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Respectfully Quoted

A Dictionary of Quotations
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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

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He never once looked in the camera when we worked together. You see the man had bad eyes, as long as I knew him, but he was a man whose veins ran with the business.
Arthur Miller
(the cinematographer), on John Ford.

There is a certain attempt on my part to unsettle the audience, really. To catch them as unaware as the characters in the film are being caught unaware . . . Very early on, as I watch a film, I feel that I know just what it is going to be about – I know where it's going to get to eventually. And I'd rather that should not be so in my films.
Arthur Penn.

I would not repeat myself. The studio will because they're in the business to make money. They gamble on people more than scripts because who knows what will capture the public's imagination. I don't, and I make 'em. All I can do is make stories I become involved with.
Norman Jewison.

I've always felt I was indictable as a film-maker on the basis of triviality. That's my own biggest self-criticism and one that I accept unhesitatingly from anyone who wants to level it.
Woody Allen.

You make just one good picture and nobody will ever remember the other guy.
Anonymous studio executive,
advising Elia Kazan to change his name to 'Cézanne'.

The best directing is the one you don't see.
Billy Wilder.

There is not a man working in movies, nor a man who cares for them, who does not owe Griffith more than he owes anyone else.
James Agee.

I have ten commandments. The first nine are 'Thou shalt not bore'. The tenth is 'Thou shalt have the right of final cut.'
Billy Wilder.

His tragedy is that of the innovator who has run out of innovations.
Andrew Sarris, on Rouben Mamoulian.

Editing is a characteristic that I don't think you can distinguish from the rest of the direction.
Arthur Penn.

He has such verve. We can use his body.
D. W. Griffith,
on Douglas Fairbanks, Sr.

If you get your head above the mob, they try to knock it off. If you stay down, you last forever.
Allan Dwan.

You are here to please me. Nothing else on earth matters.
Cecil B. de Mille, to his staff.

There, but for the grace of God, goes God.
Herman Mankiewicz, of Orson Welles.

My personality is that of an egotistical adventurer.
Orson Welles.

ORSON WELLES AS 'CITIZEN KANE'

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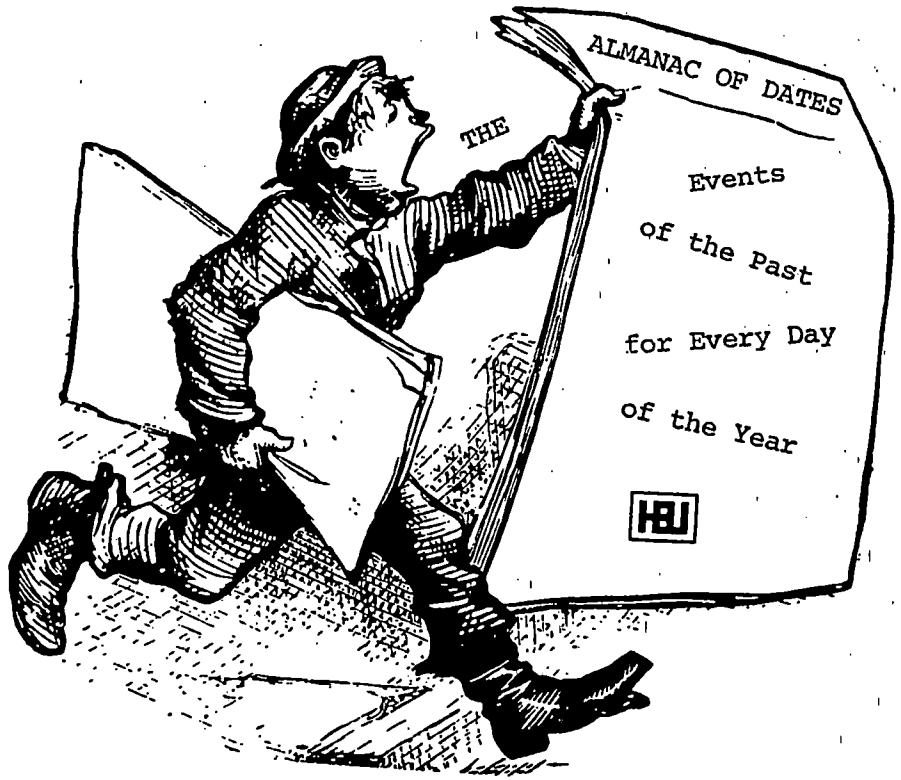


THE ALMANAC OF DATES

EVENTS OF THE PAST FOR EVERY DAY OF THE YEAR

LINDA MILLGATE

Harcourt Brace Jovanovich New York and London

1898 Cyril Ritchard, actor, born
1901 Tina Lesser, designer, born
1904 Louisiana Purchase Exposition, St. Louis, Missouri, closed
1909 First Christmas Club account opened, in a New York bank
1911 Walter Alston, baseball figure, born
1917 Father Flanagan founded Boys' Town in Nebraska
1919 Lady Astor became the first woman to take a seat in the British Parliament
Iceland became an independent kingdom but sharing the King with Denmark (Independence Day)
1920 Obregon became President of Mexico after Carranza's assassination
1939 LaGuardia Airport, New York City opened to the public
1941 U.S. Civil Air Patrol established
1945 Gen. Anton Dostler, Nazi war criminal, hanged in Rome
1956 Virgin Islands National Park dedicated
1959 Twelve-nation pact signed, making Antarctica a scientific preserve
Construction of Sea Dragon completed, the atomic submarine that sailed under the Arctic ice
1964 Malawi, Malta, and Zambia joined the United Nations
1965 Second attempt begun to find the tomb of Egyptian Pharoh Imhotep
1970 Italy again got divorce laws, lacking since 1851
1972 Beginning of Hanukkah (Jewish holiday)

December 2nd

Feast of St. Viviana
537 AD Pope St. Silverius died
1001 Danish invading settlers massacred in England
1547 Cortez, conqueror of the Aztecs, died in obscurity in Spain
1697 New St. Paul's Cathedral, London, dedicated
1742 Publication of the Weekly Advertiser or Philadelphia Journal began
1784 George Washington nicknamed New York the Empire State
1795 Mungo Park began his exploration of central Africa
1804 Napoleon crowned himself Emperor of France
1805 Napoleon defeated Austria and Russia at Austerlitz
1814 Marquis de Sade, writer, died
1823 Monroe's Doctrine proclaimed in an annual message to Congress
1825 Pedro II, second and last Emperor of Brazil, born
1848 Emperor Ferdinand I of Austro-Hungary abdicated in favor of Franz Josef
1852 Louis-Napoleon proclaimed France a hereditary empire and himself Emperor Napoleon III
1859 John Brown, raider of Harper's Ferry, hanged
George Seurat, French artist, born
1863 Statue of Freedom placed atop the U.S.Capitol
Ground broken for the Union-Pacific Railroad at Omaha
1873 The Reformed Episcopal Church organized in the U.S.
1879 Borusia sank off Spain
1885 Dr. George R. Minot, discoverer of liver as an anemia cure, born
1886 Theodore Roosevelt married Edith K. Carow
1892 Jay Gould, financier, died
1901 British ship Condor vanished off Esquemalt, British Columbia
1914 Austrians captured Belgrade, Yugoslavia
1915 Adolph Green, playwright, born
1916 Permanent all-over lighting of the Statue of Liberty begun
1919 Henry Clay Frick, millionaire, died
1925 Amalgamation of Dyeworks and Chemical Industries of Germany founded
1927 Ford "Model A" introduced
1934 Palomar telescope's giant mirror cast by the Corning Glass works
1941 Australian cruiser Sydney lost in home waters
1942 First sustained atomic chain reaction performed on the squash court of the University of Chicago
1945 Government ordered nationalization of France's major banks
1952 First birth of a baby publicly televised
1954 Senator Joseph McCarthy and his subcommittee condemned by the Senate
1967 Francis Cardinal Spellman of New York died
1969 Start of the Poultry Show at Kingfisher, Oklahoma
Christmas Parade held at Bakersfield, California
Root's Country Market and Auction held at Petersburg, Pennsylvania
1970 Last anti-evolution teaching law, that of Mississippi, voided by the courts
1972 Start of the Festival of Whirling Dervishes at Konya, Turkey

For many, Risë Stevens remains the Carmen of all time— though at first she had to fight for the role

by Walter Price

December 28, 1985, marked the fortieth anniversary of Risë Stevens' first performance at the Metropolitan Opera of her most famous role, Bizet's Carmen. Until the jet wreaked havoc with the notion that international opera houses could function as stable ensembles, stars stayed with companies for long periods. The public had a chance to get to know an artist and her range of capabilities. When a singer became a favorite, the result was the final accolade given by public and management in consensus: that artist owned that part. Like Emma Calvé and Geraldine Farrar before her, Risë Stevens owned Carmen.

Born and bred in New York, Stevens was fortunate to come to the attention of one of the city's foremost teachers, Anna Schoen-René. Since there was not much money in the Stevens family, her first year of study was paid for by a woman named Eleanor Steele, who was to become the aunt of Frederica von Stade. After that, Stevens received a full scholarship to Juilliard for three years, where she continued with Schoen-René. A Juilliard student performance of *Orfeo ed Euridice* brought the offer of a contract from the Metropolitan. On the advice of her teacher and her own instincts, which were rarely to desert her, Stevens opted instead for further study in Europe at the Mozarteum in Salzburg, subsidized by Schoen-René. While in Paris, she auditioned for George Szell and was recommended to the German Opera in Prague, where she made her debut as Mignon. It was a success, and among many parts she sang in the Czechoslovak capitol was her first Carmen, in 1937.

Stevens had seen only one performance of *Carmen* previously, when her mother took her to the Hippodrome, and Bruna Castagna sang the lead. Still very green, she could hardly have had preconceptions of the part. Many elements of the Prague production would have a lasting influence on her Carmens to come. "My conductor was Alexander von Zemlinsky, a composer who is having something of a renaissance today," she recalls. "His tempos were so right for me that I always tried to duplicate them over the years. And the mise-en-scène had something of the simplicity of the future Guthrie–Gérard production at the Met. I wore my own hair; the colors of the costumes were stark. But I didn't really know how to move. I knew nothing of Spanish dancing. I couldn't play my own castanets or tambourine. I sang one Carmen *als Gast* in Brno and then decided I would touch it no more until I could really burrow into it with lots of study."

It was during those Prague days that she met a young Viennese–Hungarian actor, Walter Surovy. When their engagement was announced, a Prague newspaper headlined the story, "Carmen Finds Her Don José." Meanwhile, the Stevens career was blossoming. After her Octavian in *Der Rosenkavalier*, she was asked to make her debut in the Strauss at no less than the Vienna State Opera. Major conductors, such as Erich Kleiber and Hans Knappertsbusch, requested her. But by this time, the threat of war was growing. Edward Johnson at the Metropolitan had continued to hear reports of this young mezzo and offered another contract. It was time for the New Yorker to go home.

