he plays to win, or toils to lose.

EDWIN ARLINGTON ROBINSON, "Caput
Mortuum," *Collected Poems*, 1921.

49 An artist is a dreamer consenting to dream of
the actual world.

GEORGE SANTAYANA, *The Life of Reason*,
1905-1906.

50 Nothing is so poor and melancholy as an art that
is interested in itself and not in its subject.

Ibid.

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51 Fashion is
judge between

EDMUND
America,

52 After a litt
I liked his por
everybody saic
does not mak

GERTRUI
Toklas,

53 He knows
what he likes

JAMES T
4, 1939.

54 I deplore
an opportunit
against race

BESS T
in Liber

55 I am glad
wish they ha

MARK
Alta G

56 A great a
canvas.

CHARL
Irving,

57 Listen!
There n

JAMES
O'Clo

58 To say c
that it show
it is incom

JAMES
Gentl

59 Art sho
should star
of eye and
tions entire
patriotism,

Ibid.

51 Fashion is a potency in art, making it hard to judge between the temporary and the lasting.

EDMUND CLARENCE STEDMAN, *The Poets of America*, 1885.

52 After a little while I murmured to Picasso that I liked his portrait of Gertrude Stein. Yes, he said, everybody said that she does not look like it but that does not make any difference, she will, he said.

GERTRUDE STEIN, *The Autobiography of Alice B. Toklas*, 1933.

53 He knows all about art, but he doesn't know what he likes.

JAMES THURBER, in *The New Yorker*, November 4, 1939.

54 I deplore any action which denies artistic talent an opportunity to express itself because of prejudice against race origin.

BESS TRUMAN, quoted by Helen Weigel Brown in *Liberty* magazine, June 9, 1945.

55 I am glad the old masters are all dead, and I only wish they had died sooner.

MARK TWAIN, in a letter to the *San Francisco Alta California*, May 28, 1867.

56 A great artist can paint a great picture on a small canvas.

CHARLES DUDLEY WARNER, *Washington Irving*, 1881.

57 Listen! There never was an artistic period. There never was an Art-loving nation.

JAMES ABBOTT MCNEILL WHISTLER, "Ten O'Clock," 1888.

58 To say of a picture, as is often said in its praise, that it shows great and earnest labor, is to say that it is incomplete and unfit for view.

JAMES ABBOTT MCNEILL WHISTLER, *The Gentle Art of Making Enemies*, 1890.

* 59 Art should be independent of all clap-trap—should stand alone, and appeal to the artistic sense of eye and ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like.

Ibid.

if you're getting in to this issue

27. AUTHORITY

27. AUTHORITY

See also LAW; LIBERTY; MAJORITY RULE; POWER

1 If you happen to want a policeman, there's never one within miles.

Saying, recorded in Gelett Burgess, *Are You a Bromide?* 1907. (Now usually given as "You can never find a cop when you need one.")

2 The Deity, then, has not given any order or family of men authority over others, and if any men have given it, they only could give it for themselves.

SAMUEL ADAMS, speech delivered at Philadelphia, August, 1776, collected in *Early American Orations*, 1902.

3 Where the people possess no authority, their rights obtain no respect.

GEORGE BANCROFT, address published in the *Boston Courier*, October 22, 1834.

4 There is no stopping the world's tendency to throw off imposed restraints, the religious authority that is based on the ignorance of the many, the political authority that is based on the knowledge of the few.

VAN WYCK BROOKS, *From a Writer's Notebook*, 1957.

5 Men in authority will always think that criticism of their policies is dangerous. They will always equate their policies with patriotism, and find criticism subversive.

HENRY STEELE COMMAGER, *Freedom and Order*, 1966.

6 Never do anything against conscience, even if the state demands it.

ALBERT EINSTEIN, quoted by Virgil G. Hinshaw, Jr., in *Albert Einstein: Philosopher-Scientist*, 1949.

7 All authority belongs to the people.

Attributed to Thomas Jefferson, from a letter to Spencer Roane, June 27, 1821. (Jefferson's words were actually, "The people, to whom all authority belongs, . . .")