At the Met, Stevens made a double debut—Octavian with the company in Philadelphia, Mignon in the house itself a few weeks later, on December 17, 1938. The press compared her with Bori and Farrar. In private life, her Don José was with her. After endangering himself by his defense of Jewish colleagues in the theater, Surovy had managed to get out of Europe to New York City, where the pair was married. Things were going well. The next season, the mezzo added Cherubino and the heroine of *Sam-*

The sultry Stevens Carmen in a new Met production in 1951 (opposite); the mezzo's first Spanish Gypsy, in Prague, partnered by tenor Kurt Prager in 1937 (top and above); performing the Habanera in the 1944 film classic *Going My Way*, which helped to identify her with the role (left)

With her beautiful face and figure and lustrous voice...

The mezzo in costumes she commissioned for her Met debut as Carmen, 1945, in the old Josef Urban production — Act III (right) and Act I (below)

son et Dalila.

With her beautiful face and figure and lustrous voice, it was only a matter of time before someone would think of Stevens as Carmen. The first to do so was Sir Thomas Beecham, who asked for her when he conducted the opera. There still had not been time for the preparation she felt necessary, so she refused. In any case, not everyone agreed with Beecham. Bruno Walter, who had her sing the entire score for him at his apartment, told her she would never be a Carmen. Johnson thought she was too young, too tall, too Nordic. But Carmen was always in the back of her mind, so she made the time to study it. In addition to reading Mérimée and other background sources, she coached with Spanish dancers, learned to play the castanets and tambourine and worked on her French. (All her roles in Prague had been in German.)

Around this time, Hollywood caused a turning point in the Stevens career. Asked to do an MGM movie of *The Chocolate Soldier* with Nelson Eddy, she suddenly became a national entertainment figure. There were some practical results. She was able to pay back, with interest, the money she owed Schoen-René; her teacher told her she was the first student to do so. Because Stevens was now box-office, her Met fees increased. Originally engaged for $150 a week, she had been raised to $200, then $300, but after *The Chocolate Soldier* her fee was $500 for each performance. In those days, when the U.S. had a flourishing concert business, artists made their big money on the road. Prestige engagements with the Met, the Boston or Philadelphia Orchestras provided the base for large fees when concertizing. Because of the Met and MGM, Stevens now commanded the highest fees for recitals and concerts. With financial security, study became more feasible. It was time for Carmen.

The opportunity first came with an offer from the Cincinnati Zoo Opera. The conductor was Fausto Cleva, the tenor Kurt Baum, with costumes from the Stivanello warehouse. On July 13, 1943, Stevens sang her first Carmen in the U.S. By that time, her husband was in the Army; he was able to see the performance only because he volunteered to bring some German POWs to a camp in the South via Cincinnati.

Once more, Hollywood would play a part in the long-range plans for Carmen. Though Jarmila Novotna and Lily Pons had been considered for the part, Stevens was offered the role of the young prima donna in Leo McCarey's *Going My Way*, with Bing Crosby and Barry Fitzgerald, for Paramount. Crosby suggested an "Ave Maria" for the obligatory classical sequence, but Stevens and her husband insisted on the Habanera. It was a masterstroke, for now the American public had fixed in its mind who Carmen should be. The film became a box-office smash and won seven Academy Awards, including Best Picture.

San Francisco had been the major city after New York to succumb to Stevens. She had been Octavian for the Opera's first-ever *Der Rosenkavalier*, and her Cherubino in *Le Nozze di Figaro*, with Ezio Pinza and Bidú Sayão, was equally liked. Indeed, it was those performances that initially brought her to the attention of Hollywood talent scouts. She was offered Carmen and first sang it in the Bay City during the 1944 season, conducted by Georges Sébastian, with Charles Kullman as Don José.

Edward Johnson could resist no longer. Though Lily Djanel was the current Met Carmen, spelled by Gladys Swarthout, Jeanie Tourel and Irra Petina, Stevens made her debut at a matinee benefit, the first performance of the season. Wilfrid Pelletier conducted, with Licia Albanese, Raoul Jobin and Alexander Sved. Artists in later repeats included Jacques Gérard as José and Robert Merrill as Escamillo, while Stevens shared the title role with Djanel.

Carmen seems to be in a special category with most critics. One seldom reads in a review that a Violetta in *La Traviata* does not act the way a Parisian demimondaine should, or that a Butterfly's comportment hardly suggests a fifteen-year-old Japanese girl. But they all seem to be experts on how a nineteenth-century Spanish Gypsy behaved. Calvé, the main exception with the critics in Met history, was much admired. Farrar may have owned the part, but so far as the critics were concerned, she rented it; others fared little better. Rosa Ponselle was savaged, and that reception contributed as much as anything to her premature retirement from the stage. They dealt gently with Stevens, though hardly enthusiastically. One writer snickered that she suggested "a well-bred sorority girl"; another left-handedly praised her "Germanic discipline," whatever that meant for an American of Norwegian descent singing a Spanish role in a French opera. It was to be seven years before the press acknowledged what the public had known: here was the Carmen of its time.

A hit in New York and on tour, Stevens was raised to the then top house fee, $1,000 per performance, the first time a mezzo-soprano had been so honored. It was natural that a recording would follow, and Columbia brought out an album of excerpts that soon became a best-seller. Many today may think that Pavarotti's and Domingo's ads for credit cards and watches were firsts for opera singers. Stevens did a cigarette ad—though she didn't smoke. There was no talk of superstars at that time, but Risë Stevens was one.

With the end of the war, musical fashions were changing, and so was the old guard. A devastated Europe was sending its musical best to America, where the money and prestige were. Ferruccio Tagliavini, Giuseppe Di Stefano and Ljuba Welitsch arrived; Zinka Milanov and Jussi Bjoerling returned. When Johnson retired as general manager of the Met, his place was taken in 1950 by Rudolf Bing, a gentleman of individual tastes and views radically different from his predecessor's. Scenery, costumes and staging were hopefully to be on the

...it was only a matter of time before someone would think of Stevens as Carmen.

same level as musical values. *Carmen* was one of the oldest productions in the repertory, a prime candidate for rejuvenation.

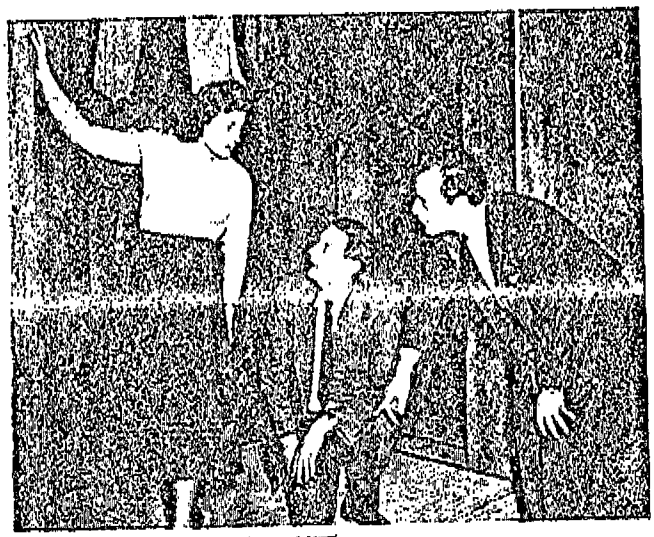
Stevens was not unknown to Bing, who was familiar with her Cherubino at Glyndebourne before the war. Though somewhat shocked that a mezzo was getting top fee, he saw from box-office records that she was one of the company's main assets. In Bing's second season, a *Carmen* was to be prepared that would be one of his most enduring successes.

Those early Bing years were ones of heady excitement and glamour. His honeymoon with the press was still on; he had enormous hits in *Don Carlo*, *Rigoletto* and *Fledermaus*. He brought back Kirsten Flagstad; artists of the quality of Cesare Siepi, Fedora Barbieri and Hilde Gueden made their debuts. Broadway directors and designers were engaged. The new *Carmen* was a mixture of familiar and unfamiliar talents. Bing's Glyndebourne friend Rolf Gérard was to do sets and costumes. Fritz Reiner was to conduct, and quite daringly, the British director Tyrone Guthrie was to stage the work. For all his fame on the London and New York stages, Guthrie never before had done an opera. Yet the cast was to be all-American, artists Bing had inherited from Johnson. Besides Stevens, these included Nadine Conner, Richard Tucker and Frank Guarrera.

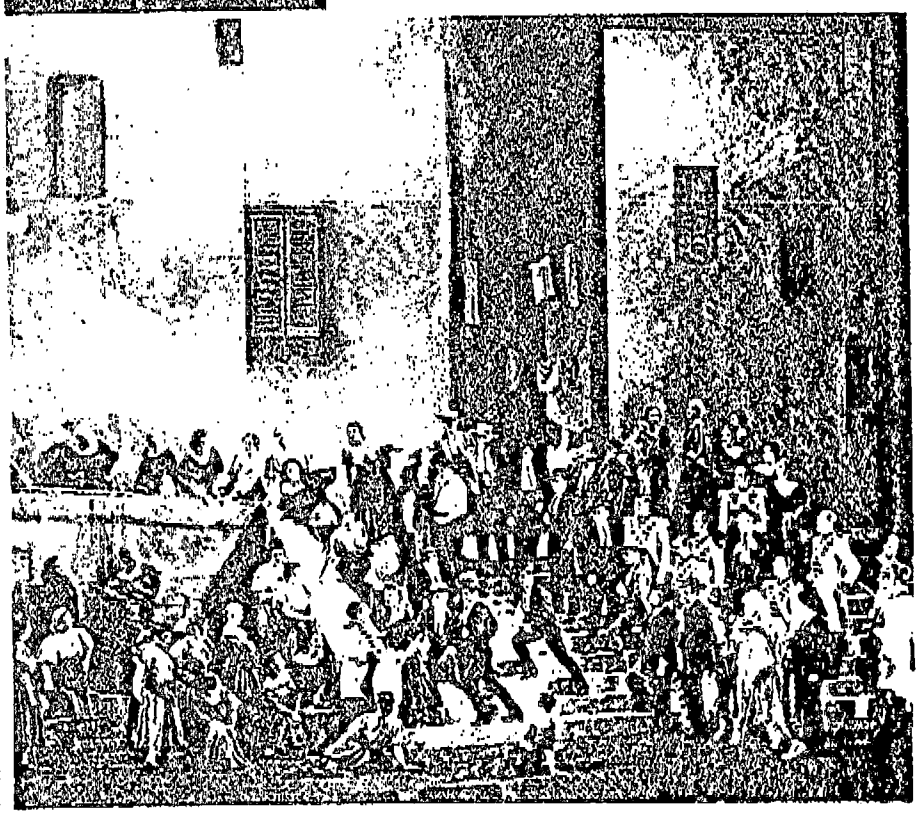
By this time Stevens had switched to RCA Victor for recordings, and that company, sensing something special about to happen, decided to record the work complete under Reiner, with Albanese, Jan Peerce and Merrill. She was delighted; Reiner had been an early mentor and a cherished *Der Rosenkavalier* collaborator. Taking nothing for granted, the mezzo restudied the part, coaching the language with Martial Singher. The result was a recording that many still consider the classic version, one of the all-time best-sellers for RCA. It is interesting to listen to later recorded interpretations and note Stevens' influence, especially in the last act.

In his autobiography, *A Life in the Theatre*, Guthrie was quite rough on most of the singers with whom he worked in the opera house—all save Risë Stevens. He admired her professionalism, her flexibility, her open-mindedness. As Zeffirelli did with Sutherland's Lucia, or Visconti with Callas' Violetta, he built the production around his star. The mutual-admiration society that developed was a far cry from his reaction when he first learned Stevens was to be Carmen: "She'll probably want to play it like the Queen of White Plains."

"He directed me very little, you know."



Stevens, discussing the famous stairs with director Guthrie and designer Gérard, with whom she collaborated on a new production of *Carmen* on January 31, 1952 (above), and with Reiner, the conductor for that evening and a favorite colleague (left); Act I of the 1952 staging (below)



"I know I was sexy onstage."

says Stevens. "He never told me to move left or right, go upstage, come downstage. Of course, if I had put my hands on my hips or a rose in my teeth, he would have come down hard on me. He simply showed me off. He allowed me to incorporate a number of bits of business I had done before, and which had proved effective. He was ingenious the way he handled Tucker and me. I was taller than Richard, but Guthrie staged most of our scenes together with us on different levels, particularly in Act I, when most of the action is standing. Gérard designed an enormous flight of stairs, and people were all over it. It was physically difficult but made a marvelous stage picture. Those stairs cost more than the utmost of my agility—they also cost my husband $2,000. The steps were simply too shallow for me to work on comfortably. Walter asked Bing to have them deepened, but he refused, so Walter paid for them to be rebuilt. The Met ran out of money before the production was finished, which is why the last act, the most sensational of the production, was placed indoors in Escamillo's dressing room. They couldn't afford all those costumes for supers and chorus to parade into the arena. That last act was all white heat. Richard was superb--his finest acting ever. In the struggle, my gown began to rip apart, my hair began to fall down. The dress was Guthrie's idea, but the hair was an accident—during a rehearsal some bobby pins came loose. Guthrie loved it and said he'd keep it in the show.

"Musically, things were almost as fine. Fritz and I had some sharp words during the recording. Perhaps I was thinking of Zemlinsky's tempos. But onstage, everything worked. Twice I asked him to stop the orchestra for dramatic effect, after the flower song before my phrase 'Non, tu ne m'aime pas' and at the end of the final duet, when I had flung the ring at José and screamed, 'Tiens!' He realized the points I wanted to make and did them. I will never remember any moment of my career more vividly than the audience roar on opening night when I pulled down that huge red curtain as I fell after the knife thrust."

Though some traditionalists resented the last act, the ecstatic reception by both press and public was nearly unanimous. A *Newsweek* cover story followed. Risë Stevens was at the peak of her career.

There were unexpected problems during performance, however. On opening night, during the Seguidilla, a pin in Stevens' blouse gave way and a breast popped out. Some claimed this was done intentionally, because the breast was rouged. "I made up all over," she says with a shrug. "Besides, how could I do it on purpose with my hands tied?" Though the production suffered less than most after Guthrie left and cast changes began, there were two other, less amusing incidents. During the final duet, Mario Del Monaco flung her to the ground and against some steps so that a wrist was almost broken and required a sling. In Act III during a broadcast, Di Stefano grabbed her with such ferocity that he threw her shoulder out of joint. Owners of pirate tapes can hear her plainly yell, "Leggo my arm!" Yet both tenors were among her favorite Josés, as were Ramon Vinay and Tucker. With Del Monaco, particularly, there was an erotic electricity unusual on the opera stage.

When she did her last Carmen, in April 1961, Stevens had held the role eighteen years and had performed it in the house more often than any other singer. The record stands. With the exception of over seeing a production when she was general manager of the Met's now defunct National Company, since that time she has seen *Carmen* only three times--once to hear a young singer some friend was interested in, once to hear a young conductor of promise, then to see the new Hall-Bury-Levine production. "I can't bear to watch," she says honestly. "I expect too much. Every member of the audience has a different idea of Carmen, so to be successful you have to have charisma, a mesmerizing effect. I know I was sexy onstage. Carmen *has* to have enormous sex appeal. There have been many excellent singers who had little or no success with Carmen. It is a very special part. Of course, there has to be the voice. I am so pleased when youngsters who never saw me tell me how well sung the recording is. I've been asked many times who today might be a great Carmen. The one who interests me most is Teresa Stratas. What a talent she is!"

Asked about the increased domination of the opera world by willful directors, Stevens at first is equivocal. "I don't know how I'd react. These are different times. I suppose I was lucky." Then, after a pause, her eyes flash. "No! I always fought when something wasn't right for me or for the scene, and I usually won," she declares proudly. "I never would have stood for a Carmen entrance I saw recently on television from Europe, where the Carmen was swallowed up--you didn't know where or who she was until she started to sing."

Is there anything Stevens wanted to do but never did? "Nothing," she says. Any might-have-beens? "Once I wrote Toscanini asking for an autographed picture. We were living at the Essex House, and one day the bell rang. There was the Maestro, with the picture under his arm. He wouldn't come in. He thanked me for my letter and said how much he liked my Carmen, that he hadn't conducted it since the Farrar and Caruso days, and he wanted me to do it with him as an NBC broadcast. It didn't come about, but I have his picture on my office wall, and I think of it sometimes."

Stevens with actor son, Nicolas, and husband, Walter Surovy, who managed the mezzo's career following their marriage in 1939

Stevens' career continues. Her work with the Met's Young Artists Development Program and the National Council Auditions on behalf of aspiring American singers fills her days and many of her nights. In their marriage, she and Walter Surovy have been a formidable team. Their son, Nicolas, survived Vietnam and has come into his own as an actor, both on Broadway and on TV. She is happy, at peace with herself. And she has never been replaced. ☐

RISË

RISË STEVENS,
CELEBRATING THE FIFTIETH ANNIVERSARY OF HER MET DEBUT,
IS THE FIRST ARTIST IN COMPANY HISTORY
TO BE CHOSEN AS A MANAGING DIRECTOR

BY MARTIN MAYER

Fifty years after her debut, the thing most likely to be forgotten about Risë Stevens is the quality of her voice, the special dark and smoky timbre of its easily supported lower register and the security of its shining top. Though she made her first appearance at the old Metropolitan Opera House on December 17, 1938, as Mignon in Ambroise Thomas' rather fluffy work of that name, the casting department (and the company's dominant conductor, Arthur Bodanzky) wanted her for the Wagner mezzo roles and tried to push her in that direction. She sang successfully at the Met in French, German, Italian and English, music of three centuries and half a dozen styles.

No doubt she became a household name through the popular arts, courtesy of Metro-Goldwyn-Mayer, Bing Crosby, David Sarnoff and Ed Sullivan. "I have always recognized," she says, "even when I haven't liked it much, that there are two parts to my career—before *Going My Way* and after *Going My Way*." Slim and pretty, with a long symmetrical face that could be made up to look like everyone else in Hollywood, she was a natural for the starmakers, who wondered why she resisted. But it was more important to her that Lotte Lehmann and Bruno Walter had summoned her in lordly manner to become the maestro's Leonore in a forthcoming Met production of Beethoven's *Fidelio*.

For good and sufficient reason Risë refused, but she needed a proper explanation. You didn't turn down these two without an excuse other than the fact that you understood your voice and talents better than they did. Fortunately, she had just been to the doctor and could tell them she was pregnant. The relationship with Lehmann had been quite special: Risë's official debut with the Met, on one of those Tuesdays in Philadelphia that were part of the season until the 1960s, had been as Octavian to Lehmann's celebrated Marschallin in Strauss' *Der Rosenkavalier*, and from early on she was any Marschallin's choice of lovers. Lehmann exploded. "Never," she yelled, "show that child to me, never tell me its name!" And in fact, though the two women remained in touch, Lehmann never did see Risë's son, Nicky.

Stevens was unquestionably a beneficiary of the buy-American policies instituted by Met general manager Edward Johnson in the mid-1930s, partly because he was a Canadian himself, partly because the Great Depression reduced the resources of his company. Then, of course, the war prevented European artists from traveling to the U.S., and it left them so undernourished, in the poverty of the immediate postwar years, that they could not compete against healthy youngsters from this side of the Atlantic.

The effects of this inadvertent protectionism remain an unanswered question. There always had been American-based divas of international caliber: Eames, Fremstad, Nordica, Farrar and Grace Moore come immediately to mind. But now there was an efflorescence—Jerome

Color portrait: Marty Umans; Stevens as a student at Juilliard during the 1930s, costumed for Najade in Ariadne auf Naxos (above)

"THERE ARE TWO PARTS TO MY CAREER—BEFORE *GOING MY WAY* AND AFTER *GOING MY WAY*."

Hines, Dorothy Kirsten, Robert Merrill, Jan Peerce, Eleanor Steber, Risë Stevens, Blanche Thebom, Helen Traubel, Richard Tucker, Astrid Varnay, Leonard Warren. It can be argued that without the hole in the roster left by the disappearance of the Europeans, the Americans would not have been given such chances, and that without their example, succeeding generations would not have entered the lists in such numbers. Also that Johnson's first generation would never have become as good as they were without the opportunity to work with conductors who had fled from the war to the Met. Thomas Beecham, Fritz Busch, Fritz Reiner, George Szell, Bruno Walter—Risë Stevens sang for all these. What is known for sure is that many of the singers panicked at war's end, and AGMA, the American Guild of Musical Artists, sought contractual bans (not unlike those Equity now has for the theater) to restrict the importation of talent. Stevens stood out against such efforts, arguing that American artists were in fact better than Europeans—and if they weren't, they didn't have the right to make American audiences pay for their deficiencies.

Retiring quietly from the Met in 1961 with typical good sense, before the world insisted she do so, Stevens soon devoted herself to making careers for other Americans—first as co-general manager (very much responsible for the casting) of the touring Metropolitan Opera National Company, deep-sixed by Rudolf Bing in the financial crunch attendant on the opening of the new Opera House, then as president of the Mannes College of Music, finally as supervisor of the Met National Council auditions, a program she ran until last spring. Nothing rouses her so quickly to enthusiasm as the mention of an artist who started out with the National Company or won a Met audition. Not least among Risë Stevens' qualities has been her ability to remember how much help she needed on the way up—and how much she received.

Risë Stevens is a New Yorker, born to a Norwegian father (the name was Steenberg) and an American mother. Her father, Chris, was a traveling salesman, straw-hatted, remembered as a man who could charm the birds out of the trees but couldn't pass a speakeasy: "whisky and a beer chaser," Risë says, still shuddering, "and no end to it." As an adolescent, Risë went scouting around the streets with her younger brother, Bud, like a waif in a Victorian morality tale, bringing their father home. But family mattered. After one appalling incident, Risë spoke for her fearful mother in warning him that if that ever happened again "we" would leave him. He stopped drinking; but he was never, she remembers rather wistfully, quite so charming again.