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economic zones. The United States neither recognizes nor claims jurisdiction over tuna beyond 12 nautical miles. As mandated by the Magnuson Fishery Conservation and Management Act, the United States Government has prohibited imports of tuna from several countries as a result of seizures of U.S. tuna boats by nations exercising jurisdictional claims. This dispute has resulted in a cycle of tuna vessel seizures and consequential U.S.-imposed trade embargoes that has resulted in serious erosion of our good relations with the countries of the region and has provided the Soviet Union with an opportunity to exploit these differences through fisheries agreements.

United States policy under the Magnuson Act has been to negotiate international agreements to ensure the effective conservation and management of tuna and to

secure access for U.S. fishermen to the stocks wherever they migrate beyond a narrow belt of coastal waters. The Treaty provides for the issuance of regional licenses for tuna fishing in some ten million square miles of the South Pacific Ocean. Data collected on tuna catch may provide a basis for future management and conservation efforts. It thus furthers U.S. fisheries policy goals while eliminating the primary source of bilateral friction between the United States and the Pacific Island states.

I recommend that the Senate give early consideration to the Treaty, with annexes and agreed statement, and give its advice and consent to ratification at an early date.

RONALD REAGAN

The White House,
June 18, 1987.

Appointment of Henry W. Maier as a Member of the Advisory Commission on Intergovernmental Relations

June 18, 1987

The President today announced his intention to appoint Henry W. Maier, mayor of Milwaukee, WI, to be a member of the Advisory Commission on Intergovernmental Relations for a term of 2 years. He would succeed Joseph P. Riley, Jr.

Since 1960 Mr. Maier has served as the mayor of Milwaukee, WI. He is recognized as a dean of American mayors and is the only mayor to head all three national municipal organizations: the U.S. Conference

of Mayors, the National League of Cities, and the National Conference of Democratic Mayors. From 1953 to 1960, he served as State senator.

Mr. Maier graduated from the University of Wisconsin (B.A., 1940; M.A., 1964). He served in the U.S. Navy. Mayor Maier was born February 7, 1918, in Dayton, OH. He is married, has two children, and resides in Milwaukee, WI.

Remarks at a Luncheon for Recipients of the National Medal of Arts

June 18, 1987

The President. Well, thank you, all of you, for being with us today on this third annual conferring of the National Medal of Art. Thanks also to the National Council on the Arts, for its work and for providing us with a fine list of nominees, and to our Committee on the Arts and Humanities and its

Chairman, Andrew Heiskell, for their help in furthering our cultural life. Finally, let me thank the Congress—in particular, Senator Edward Kennedy, who is graciously hosting the reception this evening—for joining with us in supporting the arts and in celebrating the achievements of our best

artists and their supporters.

We honor today seven artists and four patrons of the arts. We do this in the bicentennial year of our Constitution. The Constitution is the framework of our liberty and the guarantor of our rights. Its drafting two centuries ago was one of the few truly revolutionary acts in the annals of human government. And the great constitutional philosopher Herbert J. Storing has written that unlike any governing system before it the Constitution was "widely, fully, and vigorously debated in the country at large; and adopted by open and representative procedure." Here in America, that is, the people gave powers to the government, not the other way around.

Yes, here in America government existed from the very first moment to preserve and protect and defend the unalienable rights of man. The Constitution was not just a statement of policy or procedure. It showed the depth of the Founders on learning and grasp of culture, without which they couldn't have produced the Constitution. It should come as no surprise, then, that the Founders viewed the arts as essential elements of the new American nation. George Washington declared in 1781 that both "arts and sciences are essential to the prosperity of the state and to the ornament and happiness of human life." And Thomas Jefferson was himself an artist as well as a politician. And John Adams spoke of his duty to study "politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce and agriculture, in order to give their children a right to study painting, poetry, music, and architecture."