Sadie Steenberg was of sterner stuff. From listening to her ten-year-old daughter sing Irish songs to the accompaniment of a pianola Chris had bought, she decided Risë had talent as a singer. There was a radio program of children singing, produced by a voice teacher named Orry Parado. Sadie took her daughter to audition for Parado and begged him to teach her—free, because the Steenbergs had no money. He did, and he put her on the air. On January 26, 1928, graduating in midyear from PS 127, someone named Risë Steenberg ("Stevens" came later, from an aunt who had married someone of that name) sang "I Dreamt I Dwelt in Marble Halls." Her mother kept the program, and Risë has it still. Later that year, Sadie took her at age fourteen to meet Roxy, the great theatrical impresario, who said, "My dear child, you have a lovely voice. Mrs. Steenberg, let her finish her schooling and bring her back." Mrs. Steenberg got almost all the way there, but not quite. Shortly before Risë was to finish Newton High School in Elmhurst, Sadie saw a story in the paper about auditions for the New York Opéra-Comique under Kendall K. Mussey, who took Risë at age sixteen for his chorus (and ballet—in those days all but the chief cooks washed bottles too). On the night of her high school graduation, Risë was onstage at the Little Theatre behind the Brooklyn Academy of Music, as a professional.

Among those in the company was a soprano named Eleanor Steele, who sang leading roles, whose father was a Wall Street broker, and whose teacher was Anna Schoen-René, a short, stout, tough Germanic battle-ax, head of the voice department at the Juilliard School. Mme. Schoen-René came occasionally to hear Steele, and on several of these visits she heard young Steenberg, who had been promoted to comprimario roles. Steele introduced them, and Schoen-René offered to teach the teenager, who pertly replied that she was interested in Broadway, not opera. Sadie Steenberg intervened, saying that of course they were interested in opera but had no money. Whereupon the Steele family (which included, incidentally, a distant aunt of Frederica von Stade) provided a scholarship for Risë to study privately for a year with Schoen-René, who after a year suggested she try for a Juilliard scholarship. She bought her own clothes and transportation by modeling furs in the garment district, and there were plenty of boys to buy her dinners.

One of the classic stories of vocal training tells of Nicolai Porpora keeping the castrato Gaetano Caffarelli singing the same sheet of vocal exercises for six years and then dismissing him with the comment "You have no more to learn—you are the greatest singer in the world." Schoen-René did not go quite that far, but the method was traditional, and for the first year Risë did nothing but scales: "I used to pray before my lesson that today she'd let me sing a song." Risë remembers vividly an occasion when she said to Schoen-René, "I can't do that," and drew the immediate response "Then get out of my studio." Even today, Risë cringes: "I was scared to go home. I knocked on her door, and she reluctantly let me back, with the understanding I would never say 'can't' again." Then she was allowed to sing Bach and was featured at a Juilliard Bach festival. Eventually she went onstage, in a new opera by Robert Russell Bennett, later to win fame as a Broadway orchestrator, on the life of Maria Malibran. Malibran's brother Manuel García, inventor of the laryngoscope and the world's longest-lived vocal coach—he was still active at the age of 100—had been Schoen-René's teacher. Meanwhile, Risë paid her bills by singing in radio choruses, for light opera drew audiences then, and advertisers were pleased to sponsor it.

That was the period when the Met was tapping the Juilliard Foundation for money, and its general manager came to school productions. Johnson heard Risë as Gluck's Orfeo. The Juilliard money was dedicated to a low-priced spring Met season to feature American artists, and Johnson offered Stevens a chance to sing Orfeo in the pit, as part of an experimental production by George Balanchine presenting Gluck's opera entirely in mime and dance on the stage. Schoen-René said no—she wanted Risë to study in Europe first. The Steenbergs still being without funds, Schoen-René put up some of the money for the trip herself. She also introduced Risë to the artists' agent Eric Semon. Risë went to the Mozarteum in Salzburg, mostly to study motion and stage deportment, especially with Marie Gutheil-Schoder, who taught her total interpretation for Octavian, including the trick of playing a young man. The next year it was Paris, where she was at the Semons' piano, working on the *Walküre* Fricka, when George Szell, then music director of the German Opera in Prague, came visiting. In a matter of days, she was on the train to au-

Top left: on tour with Hollywood stars during World War II to sell Defense Bonds —Bert Lahr, Groucho Marx, Cary Grant and Pat O'Brien among the luminaries; top right: as Gluck's Orfeo at the Herodus Atticus Theater, Athens, 1955; far left: as Orlofsky in *Fledermaus*, sellout Rudolf Bing hit at Met, 1950–51; above: with *Carmen* conductor Fritz Reiner, 1952, after a recording session; left: as Anna in *The King and I*; inaugural offering of New York State Theater, 1964, with Darren McGavin as King of Siam in "Shall We Dance"; below: as chief of Metropolitan Opera National Company, 1965, with fledgling divas Joy Davidson and Marilyn Zschau

SUROVY EXPLAINED TO BING, "RISË DOES ONLY TITLE ROLES."

dition in the Czechoslovak city.

The trip to Prague changed her life in multiple ways. She was signed by the opera company for $25 a month (her mother sent her food packages), and she met a young actor who was the matinee idol of the drama company that shared the theater. His name was Walter Surovy, and he was at the stage door signing autographs when she arrived for her audition. He asked her in a bored way where the program was that she wanted him to sign for her, and she stepped on his foot, hard, as she passed. Surovy followed her into the theater and sat in the auditorium while she auditioned. As a gesture of apology, and for other reasons, he invited her to his performance that evening, and when she came backstage afterward, he asked her to supper... at her apartment, where, essentially, he stayed for more than two years.

They were not quite inseparable, for both had assignments that took them out of town. Risë went with Walter once to Vienna, where he was making a movie with Paula Wessely, Europe's most celebrated actress, and as a scene was being set up Risë sat in the chair provided for him, with his name on the back, Hollywood-style. During a break he came over and said, "Someday you'll be in front of the camera, and I'll be in the chair." She said, "Nonsense." He said, "You wait and see—it's true." Among the more remarkable facets of a love affair that has endured for fifty-two years is that this did indeed happen. Somehow—Risë would say because of circumstance, Walter having chosen to give up homeland and native language; he would say because of comparative talent (he knows better than she does, but she has more talent)—the two maintained the balance of their relationship.

Prague was full-bore training, from Cherubino and Carmen in German (conducted by Alexander Zemlinsky) to Gluck to Amneris in *Aida* to Wolf's *Corregidor* to Lortzing operetta. Plus instant opera with very provincial companies to earn a few dollars in places nobody had ever heard of ("I see you've been singing in Pumpernickel," Walter would say when she came home). In spring 1938 the world changed: Edward Johnson came to Prague and offered her a Met contract (three years at $150, then $200, then $250 a week), and Erich Kleiber signed her for the Teatro Colón in Buenos Aires for the months before the Met season opened. It was the beginning of many things, and apparently the end of them too, especially of the relationship with Surovy.

In Buenos Aires, Risë met an American with South American business interests and a position in the money world that supported New York musical institutions, not least the Met. They became engaged. Walter was in Vienna, having hitchhiked from Prague after the Munich pact doomed the anti-Nazis in the German Theater there, but word leaked to him across the ocean. A few days after Risë's debut, her phone rang. It was Walter, who had made it unannounced to New York. By about four the next morning, the engagement was off, and two weeks later the Surovys were embarked on a marriage that will celebrate its fiftieth anniversary this January 6. Among its successes is their son, Nicolas, a prominent actor with careers onstage and before the cameras.

That first spring of 1939, Risë had an engagement to sing Cherubino and Dorabella at the Glyndebourne Festival, where she worked with Fritz Busch, the director Carl Ebert and the company's manager, Rudolf Bing. It was Bing who proposed that she return the following season to do Carmen, but by the time the next summer arrived, Britain was at war, France had fallen, Hitler had loosed the Luftwaffe on England, and Glyndebourne had suspended operations.

That fall, before the Met opened (this was the era of Depression-shortened seasons, with opening nights in November), Risë was back in Buenos Aires, where Walter had an engagement with a company of German actors. Until Walter's stint in the U.S. Army, where he finally learned English, Walter and Risë spoke German at home. The critical notice that most infuriated Risë in her early years was one from Olin Downes of *The New York Times*, who criticized her German diction in *Der Rosenkavalier*. (One night, seated next to Downes at a dinner, she deliberately spoke to him in German, discovering with amusement that he did not understand.) Walter had trouble finding an occupation in the U.S. He did have one unhappy year on contract to Jack Warner in Hollywood, looking for things to do—one of the things he found was *To Have and Have Not* with Humphrey Bogart. Eventually they agreed he had a gift for managing her career and should exercise it, because she lacked it. There was in fact a lot to manage. As early as 1941, she was filming *The Chocolate Soldier* with Nelson Eddy, earning far more from radio and concert appearances than from opera. Not that Surovy let the opera off the hook: learning once, while cashing a check for Mario Del Monaco on tour in Dallas, that the tenor was being paid more than his wife, Surovy pulled Risë out of that evening's sold-out *Carmen* until Bing paid up enough arrears to bring her fee level with the tenor's.

Perhaps the crucial decision was to limit, pretty severely, the number of different roles Risë would do at the Met. Temperamentally, Risë considered herself someone's pupil for the length of her career, and after Mme. Schoen-René died she engaged Vera Schwarz ("at immense expense," Walter notes in the background) not only to teach her but to accompany her to all performances and critique them the next day. Despite all the work, however, in twenty-three years at the Met she added only Giulietta in *Les Contes d'Hoffmann*, Laura in *La Gioconda*, Marina in *Boris Godunov* and Marfa in *Khovanshchina*, which Johnson gave in his last season, and which his successor Bing never revived.

Walter's defenses of Risë's limited repertory became legendary. Once Bing tried to sign her up for *Aida*. "All right," said Surovy, "but you'll have to change the title." Bing was puzzled, and Surovy explained: "Risë does only title roles—*Der Rosenkavalier*, *Carmen*, *Orfeo*, *Mignon*, *Samson et Dalila*, *Hänsel und Gretel*. If you want Risë for *Aida*, you will have to change the name to *Amneris*." Bing, who did not need a road map to see where he was going, graciously gave up. Risë did learn new roles occasionally—she went to La Scala to do the world premiere of Virgilio Mortari's *La Figlia del Diavolo*, a retelling of the Salome story—but seldom for the Met.

It was Walter's idea that Risë should sing the habanera from *Carmen* in *Going My Way*, a choice that identified her with the premier mezzo role before she had sung it on an American stage. (When she did, by the way, she tried it out at the Cincinnati Zoo Opera before risking it at the Met.) Louis B. Mayer was happy with the results of *Going My Way*, a film about some lovable priests, which made a lot of money, and decided Risë was made to order for the movies. He wanted her to do a remake of an old Jeanette MacDonald vehicle, *The Cat and the Fiddle*, and he suspended her when she balked. She decided to stay with opera and concerts, because she loved them, and with radio, because it enlarged her audience and helped pay the bills.

Though her own favorite role was Gluck's Orfeo, and the critics most liked her Octavian in *Der Rosenkavalier*, the great popular success was unquestionably *Carmen* in the production Rudolf Bing built around her in 1952. Tyrone Guthrie, whom Bing knew

WHEN HE ASKED FOR HER PROGRAM TO SIGN, SHE STEPPED ON HIS FOOT, HARD, AS SHE PASSED.

well from his years in England, was the director. Bing originally had wanted Bruno Walter to conduct, but the maestro demanded that Risë audition for him and then declared himself dissatisfied. Rather than remove Risë, Bing removed Bruno Walter, substituting Fritz Reiner, to whose memory Risë remains fanatically loyal. At first they disagreed about pauses Risë wanted for dramatic effect in the second and third acts, but Reiner was confident enough to yield when they got into stage rehearsals and he saw what she wished to do with the time. Among the tributes Risë will brag about is a statement by the usually sour Reiner toward the end of their collaboration: "You and I have done many *Carmens* together. You are a hell of a Carmen." And it was as Carmen that Risë said good-bye to the opera stage in 1961.

Risë's appointment as general manager of the Metropolitan Opera National Company was clearly an effort to give some star quality to a group of kids, and skeptics

asked who was going to run what when the Met appointed a member of the stage department, Michael Manuel, as co-manager. Some decisions indeed were made by higher authority, especially the use of a new hall in Indianapolis as the site for the intensive months of final rehearsals (for which Risë was in all but constant attendance in summer 1965, abandoning her beloved country home in Long Island's Westhampton). And the Met board had originally not expected she would need as much time or travel budget as she demanded while scouring the continent for young artists. Among those Risë chose for the company were Joy Davidson, Enrico di Giuseppe, Maralin Niska, Paul Plishka and Marilyn Zschau.

Bing and his people originally had picked the stage directors for the four operas—*Carmen*, *Madama Butterfly*, *La Cenerentola* (all sung in English on some nights, in

Risë Stevens and Walter Surovy (above) on eve of twin golden anniversaries—and their son, film and stage actor Nicolas Surovy (left), costumed for Hamlet

the original on others) and Carlisle Floyd's *Susannah*. Risë was displeased with the *Carmen* director and to New York's amazement canned him, substituting José Quintero. Risë had been a relatively amiable colleague at the Met, leaving the rough stuff to Walter; now she revealed tigerish aspects. "Even in Prague," Walter recalls dreamily, "the singers used to complain to me, 'She behaves badly, she directs everybody.'" Walter, by then a busy and prosperous New York real estate broker, could spend only so much time with her in the far reaches of the country. Risë traveled with the company and kept spirits up, which took some doing after the four-week fall season at the New York State Theater, not yet acoustically refurbished and a tough place to sing, where nobody sounded like much.

For the second season, Risë chose *La Bohème*, *Le Nozze di Figaro*, *La Traviata* and Britten's *The Rape of Lucretia*. Preparing four new pieces turned out to cost more than expected, and audiences in the early weeks were light. The Met, sorely pressed by the expenses of its first months in the new Opera House at Lincoln Center, had to advance a million dollars to keep the National Company on the road. Bing wanted no part of it anymore, and neither did George Moore, then president of what is now Citibank, who was treasurer of the Met. Supporters of the National Company were led by the Met's board president, Anthony Bliss, and by Mrs. August Belmont, venerable but active, the grande dame of the Metropolitan Opera Guild, who never forgot she had started life as an actress onstage. They joined Risë in arguing that money could be raised separately for the touring group. Bing and Moore, however, felt that if the National Company disappeared, any such contributions would flow to the senior house, which badly needed the money. As it was Moore who would have to find the funds to bail out the foundering ship at Lincoln Center, Risë was told to, and rather bitterly did, close down her operation, though on her own she had found the money (from Mrs. DeWitt Wallace) to carry on.

The Mannes College of Music, which was watching its income shrivel with the expiration of the patents on color photography that David Mannes had contributed to create it, caught Risë on the rebound from the Met, and she was enthroned in the president's office of this rather informal conservatory in a building that linked together a number of brownstones on the East Side of Manhattan. Here she did extraordinary fund-raising and had a chance to catch talent even younger, for Mannes has a large preparatory program, and to give the kind of encouragement that can come only from someone who has lived on Parnassus (and perhaps, these days, has been on television). After a gay and ambitious start, however, this new career in academic administration ran down in rather conventional ways. Faculty politics, someone once said, are the nastiest of all politics, because the stakes are so small. When Bliss, James Levine and Mrs. Gilbert W. Humphrey noted the need for someone to take over the Metropolitan Opera National Council auditions and supervise the company's training programs, Stevens happily jumped ship.

For the better part of the last two decades, then, Risë has been a presence on the scene for the Metropolitan Opera National Council and the guiding light of the auditions. She has done intermission features on the telecasts and sat on any number of daises around the country to help raise money for, or generate talk about, opera. Last spring she retired from those posts, and she thought the appearances she will be making for the rest of this season would be a kind of last hurrah.

Instead, Bruce Crawford tapped her to be a managing director of the Met, a distinction she especially cherishes, because no other artist has ever enjoyed it. Crawford's departure in April does not diminish her chance to have a voice in the company's artistic planning. The case that the Met needs some input from performers themselves may be stronger than ever, and Risë intends to make it. □

5) "Johnny, keep it out of focus. I want to win the foreign picture award."
--to cameraman John Seitz during the shooting of 'Sunset Boulevard.'

6) "The best directing is the one you don't see."

7) "What the critics call dirty in our movies, they call lusty in foreign films."

8) "Hindsight is always 20:20."

9) "A director must be a policeman, a midwife, a psychoanalyst, a sycophant and a bastard."

JULE STYNE

1) Suggestion...
POTUS: "Jule once said, 'If you keep your brain working, you're young.' Well by that line of reasoning Jule, you're getting younger every year/ you're just a babe in the woods."

2) "If I had to write eight songs for someone by tonight, I'd say, 'Give me my pencil and my manuscript paper, and I promise you in abut four hours I'll have written eight professional songs."
--Interview, Chicago, December 1982

3) "You've got to bring the theatre to the people, to where they want to go."
--Interview, Washington Post, 8/25/74

KATHARINE HEPBURN

1) "..as far as acting goes, it's got to be great. That's my motto, anyway. You've got to aim for the top of the mountain because you'll never get a quarter of the way up, in any event...." (POTUS might rejoin: "Well, Katharine, from where I stand it seems that you have scaled the mountain and lain claim to its peak."

2) **JOKE**
POTUS: "Katharine once said that she agreed with Spencer Tracy when he said 'Remeber who shot Lincoln!' Well don't worry everybody, we had Miss Hepburn searched at the door."

3) "I think there is a magic in man. His spirit, his attitudes toward his fellow man, his capacity for love and for infinite service, is, for me, a thrilling thing."
--Interview, The Christian Science Monitor, 3/6/75

KATHARINE HEPBURN

(actress; born Hartford, CT, November 8, 1907)

With a luminous face that has mesmerized audiences around the world for six decades and an incomparable voice that must surely be one of the most easily identifiable of any film actress, Katharine Hepburn has proven to be the most monumental and enduring star of the silver screen.

Known and admired for her independence, courage, outspoken views, and fierce determination, she is first and foremost an actress who has made more than 40 feature films and numerous television movies and has appeared in more than 30 stage productions ranging from sparkling comedies, to Elizabethan drama, to Broadway musicals.

The second of six children, Hepburn was reared by rather unorthodox parents who granted their children complete freedom and whom Hepburn credits with all her astonishing success. "The great thing my parents gave me was not to have fear," she says. "I was taught not to be afraid of anything."

As a child, Hepburn was an expert wrestler, tumbler, and trapeze performer. When she was eight, she made her first public appearance at a votes-for-women rally. Her early teens were spent producing elaborate puppet shows for her family and friends. By the time she entered Bryn Mawr in 1924, she was determined to be an actress. Four years later she made her Broadway debut at the Cort Theatre in *These Days*. The play closed after eight performances, but she was immediately cast as the star's understudy in Philip Barry's *Holiday*, and thus began one of the great writer-actress partnerships that would culminate a decade later in the smash stage and screen hit, *The Philadelphia Story*.

(over)

In 1932, she was picked by producer David O. Selznick and director George Cukor to make her screen debut in *A Bill of Divorcement*. One film later she won her first Oscar for *Morning Glory*. She has since become the all-time Oscar champion, having been nominated a record-breaking 12 times. Furthermore, she's the only four-time winner in an acting category: *Morning Glory, Guess Who's Coming To Dinner, The Lion in Winter*, and *On Golden Pond*. (Significantly, considering the brevity of most film careers, the latter three were earned after she turned 58!)

With a filmography too lengthy to list in detail, highlights include *Little Women, Alice Adams, Stage Door, Bringing Up Baby, The African Queen, Summertime, Long Day's Journey into Night*, and her celebrated nine-film collaboration with Spencer Tracy that began in 1942 with *Woman of the Year*, peaked with *Adam's Rib* (1949) and *Pat and Mike* (1952), and ended with Tracy's death in 1967 with *Guess Who's Coming to Dinner*.

In a career filled with incredible highs and more than a few flops--an early Hepburn stage performance in *The Lake* was, after all, the target of Dorothy Parker's infamous "She ran the gamut of emotions from A to B," and she was officially labeled "Box Office Poison" in 1938--her influence over the American public remained unshakable, wooing audiences with her charismatic blend of down-to-earth sass and sophisticated glamor. While working together on *On Golden Pond*, Henry Fonda offered his own explanation for Hepburn's phenomenal career: "Kate is unique--in her looks, in the way she plays, most of all in herself."

quote about K.H.

BILLY WILDER

(writer/director; born near Vienna, Austria, June 22, 1906)

For six decades Billy Wilder has created one movie masterpiece after another--either as a writer, director, producer, and sometimes as all three. Add this extraordinary endurance record to the fact that he has not limited himself to one genre of film but has applied his talents to romantic comedies, film noir, suspense, farce, and courtroom dramas with equally splendid results, and Wilder's oeuvre becomes not just another brilliant career but the very history of American film.

Wilder began his writing for films in Berlin during the late 1920s and arrived in the United States in 1934 with little English in his vocabulary, yet by 1939 he had cowritten with Charles Brackett the screenplay to what is arguably the finest comedy of the '30s, *Ninotchka*. Three years later, he made his directorial debut with another memorable comedy, *The Major and the Minor*.

From then on he would create a series of delicious images never to be forgotten by movie lovers around the world: Gloria Swanson as the legendary Norma Desmond descending the staircase at the end of *Sunset Boulevard*; Tony Curtis and Jack Lemmon in high heels precariously running away from killer gangsters in *Some Like It Hot*; a tarted up Shirley MacLaine walking the streets of Paris with her poodle in *Irma La Douce*, and, perhaps most memorably of all, Marilyn Monroe surrounded by her billowing white skirt as she cools off by standing on top of a New York subway grate in *The Seven Year Itch*.