Well, today it is John Adams' grandchildren's great-great-grandchildren who have that right. And let us resolve that our schools will teach our children the same respect and appreciation for the arts and humanities that the Founders had. Why do we, as a free people, honor the arts? Well, the answer is both simple and profound. The arts and the humanities teach us who we are and what we can be. They lie at the very core of the culture of which we're a part, and they provide the foundation from which we may reach out to other cultures

so that the great heritage that is ours may be enriched by, as well as itself enrich, other enduring traditions. We honor the arts not because we want monuments to our own civilization but because we are a free people. The arts are among our nation's finest creations and the reflection of freedom's light.

The National Medal of Arts is to recognize those among us who make this possible. So now, Nancy, who does such a fine job as honorary chairman of our Committee on the Arts and Humanities, will announce the honorees.

Mrs. Reagan. Romare Bearden was born in Charlotte, North Carolina, but grew up in Harlem, where he was influenced by the music and culture of jazz. University-trained in mathematics, in the end, he decided to become an artist. The New York Times wrote of his 1986 "Retrospective," that "Bearden's tapestries are about memory and forgetting, wisdom and laughter, silence and song." Romare Bearden is an exceptional artist, reflecting the American surroundings of his own life. Mr. Bearden. [*Applause*]

Ella Fitzgerald was born in Newport News, Virginia, and received her early music education in the public schools of Yonkers, New York. As a teenager, she won an amateur contest at Harlem's Apollo Theater, and within a year, she had an engagement with the Chick Webb Band. She's toured widely in this country and abroad, teaming with such greats as Louis Armstrong, Count Basie, and Duke Ellington. Ella Fitzgerald is indeed our First Lady of Song.

Howard Nemerov was born in New York City and graduated from Harvard University. He's authored over two dozen books and taught at several universities. His work covers the entire spectrum of American culture and rituals, including poems about trees, water, people, and science. He's also a scholar of Dante, Shakespeare, Wordsworth, and Blake. A Pulitzer Prize winner, Howard Nemerov is truly a great writer and scholar.

Alwin Nikolais was born in Southington, Connecticut, and received his first commission to choreograph in 1940. He served as

director of the Henry Street Playhouse for 22 years, and there he developed his form of abstract theatre. His career has now spanned four decades. Considered by many a revolutionary figure in the art of dance, Alwin Nikolais is an extraordinary part of that extraordinary American art form.

Isamu Noguchi was born in Los Angeles, but received his early education in Japan. He later apprenticed as a Guggenheim fellow with Brancusi, and he collaborated with Martha Graham, designing the sets for "Frontier." His unique sculpture bridges East and West. Committed to the art of our time, and yet an inspired reinventor of much that's ancient, Isamu Noguchi is a great artist and a great symbolic link between America and Japan.

William Schuman was born in New York City. He had his own jazz band and wrote popular songs in high school. And then he turned to symphonic music at 19, after hearing a concert of the New York Philharmonic. Mr. Schuman became president of the Juilliard School, establishing the Juilliard String Quartet and reforming the teaching of music theory. As a composer of 10 symphonies, 5 concertos, and many other works, and as a Pulitzer Prize winner, William Schuman's contribution to the music of America is enormous and lasting.

Robert Penn Warren was born in Guthrie, Kentucky. As a junior at Vanderbilt, he joined John Crowe Ransom, Allen Tate, and Donald Davidson, who edited the magazine *The Fugitive*. Mr. Warren has published 17 books of poetry and 10 novels. A recipient of 3 Pulitzer Prizes, 2 in poetry and 1 in fiction, Mr. Warren is our first Poet Laureate. His contributions to American letters are nothing short of extraordinary. Mr. Warren was unable to come today but has asked his friend, Mr. John Broderick, Assistant Librarian of the Library of Congress, to accept for him.

J. William Fisher was born in Marshalltown, Iowa, and was a composer in his early days. But he's best known as one who's spent a lifetime helping American opera, has been responsible for over 60 new opera

productions throughout the country. He's also funded a theatre complex at Iowa State University, a professorial chair of music at the University of Iowa, and a fine arts and theatre center in his home town of Marshalltown. Bill Fisher, your generosity is in the American tradition, and the art of opera is the better for it.