(over)

In addition to Charles Brackett, Wilder's other great script collaborator was I. A. L. Diamond, who began working with him in 1957 with *Love in the Afternoon*. Nominated some 20 times, Wilder has won six Academy Awards: for directing and cowriting *The Lost Weekend* (1945); for cowriting *Sunset Boulevard* (1950); and for directing, cowriting, and producing *The Apartment* (1960), which took Best Picture honors.

DIZZY GILLESPIE

(jazz trumpeter; born Cheraw, SC, October 21, 1917)

With his great ballooning cheeks and trademark trumpet's bell upturned at a 45-degree angle, Dizzy Gillespie easily has the most recognizable face in jazz.

He is also easily one of the most influential figures in that most American of musical forms, having first revolutionized jazz in the '40s by being one of the acknowledged inventors of bebop; and then again in the decades that followed when he championed the rich rhythms of Afro-Cuban, Caribbean, and Brazilian music that, to a large extent, still dominate jazz to this very day.

Born John Birks Gillespie, Dizzy moved to Philadelphia with his family at age 18 and joined Frankie Fairfax's band before moving on to New York City and Teddy Hill's big band in 1937. Later he played with all the greats--Ella Fitzgerald, Duke Ellington, Lionel Hampton, Earl Hines, and Billie Holiday. He met saxophonist Charlie "Bird" Parker in 1940 and soon was jamming with Parker, Thelonious Monk, and others. It was in this hothouse atmosphere of creativity that Gillespie and his cohorts astonished the world with their aggressive ornamentations, complex harmonic alterations, and rhythmic explorations that would soon be labeled "bebop." "What they did was like nitroglycerine, electricity," says Quincy Jones. "They broke all the rules, changed the whole concept of American music."

Not all audiences and critics fell immediately in love with these new, often strange, sounds. Gillespie, however, was a natural public relations man for this music, with his hair-raising technical virtuosity, harmonic adventurousness and, most of all, ingratiating showmanship. He was, in fact, the first jazz artist to be sent abroad under the auspices

(over)

of the United States government, spreading American goodwill and good music around the world.

Gillespie's legacy is probably best summed up by Gillespie himself in a statement that would sound a bit arrogant if it weren't so probable: "The music of Charlie Parker and me laid a foundation for all the music that is being played now....Our music is going to be the classical music of the future."

D.G. quote

And just how did Gillespie end up with that bizarre, trademark trumpet of his? The bent-bell trumpet got its start in 1953 when someone fell on his trumpet stand backstage; Gillespie liked the sound of the altered instrument so much that his trumpets have been specially made ever since.

D.G. anecdote

JULE STYNE

(composer; born London, England, December 31, 1905)

With the scores of such long-running Broadway classics as *High Button Shoes*, *Gentlemen Prefer Blondes*, *Peter Pan*, *Gypsy*, *Bells Are Ringing*, *Funny Girl*, and the Tony-winning *Hallelujah, Baby!* to his credit, composer Jule Styne ranks as one of a handful of undisputed architects of the American musical theater. From 1949 through 1974, nearly every new Broadway season saw the opening of a show with a Jule Styne score, many of them a result of his winning partnership with Betty Comden and Adolph Green. Some years boasted two or three Styne hits running simultaneously.

Born Julius Kerwin Stein in London's East End, Styne's family immigrated to the U.S. in 1912, where young Julius showed such a talent for the piano that he performed with the Chicago, St. Louis, and Detroit symphonies before age 10.

In 1921, a 16-year-old Styne was commissioned to write a song by a teen-aged Mike Todd for a musical act he was creating. The result was "The Moth and the Flame," and the world has been listening to Styne songs ever since--1,500 published songs, to be exact. In Hollywood, where Styne found a champion in Frank Sinatra, his fruitful collaboration with Sammy Cahn yielded a string of Hit Parade leaders plus the exuberant score for MGM's *Anchors Away* and the Oscar-winning "Three Coins in the Fountain."

Styne's unforgettable songs for Broadway include "Diamonds Are a Girl's Best Friend," "The Party's Over," "Let Me Entertain You," and "People." And the genius of Jule Styne has sparked the theatrical careers of Broadway legends Carol Channing, Judy Holliday, Mary Martin, Ethel Merman, Carol Burnett, Nanette Fabray, Phil Silvers, and Barbra Streisand.

(over)

Elected to the Songwriters Hall of Fame in 1972 and the Theatre Hall of Fame in 1981, one of Styne's most treasured honors came in 1959, on the occasion of his 25th anniversary in show business, when the following tribute was read into the Congressional Record: "The lives of Americans throughout our land as well as the lives of people throughout the corners of the world have been enriched by the artistry and genius of Jule Styne."

RISË STEVENS

(mezzo-soprano; born New York, NY, June 11, 1913)

Mezzo-soprano Risë Stevens has saved not only the day at more than one performance of the Metropolitan Opera--in 1961 she saved the entire season. After the company had cancelled its entire 1961-62 schedule due to stalled labor negotiations, a persuasive telegram from Risë Stevens convinced President Kennedy to intervene, and he ordered the Secretary of Labor to arbitrate the dispute. Just three weeks later, the entire season was reinstated, on schedule. President Kennedy and the nation had been devoted fans of the Met's reigning mezzo for almost a quarter of a century.

A pupil of Anna Schoen-Rene at the Juilliard School, Stevens showed her famous independence and good judgment early on when she turned down a tempting contract offer from the Met in the mid-'30s in favor of developing her artistry in Europe. She returned to this country in 1938, making her debut with the Met on tour in Philadelphia as Octavian in *Der Rosenkavalier*. Later that same year, she made her New York Met debut as Mignon. From then until her retirement in 1961, she virtually owned many of the great mezzo roles, including Orpheus, Mozart's Cherubino and Dorabella, Delilah of Biblical fame, *La Gioconda*'s Laura, and Orlofsky in *Die Fledermaus*. Her Carmen, a role she performed more often than any of her Met predecessors, was described as voluptuous, earthy, and white-hot in her alternating moods of passion and anger. Millions more fell in love with Stevens through her frequent radio appearances and the films *The Chocolate Soldier* with Nelson Eddy and *Going My Way* with Bing Crosby.

After her 1961 retirement from the Met as a performer, Stevens assumed several important roles in developing the future of opera in this country. She was named director of the Met's brand new National Company, which was dedicated to

(over)

taking opera to hundreds of American cities where opera was not available and to giving many young singers--and designers, conductors, and directors--their first chance at professional opera performances. She also served as president of the Mannes College of Music (1975-78) and rejoined the Met to direct its National Council Auditions from 1980 to 1988. For her numerous activities "in the discovery, training, and championing of young American singers," Stevens was honored by the National Opera Institute in 1982.

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Press Release

FOR IMMEDIATE RELEASE:
Friday, July 27, 1990

DIZZY GILLESPIE, KATHARINE HEPBURN, RISË STEVENS, JULE STYNE AND BILLY WILDER TO RECEIVE KENNEDY CENTER HONORS

Thirteenth Annual National Celebration of the Performing Arts to Take Place on Sunday, December 2, in Washington, D.C.

WASHINGTON, D.C.--The John F. Kennedy Center for the Performing Arts today announced the selection by its board of trustees of the five individuals who will receive the Kennedy Center Honors of 1990. Recipients to be honored at the 13th annual national celebration of the arts are trumpeter Dizzy Gillespie, actress Katharine Hepburn, mezzo-soprano Risë Stevens, composer Jule Styne, and film director and writer Billy Wilder.

"On behalf of the board of trustees, I am pleased to announce the distinguished artists chosen for this year's Honors," said Kennedy Center Chairman James D. Wolfensohn. "For enriching all our lives through their lifelong dedication to their art, we salute a groundbreaking musician who

(more)

transformed the sound of jazz, a mezzo-soprano who raised the art of opera in this country to its highest level, a celebrated director, writer, and producer of countless movie masterpieces, one of the leading composers of American musical theater, and an award-winning actress whose very name stands for classic American films."

The Honors recipients are recognized for their contribution to the cultural life of the nation through the performing arts: Dance, music, theater, opera, motion pictures and television are considered. The primary criterion in the selection process is excellence. The Honors are not designated by art form or category of artistic achievement; the selection process, over the years, has provided balance among the various arts and artistic disciplines.

The 1990 Honorees will be saluted at a gala performance in the Kennedy Center's Opera House on Sunday evening, December 2. The traditional board of trustees dinner at which the Kennedy Center Honors are bestowed will be held on Saturday evening, December 1.

President and Mrs. Bush will receive the Honorees and members of the Artists Committee, who nominate the honored artists, at the White House on Sunday evening, December 2, prior to the Honors Gala performance. A supper dance in the Kennedy Center's Grand Foyer concludes the festive Gala

evening, which for the seventh year will be supported by a major underwriting grant from Merrill Lynch & Company.

George Stevens, Jr., and Nick Vanoff will produce the Honors Gala for the 13th consecutive year. The Emmy- and Peabody Award-winning program, a star-filled evening of performance and tribute, will be broadcast by the CBS television network as a two-hour special sponsored for the eighth year by General Motors Corp.

The Kennedy Center Honors Gala is a fund-raising benefit for the Kennedy Center to support its performing arts education and public service programming and other special projects, such as the Specially Priced Ticket program, to make the Center's presentations accessible to everyone.

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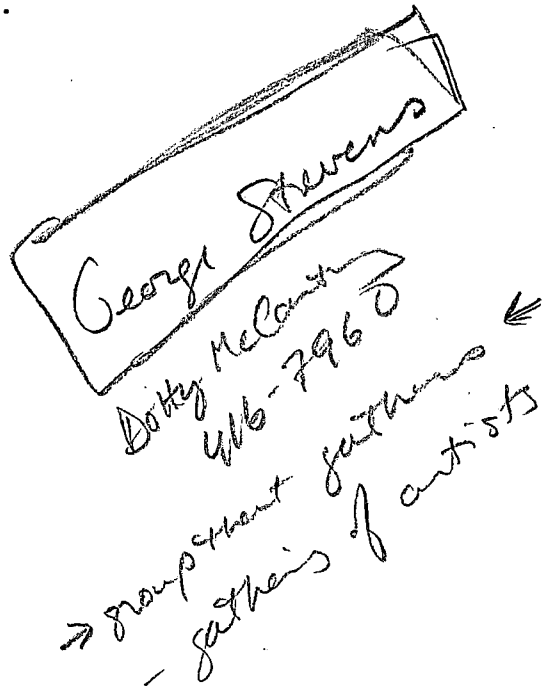

What They Said In 1985

The Yearbook Of World Opinion

Compiled and Edited by
ALAN F. PATER
and
JASON R. PATER

MONITOR BOOK COMPANY, INC.

Alec Guinness
Actor

1

Being a character actor, there are a thousand things to worry about, as opposed to being an actor who plays himself time after time. In fact, one is always very self-conscious at the start, convinced that the shooting will have to be done again and again. Usually, it has to be. People kindly say that it's the lighting or the makeup, but usually it's not. And there's something especially bizarre about playing a Brahmin when you're a Westerner. Playing such parts is always hell.