Dr. Armand Hammer was born in New York City and trained as a physician. He began his business career in the Soviet Union while waiting for his medical internship. After his return in the 1930's, he organized the Hammer Galleries. As a philanthropist—I seem to be having trouble with my words—[laughter]—Dr. Hammer has enriched the collections of many museums, and his humanitarian endeavors have had worldwide impact. Dr. Hammer couldn't be with us today, but he's asked Mr. William McSweeney, president of Occidental International Corporation, to accept for him.

Frances and Sydney Lewis have devoted a lifetime to supporting the arts. Frances was born in New York City, and Sydney in Richmond, Virginia, where they both now live. They've spent 25 years collecting contemporary paintings, sculpture, design, and decorative arts; and they've supported artists from all over the country. Their generosity and a portion of their collection provide the basis for the new wing of the Virginia Museum of Fine Arts in Richmond. Frances and Sydney Lewis, you continue the American tradition as great and sensitive volunteers for the arts.

The President. Well, now, Nancy, thank you, and thank all of you. Our honorees today have truly been leaders in writing the history of American freedom. So, all that's left for us to say now to all of you, in addition to congratulations to all of them, and a thank you to them for what they have contributed, and to all of you for being here also. Once again, thank you, and God bless you all.

Note: The President spoke at 1:34 p.m. in the East Room at the White House.

Sinclair, Upton (1878-1968) American polemicist, reformer, novelist, miscellaneous writer, socialist. For this indefatigable Utopian, of fierce energy and finely simple and untortured faith in socialism, the novel was simply a weapon. He is a good journalist; but his fiction lacks psychological depth or humour. He was one of the founders of Helicon Hall, an early cooperative for leftist writers which ended when it burned down. He took part (unsuccessfully) in political campaigns. *The Jungle* (1906) is, however, an exceedingly vivid portrait of the horrible conditions in Chicago meat-packing factories, and it led to reform. He wrote more than 100 books; most famous is the eleven-volume Lanny Budd series, *World's End* (1940-53), a history of the post-1918 world seen as through the eyes of the unbelievably omniscient trouble-shooter Lanny Budd. This is, again, journalism. Sinclair was an admirable man but his achievement is hardly literary. *Autobiography* (1962).

Singer, Isaac Bashevis (1904) Polish-Jewish fiction writer in Yiddish who emigrated to America in 1935. Since then he has earned his living as a journalist on *Jewish Daily Forward*: he signed his journalism as 'Isaac Warshausky' and his creative work as 'Isaac Bashevis'. His first novel, *The Family Moskat*, did not appear in English form until 1950 (I give details of English translations only), since when his reputation has steadily grown. (An abridged early version of the novel *Satan in Goray*, 1955, appeared in an English anthology in 1938 but attracted no attention.) His translators include Saul Bellow (q.v.), Jacob Sloan and himself (as collaborator). Both his brother and sister were novelists; Israel Joshua Singer (1893-1944) was for long better known than Isaac for his own superb novel in Yiddish, *Di brider Ashkenazi* (1936; tr. *The Brothers Ashkenazi*, 1936). Singer himself began writing in Hebrew, but soon turned to Yiddish. In this language he is unsurpassed as a fiction writer. Singer's chief subject is the now irrecoverable world of Polish Jewry between the seventeenth and the twentieth centuries, but his approach to his material is that of a sophisticated New Yorker. He is devoted to Yiddish, but feels that its future is 'very black'. His sense of its rapidly disappearing world irradiates his work, as nostalgia and as (however ironically modified) lyrical plea. Since Singer became popular not only with good non-Jewish or non-Yiddish-speaking critics, but with pseudo-sophisticated American readers, many Jewish (and particularly Yiddish-oriented) critics have become increasingly infuriated with him and accuse him of pandering to non-Jewish tastes and of being indifferent to social factors. Beyond pointing out that he really is devoted to Yiddish (he thinks forty per cent of the value of his books is lost even in the translations made under his guidance), and that his predicament is unenviable, it is difficult to comment on their strictures: most readers must judge him as they find him: in English translation. Here, and especially in the realm of the short story, he is a major writer: we do not feel that he panders to our tastes but that, on the contrary, he enriches both our knowledge and our imaginations. The tension in his work is between the old and the new. He is a rabbi at heart, but he is a realist and while he knows of this conflict, he will not entirely give up his sense of the poetry of the old, even though he knows this involves social obscurantism. His imagination is anchored to the *shetl*, to the ghetto-life of old Poland; his point of view is, in Jewish terms, that of the 'Enlightenment'. He knows that the *shetl* was socially unenlightened – unacceptable – but remembers its desperate and

often joyous coherence. Beyond implying the relevance of Yiddish, his work has little 'message'. He describes his vanished people, driven by or in fear of demons, in realist modes. *The Family Moskat* deals with Warsaw Jewry between 1911 and 1939; *The Magician of Lublin* (1960), the best of his novels, uncannily portrays modern man, torn between hedonism and guilt, absurdism and belief, in the nineteenth-century figure of Yasha Mazur. Other novels include *The Slave* (1962) and *The Manor* (1967). But it is as short-story writer that Singer excels. Under the guise of re-creating the *shetl* (though some stories have modern and American settings), and thus able to use the fantastic, the erotic, the perverse, the superstitious, the magical, the bizarre, the violent, Singer in these reflects, in realistic form ('one Kafka in a century is enough'), our own inner disorders and, perhaps, some of the undiscovered coherence of our dreams. His art is thus as expressionist (see Stadler) as it is realistic – in fact, given the impossibility of reconstruction of the past, it is predominantly expressionist. The stories are in *Gimpel the Fool* (1957), *The Spinoza of Market Street* (1961), *Short Friday* (1964), *The Séance* (1968) and *A Friend of Kafka* (1972). A good deal of his work remains untranslated, for he is – like Borges (q.v.) – exquisitely sensitive on the subject of the mutilation of his texts. *In My Father's Court* (1966) is a more journalistic, but most excellent, account of his childhood.

Sinyavsky, Andrei (1925) Russian novelist and critic. In 1966 he and Yuli Daniel were sentenced to labour camps. Sinyavsky had published abroad under the pseudonym Abram Tertz (after his release in 1972 he did it again: the experimental *Golas iz chora*, 1973, *Voice From the Chorus*, which incorporates his letters to his wife from prison, the life of Pushkin upon which he worked while there, a diary, and other writings). Sinyavsky's work does, as has been remarked, hark back to the great days of the Serapion Brothers (see Zamyatin); but it is none the worse for that – what else can an original Russian writer do? And was not the Serapion experiment frustrated by exile or silence? In fact Sinyavsky is the most gifted of all modern Russian prose writers; he is as brave as the better-known realist and documentarist Solzhenitsyn (q.v.), more intelligent, and a superior writer. Like Voznesensky (q.v.), he learned much from Pasternak (q.v.). Sinyavsky was determined to challenge the crushingly boring tyranny of socialist realism and in effect he carried on where the Serapion Brothers had left off. He collaborated in an important study of Russian poetry 1917-20 (1964). Previously he had written the novel *Sud idyot* (1960; tr. *The Trial Begins*, 1960) and the stories in *Fantasticheskiye Povesti* (1961; tr. *The Icicle*, 1963). The background for these is the Stalinist terror, but the treatment is 'phantasmagoric'; *Lyubimov* (1964; tr. *The Makepiece Experiment*, 1965) is the best dystopia to come from Russia since Zamyatin's *We*. Sinyavsky represents something altogether different from Solzhenitsyn: he is one of the most outstanding upholders of the artist's right to use the freedom of his imagination – wherever it may lead him. He is now in Paris.