Interview, New York/
Los Angeles Times, 1-15:(VI)1.

Rex Harrison
Actor

2

The only thing in acting is the truth; you have to be truthful to the situation, whether it's comedy or drama, whether you're in a three-ring circus or slitting your throat. If you go beyond truth, if what you are doing becomes unreal, you get into "ham" very quickly.

Interview, New York/Time, 4-22:65.

Goldie Hawn
Actress

3

[Motion pictures] is a business where people put themselves on show and everybody's got the answer. It's very rare to find people who can throw out their own idea for the sake of a better one—particularly people in omnipotent positions. And because it's such a fragile business, people seem to be protecting their egos and their status all the time. There's a lot of "me, me, me" in our business. There's a lot of cheating to-camera, or not wanting to take a back seat to so-and-so. I feel that the back seat sometimes is not a bad place to be. Being number one is not necessarily the greatest achievement. I would rather be second or third best, because the idea of being on top leaves you nowhere to go.

Interview, Colorado/Playboy, January:76.

Helen Hayes
Actress

4

I was lucky, because in my formative years as an actress I was never allowed to lose sight of why I was there. I was not there to please myself. I was not there as an exercise, an ego. I was there to add something to the lives of that audience out there, to illuminate their hearts, and to arouse and lift their spirits. You don't have to be crazy to be an actor, but it's kind of usual.

At presentation of first Helen Hayes Award,
Washington, May 13/The New York Times, 5-28:10.

Katharine Hepburn
Actress

5

[On acting]: I don't know what the hell I do. I think we're all actors; just some of us get paid for it. I agree with Spencer [Tracy]. If anyone raved about actors, Spence would say, "Remember who shot Lincoln!"

Interview, New York/
Ladies' Home Journal, February:174.

6

I drifted into acting. I think it's a sort of idiot's profession. I would've loved to have been a painter or a writer. Selling my deteriorating self is very humiliating work. If they don't want you any more, they dump you. I know goddam well that's true. I've been dumped and picked up again. I would've liked a more private profession.

Broadcast interview, London/
The Washington Post, 4-15:(B)3.

Ross Hunter
Producer

7

[On the glossy, soap-opera-type films he produced in the 1950s and 1960s]: Who wants to see the ugliness of life? We like to watch the beautiful people. We can live vicariously through them. Escaping for a few hours is more fun than dealing with life's ugliness. We all have to do that enough every day. [Those films] weren't

(HOWARD COSELL)

otherwise—a society whose values are so disordered—cannot prosper or even long survive.

Interview/U.S. News & World Report, 9-16:74.

Jacques Cousteau
Explorer, Environmentalist

1

I have made friends with death. I mean that I have accepted it not only as inevitable but also as constructive. If we didn't die, we would not appreciate life as we do. So it's a constructive force.

Interview, Washington/ Los Angeles Times, 6-13:(V)27.

E. L. Doctorow
Author

2

Being a child is a time we don't want to remember, usually, because it's too painful. What we remember about our childhood is the humiliation of it, a state of almost constant humiliation, of terrors and fears and nightmares and powerlessness and shame.

Interview, Los Angeles/ Los Angeles Times, 12-11:(V)1.

Robert J. Dole
United States Senator, R-Kansas

3

[On his 62nd birthday]: I find I am always glad when the birthday is over. Then you have another whole year. The most difficult ones are the ones that end with a zero—20,30,40,50,60, whatever. Those are the hard ones. The others are sort of rest periods between the zeros.

Before the Senate, Washington, July 22/ The Wall Street Journal, 9-24:32.

Clint Eastwood
Actor

4

There's a rebel lying deep in my soul. Anytime anybody tells me the trend is such and such, I go in the opposite direction. I hate the idea of trends. I hate imitation. I have a reverence for individuality. I got where I am by coming off the wall.

Interview, Carmel, Calif./Newsweek, 7-22:54.

Nikki Giovanni
Poet

5

Hopefully, we communicate with each other; we share with each other; we learn to love somebody some time, recognizing that nothing is permanent. But we would not stop the sunset because we cannot see it every day; we would enjoy it when it comes. We would not decide that we don't want a full moon because we only get 12 of them a year. Beauty is its own reward. And no matter how transitory it is, it is nice to know that there is something beautiful or something lovely or something we can take joy in.

At Loyola Marymount University, November/Los Angeles Times, 12-4:(V)5.

Martha Graham
Choreographer

6

I'm not sure what genius is. Edgard Varese, the composer, once told me, "Everyone is born with genius, Martha. The sad thing is that most people only keep it for a few minutes." We exist in space—that is the energy of the world, and each of us is a recipient of that energy if he so wills. Some people get old and sit on the porch [in their minds] at 16, and other people are willing to seek out the energy of the world at 60 and beyond. There has to be about you a transparency to receive the energy around you—maybe that's what genius is; I don't really know.

Interview/Horizon, October:64.

Katharine Hepburn
Actress

7

I go mad when I read about kids cheating on exams in school, and now even in the Army and Navy. When I was at college at Bryn Mawr we had an honor system, and if any girl was found cheating, she was kicked out. The point is, if

(KATHARINE HEPBURN)

you're going to cheat as a kid, and they let you get by with it, you begin to join the criminal classes, don't you? Either you're honorable or dishonorable. The distinction is very clear in my mind, though apparently not to a lot of other people.

Interview, New York/
Ladies' Home Journal, February:176.

Glenda Jackson
Actress

1

One knows one's done one's job as a parent properly if one's children reject everything one stands for.

Interview, New York/
The Wall Street Journal, 2-15:20.

John Paul II
Pope

2

The ultimate determining factor is the human person. It is not science and technology, or the increasing means of economic and material development, but the human person, and especially groups of persons, communities and nations, freely choosing to face the problems together, who will, under God, determine the future. That is why whatever impedes human freedom, or dishonors it, such as the evil of apartheid and all forms of prejudice and discrimination, is an affront to man's vocation to shape his own destiny.

Nairobi, Kenya, Aug. 18/
The Washington Post, 8-19:(A)21.

Milan Kundera
Exiled Czech author

3

. . . all I can see as expressions of cultural life [today] are TV soaps, vulgar articles in the press, clever ads for consumer goods, and a preoccupation with one's physical shape—like jogging. Over here [in the West], like over there [in Eastern Europe], a cultural vacuum. Obviously, the end of an era. Perhaps the beginning of a new barbarian age? The point is not so much *how* this is happening—whether through Communist police brutality, Nazi coercion, gradual alienation in Western democracies—but *what* is happening. What deep, common process is at work that lowers man, that leads him back to tribal behavior, that crushes spiritual and humanistic values?

Interview, Paris/
The Christian Science Monitor, 9-6:(B)3.

Ernst Kux
Swiss political scientist; Foreign editor, "Neue Zurcher Zeitung," Zurich

4

Communist economies are losing the competition with capitalist economies. From the days of Marx, the main aim of Communism has been to supplant capitalism and provide a better economic system. Twenty years ago, [the late Soviet Premier] Nikita Khrushchev predicted that the Soviet Union would overtake the United States. But today the economic gap between the two countries is greater than ever . . . Marxism-Leninism just doesn't fit a modern industrial society. It has proved incapable of adapting to the scientific-technological revolution of our time. So has the Stalinist model, with its stress on centralized planning, heavy industry and tight controls over labor. Even Soviet leaders are now beginning to recognize this.

Interview, Zurich/
U.S. News & World Report, 2-4:43.

Andrew Lytle
Author, Editor

5

No man creates. God creates. [Man gives] a special view to what was always there.

At Southern Literary Festival,
Nicholls State University/
The Christian Science Monitor, 5-8:28.

Carlos Manini Rios
Minister of the Interior of Uruguay

6

Democracy is a bit like that old Spanish story of a boy and his grandfather walking home with

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"WHAT THEY SAID®" IN 1981

The Yearbook of Spoken Opinion

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Monitor Book Company, Inc.

Jean-Luc Godard
French director

1

[In the film industry,] there is no curiosity about trying new ways. The industry does no research. It's like a runner who never trains or a doctor who never practices but who operates once every two years or so. Pity the poor patient.

Interview, Los Angeles/ Los Angeles Times, 1-22:(VI)2.

2

Good movies are made only when a country is in bad shape. Why were so many fine Italian movies—like Roberto Rossellini's *Rome* and *Open City*—made in the years just after World War II? Why Italy and why then? The Italians had nothing. Their only hope for legitimacy was the creation of a totally new image to relay to the rest of the world. Now Poland is in turmoil. Consequently there are 10 good Polish movies right now. In contrast, I am not sure there is even one good American film.

Interview/ World Press Review, April:61.

Richard Harris
Actor

3

[On film-industry executives]: Those insensitive businessmen sit up there and they claim that they can speak with the voice of the American proletariat from their tables at Ma Maison and Chasen's [restaurants], where they have two-hour lunches at $350 a lunch, all on expense accounts, and go back in their Rolls Royces to their enormous mansions in Beverly Hills and they weekend in Palm Springs, and they can tell us what the taxi-driver wants to see, what the shopkeeper wants to see, what the secretary wants to see? They've lost touch. They've totally lost touch.

Interview, Boston/ The Washington Post, 8-30:(K)8.

Buck Henry
Director, Screenwriter

4

[On producers]: . . . I'll never understand why anyone wants to produce a picture. It's a hard and difficult grind. You have to talk to a whole lot of people I wouldn't dream of talking to about a lot of things I wouldn't ever want to talk about. There's another thing. A producer has to think about just one thing—the picture—for months on end, and that's very unhealthy. Any job that requires you to think about one thing in one light for a long time must be unhealthy. I'd never, ever, want to produce a movie.

Interview, Los Angeles/ Los Angeles Times, 1-4:(Calendar)25.

Katharine Hepburn
Actress

5

. . . as far as acting goes, it's got to be great. That's my motto, anyway. You've got to aim for the top of the mountain because you'll never get a quarter of the way up, in any event. There are just too many things in the way. But if your performance satisfies just the director, if you don't set a really high standard for *yourself*, you're never going to be very interesting because people are perfectly content to have you get off at a way-station. They couldn't care less. The only person who cares is yourself. So you *have* to be damned good, to get noticed or appreciated! And no excuses!

Interview, San Francisco/ After Dark, October:30.

John Huston
Director

6

[Saying he does not like the Hollywood way of life]: I don't like the things that one does, particularly. There are people here that I like very much. But it's never appealed to me as a way of life. I don't like talking about motion pictures, necessarily, and speculating on who's going to get what part. The behavioral habits

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(DONALD SINDEN)

woman dressed rather than undressed. Life is depressing enough, isn't it? One should be taken out of one's self in the theatre. I don't want to see the death of the other kind of theatre, but we should give the public an alternative. If they would rather see a kitchen-sink play, then God bless them.

Interview, New York/
The New York Times, 12-23:34.