Sisson, C. H. (1914) English poet, novelist, critic, essayist and translator. A higher civil servant until 1972. Sisson is a poet whose neglect is hard to explain inasmuch as his procedures are in no way overtly startling. However, he is the most



mask. They began with a PROLOGUE describing the action and were followed by an EPILOGUE explaining the moral of the play and introducing the *sotternie* (▷SOTIE), which always followed.
Bibl: H. H. Borchert, DAS EUROPÄISCHE DRAMA IM MITTELALTER, 1935

Abbey Theatre. Playhouse opened in Dublin, 1904, by LADY GREGORY and YEATS, with the help of ANNIE HORNIMAN, which became the focal point of the Irish Dramatic Movement (▷FAY). In 1924 it became the first state-subsidized theatre in the English-speaking world. Badly damaged by fire in 1951, it was rebuilt in 1966. The plays, written for the Abbey Theatre by Yeats, Lady Gregory, A. E. SINGE, BOYLE, ROBINSON, O'CASEY, Edward Martyn, Padraic Colum and T. C. Murray, dealt with subjects from Gaelic myth and everyday life in the countryside and town; some were actually written in Gaelic. The emphasis was on modern subjects rendered in poetic yet realistic language, especially under the influence of Synge and Robinson, who was associated with the theatre as producer and manager from 1910 till his death in 1958. The ENSEMBLE, partly amateurs at the beginning, cultivated a realism pared to essentials. It gained an international reputation by touring, notably in the USA.

Bibl: L. Robinson, IRELAND'S ABBEY THEATRE, A HISTORY, 1899-1951, 1951

Abbott, George (1887-), US director, dramatist and actor. Studied under BAKER at Harvard in 1912, and from 1913 worked as an actor. Particularly known for high-speed FARCE, he had his first success as a playwright with *The Fall Guy*, 1925, written with James Gleason, and achieved a spectacular hit with the brilliantly funny *Three Men on a Horse*, 1935, written with John Cecil Holm. One of BROADWAY's outstanding theatrical personalities, he directed a great number of MUSICAL COMEDIES, especially those of the '30s and '40s with music and lyrics by RODGERS and L. HART, among them: *Babes in Arms*, 1937; *The Boys From Syracuse*, 1938, an uproarious adaptation of SHAKESPEARE's *The Comedy of Errors*; *Too Many Girls*, 1939; *Pal Joey*, 1940 (book by John O'Hara). Other musicals he has directed include: *Best Foot Forward*, 1941; *On the Town*, 1944, with music by L. BERNSTEIN; *Where's Charley?*, 1948, an adaptation of W. B. THOMAS's *Charley's Aunt*, with music by LOESSER and starring Ray Bolger; *The Pajama Game*, 1954, and *Damn Yankees*, 1955, both with music and lyrics by Adler and Ross. G.A. published his autobiography in 1963.

Abele spelen (Middle-Dutch; Dutch *abele* = able, skilful; *spelen* = to play). A particular form of the Netherlands folk theatre in the 14th century; the oldest known non-liturgical plays in Dutch. The four plays preserved (*Hulthem manuscript*) are romantic love stories written in the dialect of Brabant. They were performed on a

Abell, Kjeld (1901-61), Danish dramatist and artist. He began as a stage designer in Paris, and worked with the choreographer George Balanchine in Copenhagen and London, 1930-31. From 1935 onwards he was active both as playwright and designer. His dramatic work was influenced by Hans Christian Andersen, and in his use of poetic language he resembles FRY. Among his plays, mainly concerned with social criticism, are: *Melodien, der blev væk* (*The Melody that Got Lost*), fp Copenhagen 1935, London 1936; *Eva aftjener sin barnepligt* (*Eve Serves out Her Childhood*), 1936; *Anna Sophie Hedvig*, 1939; *Dronningen går igen* (*The Queen on Tour*), 1943; *Silkeborg*, 1946; *Dage på en sky* (*Days on a Cloud*), 1947; *Den blå Pekingeser* (*The Blue Pekinese*), 1954; *Andersen, eller Hans livs eventyr* (*Andersen, or the Fairy Tale of His Life*), 1955; *Skriget* (*The Scream*), 1961.
Bibl: F. Schyberg, 1947

Abington, Frances (1737-1815), English actress. The daughter of a soldier named Barton, she was a flower-girl and street-singer until her first appearance as Miranda in *The Busybody* at the Haymarket Theatre in 1755. She was taken on at DRURY LANE, where she found herself overshadowed by KITTY CLIVE and Mrs Pritchard. Despairing of finding success in London she went to Dublin, but after five years GARRICK called her back to London. During the next 18 years at Drury Lane, she was one of the leading actresses, most outstanding in SHAKESPEARE's comedies (as Beatrice, Olivia, and Portia) as well as in his tragedies (as Desdemona and Ophelia); she was also known as the ideal interpreter of CONGREVE, and of SHERIDAN for whom she created the part of Lady Teazle in *The School for Scandal* in 1777; she was at COVENT GARDEN THEATRE 1782-90 and retired in 1799.
Bibl: E. Robins, TWELVE GREAT ACTRESSES, 1900

Absurd, Theatre of the ▷ THEATRE OF THE ABSURD.

Academy (Gk *Akadeemeia*). Originally a grove on the outskirts of Athens named Academe after the hero Academus. In ARISTOPHANES' time it was a place for exercise; c. 385 BC it became the site of Plato's philosophical school; since the end of the 15th century the Academia Platonica in Florence, modelled on Plato, spreading from there throughout Europe (*Académie française* in France, 1635). The academies of the Renaissance often had their own theatres where they performed classical drama in Latin, e.g. the *Academici Olimpici* in Vicenza who performed SOPHOCLES'

large opera house in Paris was first called Académie royale de musique; the first independent theatre with its own building in the Netherlands called itself Academy; EKHOF founded an academy for actors (*Akademie der Schönnemannschen Gesellschaft*) in Germany, 1753. Today the name is given to schools of fine art, music, theatre and film, and to research institutes.

Accesi, The. A company of COMMEDIA DELL'ARTE actors, founded about 1590. In 1600 the group toured France, under the leadership of T. MARTINELLI and CECCHINI, with the actors D. MARTINELLI and Flaminio Scala. They travelled there again in 1608, this time without their ARLECCHINO, T. Martinelli. Later Cecchini joined forces with the younger ANDREINI; Cecchini's most outstanding actor between 1621 and 1632 was FIORILLO, the first Captain Matamoros.

Accius, Lucius (170-c.90 BC). Roman writer and dramatist. It was as a tragedian that his fame grew through antiquity. Fragments of some 46 named plays are extant. Most of the recognizable plays were translated from Euripides, some from Sophocles and a few from Aeschylus but he was an original poet in his own right who stamped his Greek material with his own powerful style. His outstanding qualities were the forcefulness of his rhetoric and the ability to concentrate the gist of his meaning in memorable phrases such as 'Oderint dum metuant' (Let them hate me so long as they fear me). He also wrote on the history of drama and theatre technique.
Bibl: B. Bilinki: ACCIUS EDI GRACCHI, 1958

Achard, Marcel (1899-1974), French playwright. He was known for COMEDIES with serious undertones praising the simple joys of life. Studied as a prompter at the THÉÂTRE DU VIEUX-COLOMBIER; later he became a journalist. Two of his early plays were *La Messe est dite*, 1922, and *Celui qui vivait sa mort*, 1923, but his first success was in 1923 with the merry-melancholy slapstick comedy *Voulez-vous jouer avec moi?*, dir DULLIN, followed by *Jean de la lune*, 1929, dir JOUVET. After that came *Domino*, 1931; *Pétrus*, 1934; the poetic romance *Le Corsaire*, 1938, dir Jovet, des BÉRARD; *Adam*, 1939, with a homosexual theme, and *Auprès de ma blonde*, 1946, adapted by BEHRMAN as *I Know My Love*. In his later plays, e.g. *Patate*, 1957, he returned to his original comedy style.
Bibl: M.-L. Bataille, L'ACTE D'APRÈS M. PAGNOL, M. ACHARD, ETC., 1947

Ackermann. A family of actors, whose work was of great importance in the development of German theatrical art. (1) **Konrad Ernst A.** (1712-71) worked with SCHÖNEMANN's company 1740-41, then toured as a strolling player through Europe (Hamburg, Danzig, St Petersburg, Moscow). In 1753 in Prussia he was author-