Hugh Southern
President, Theatre Development Fund, New York

1

There is more theatre production than at any time in our history. I'm not referring to quality or attendance. It was estimated about two years ago that 600 plays were being presented in New York during one year. Now it's probably 800. This is a tremendous period of ferment . . . As for Broadway, I don't think it is the measure of our theatre, though it is still an important institution. There will probably be more one-man or, more precisely, one-woman shows on Broadway. This is a return to the kind of mix Broadway used to have, when it included not just theatre, but burlesque and vaudeville. I consider this mix an excellent one. A lot of people who came to see Bette Midler's one-woman show had never been in a theatre before. These shows can only have a healthy effect.

Interview, New York/
"W": a Fairchild publication, 1-11:16.

Michael W. Straight
Deputy Chairman, National Endowment for the Arts of the United States

2

Traditionally, a symphony orchestra is looked on as something of renown for a city. Theatre is not looked on quite that way. It's just not traditionally true; it doesn't have that ceremonial role. [For example, Washington's Arena Stage] can't have a white-tie ball; it is not considered symbolic of the national commitment to culture and fine arts. It's unfortunate, but people still look on theatre as a "low" art form; it is still struggling to place itself on a par of respectability with things like opera companies and symphony orchestras.

The Washington Post, 11-10:(F)4.

Jule Styne
Composer

3

You've got to bring the theatre to the people, to where they want to go. Dinner theatres are the coming thing. And the price is right: parking, good surroundings, dinner, theatre and dancing—an 11-in-one stop at one price. That's what the public is looking for . . . What these dinner theatres will lead to is a new surge of musical plays. That period of four-year runs is over with. In future, there will be more decentralization, and the major cities will have new works all at the same time.

Interview, Washington/
The Washington Post, 8-25:(L)5.

Peter Ustinov
Actor, Director, Writer

4

I've had no ego bruises because I've become absolutely convinced that theatre, like the movies, is a collaborative art. Even if you quarrel, more good is likely to come from that than not being able to cut your teeth on any hard object.

Interview, New York/
The Atlanta Journal and Constitution, 11-10:(F)7.

(WILLIAM STEINBERG)

I don't know. But it was discovered that I was pre-destined to lead men, and this is the reason why I actually became a conductor. It's the most important part of conducting.

The New York Times Magazine, 9-29:32.

Robert Stolz
Composer, Conductor

1

The moment I pick up the baton I forget how old I am [94]. As soon as I hear the music I go into a trance and the years slip away. I think that is the main reason for the success of my records—one thinks one is listening to a 20-year-old conductor.

Interview, Vienna/
Los Angeles Times, 12-11:(4)26.

Jule Styne
Composer

2

Look at the harm these all-rock radio stations have been doing. Hours and hours of that noise, noise, noise. Don't people see the relationship to dope-addiction and the general disintegration all around us? It's a clear result of that hammering, hammering, hammering. I'm not against rock, per se. I'm against the constant din of it. What I am for is mixing it all up—rock, country music, classical, ballet—mix them all up. If you don't hear the other music, how do you know what's good? You need all kinds of music to really hear, to discriminate.

Interview, Washington/
The Washington Post, 8-25:(L)5.

Michael Tilson Thomas
Orchestra conductor

3

[On conducting]: I don't want to be Big Papa—"Ach, now my children, I vill tell you how you must play the music." I don't want to say, "Listen, you idiots, pay attention!" either. I don't want to be either of those people. I want to be someone who is considered to be a help by the players. This is a spiritual question that is important. I know that eventually this way of working will triumph—when the process of rehearsing becomes more and more a way of understanding a piece, not just fulfilling the specifications that the "foreman" is laying down. Young musicians of my generation, or younger, are certainly not about to put up with the nonsense that has gone on in regard to the relationship between conductor and orchestra.

The New York Times Magazine, 9-29:34.

Virgil Thomson
Composer

4

. . . a music critic has only got to ask himself, "Did I say what I mean, and am I willing to mean what I said?" In the last analysis, liking or disliking a piece of music has nothing to do with the critic's responsibility. But if he can find out what the music's about, and tell his readers—well now, that's a good idea.

News conference, San Francisco, July 31/
San Francisco Examiner, 8-1:24.

Peter Ustinov
Actor, Director, Writer

5

Opera is a great medium, because you can't be subtle. You have to resign yourself to the fact no one hears a word—and be happy no one does. Operas in translation are ridiculous . . . Another thing I love about opera is there is a kind of "improvise" tradition. You know someone is going to catch a cold before the third performance and someone will be flown in from Thessalonika as a replacement and go on without a rehearsal—and no one in the audience will even notice.

Interview/
"W": a Fairchild publication, 2-8:9.

Sarah Vaughan
Singer

6

I've been singing the same way since the first note left my mouth, and it's always been jazz. Jazz may go through some style changes, but it's always been here and it always will be. Of course, the sound may change, because the material may dictate a lush background or a three-piece combo. Even the rock groups are adding to their following by incorporating jazz into their acts. Young people are even discovering me. They tell me they play their jazz

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Jule Styne
Composer
1

[On where the musical theatre is going]: I sat back for three years doing a couple of movies, but mostly watching and waiting. *A Chorus Line* was fresh, new, and we all said, "This is different." Then along comes *Annie* — the flag, orphans, a dog; it's *Oliver* in drag. Who knows what will work now in a musical? The rock sound doesn't work. It's not dramatic. All the characters sound alike. But what do I know? Here I am sitting here, but what do I know?

Interview, New York/
The New York Times, 5-27:(C)2.

Edward Villella
Ballet dancer
2

To me, the ultimate idea is total concentration, to eliminate all impeding outside ideas and thoughts. So the moment I step on stage, I have a straight line of concentration. From then on, everything is spontaneous, a conditioned reflex. You can't think your way through a performance. When I have those fantastic moments, when all is happening right, it's so easy. I say to myself, "My God, it's so easy."

Interview/Los Angeles Times, 1-30:(1)3.

Eli Wallach
Actor
3

[On the future of the theatre]: The fabulous invalid is quite healthy, because nothing yet devised by man has been able to replace theatre. Neither movies nor TV can equal that experience of going in and having the lights come down and seeing a play. It's like watching a football game: On TV you can see it *better*, but it's not like really being there.

Interview, New York/
The Christian Science Monitor, 4-8:24.

Andy Warhol
Artist
4

Unfortunately, drama critics ruin plays, and that's too bad. Often I go to a play before a critic has reviewed it, and I love it. Then his review comes out, and it sounds terrible — just like it was two different plays! And people who trust that critic won't go to the play or movie, and it's ruined. I prefer reporters who simply say what the movie or play was all about, and let the audience decide for itself whether it likes it.

Interview/
U.S. News & World Report,
6-27:57.

Oskar Werner
Actor
5

[Comparing stage and screen]: The two media are completely opposite and different . . . I would compare the theatre to music. The score might be *Hamlet*. You have to cast it as if you had a flute, a fiddle, a trumpet. If one plays off-key, the whole thing is off-key. And with the last word or the last beat, communication with the public is over. You might reproduce it the next day, but it will be different . . . Film, on the other hand, is close to the fine arts. It only becomes a piece of art when there is an observer. It is like a canvas on a wall — only when the roll of celluloid is running can it be a Charlie Chaplin masterpiece or a piece of phony porn.

Interview, New York/
The Christian Science Monitor,
2-24:30.

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(W. CLEMENT STONE)

behavioral sciences by using your memory. Knowledge is not power; it's potential power. You may have the knowledge, you may know what to do, you may know how to do it, but you may not know how to *motivate* yourself to do it.

Interview, Los Angeles/
Los Angeles Times, 5-20:(V)6.

Jule Styne
Composer

1

[On his being 81 years of age]: I'm working harder, thinking better, being able to listen to other people better—that comes from getting older. I never stop to think about my age. The whole name of the game is, you must have something to do every day so you just can't wait till you do it. You've got to go to a place where you sit down and do some work. Your brain *wants* to work. It worked all your life for you. If you want to retire, you're old. If you keep your brain working, you're young.

Interview, New York/
The New York Times, 6-10:23.

Elizabeth Taylor
Actress

2

I have a great passion for life, and passion is not just a word that indicates love-making or lust. I think it's passion that makes me a survivor. If you care about other people, it becomes a passion. If you can reach a natural high that is bliss—that's passion.

Interview, New York/
USA Today, 1-15:(A)1.

Twyla Tharp
Choreographer

3

Living, I am finding, is not letting the downside get the upper hand. As you become more experienced and adept, do not become blase. Boredom is our own doing. It is not done to us. It is our responsibility to keep ourselves alive. No one does this for us . . . Do not hold back. Do not be tentative. Go for it full force or stay home.

At Pomona (Calif.)
College commencement/
The Christian Science Monitor,
6-18:24.

Margaret Thatcher
Prime Minister of
the United Kingdom

4

I don't feel sorry for people. Feeling sorry for someone does nothing.

Los Angeles Times, 5-26:(I)11.

5

Capitalism and enterprise is a system which only works by spreading ever more widely to more and more of the population what used to be the privileges of the few.

June 10/The New York Times, 6-13:4.

6

I am a naturally hard worker. I was brought up that way. It is a sin to be idle. The reason you are here is to use whatever talents and abilities you have to the greatest extent. If you do not at first do what you want to do, you just come at it another way and try again.

Interview, London/
Ladies' Home Journal,
November:193.

Dennis Weaver
Actor

7

[On his social work in the community]: . . . when you feel like you're of value, it is a very important part of your happiness. The moment we get to the point where we feel we're not useful, we're not very happy about it. We are all looking for happiness, so what I'm doing in that sense is not all altruistic. The wise person understands that his own happiness must include the happiness of others.

Interview/USA Today, 9-10:(A)9.

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(RAQUEL WELCH)

comes later. First, you have to have something to show.

Before students and press, University of California, Los Angeles/Los Angeles Times, 2-7:(II)6.

Orson Welles
Actor, Director

1

There's been some talk . . . about directors as if they were a separate breed. I believe that all directors are actors, just as I believe most writers are actors. After all, directors are a very new invention, dating back, I believe, only two centuries in the theatre . . . All of us in this profession of the film are actors, and the director is partly an actor because he plays so many roles. But none of them are really important, except to be the element that's absent in the making of the movie, and that's the audience. The terrible burden of the director is to take the place of that yawning vacuum. His job is to preside over accidents, and that's an important one.

At Hollywood Foreign Press Association dinner in his honor, Beverly Hills, Calif., Oct. 18/ Daily Variety, 10-20:4.

Billy Wilder
Producer, Director, Screenwriter

2

It used to be that if you needed a few bucks you'd go out to Hollywood and steal some by writing. Screenwriting was not even as respectable as writing for the pulps. But if you had written a book, they paid attention. This is because motion-picture moguls didn't believe in anything but already-printed words. That meant somebody else liked the story first, so the mogul was off the hook. It hasn't changed a whole lot. They still don't read. They want talk, talk, tell me a story. I think if William Shakespeare came to Hollywood they'd ask him to tell them the plot of *Midsummer Night's Dream*. Mr. Shakespeare's agent, Meyer Mishkin, would sit next to him as he told the story, and toward the end Shakespeare would say, "Then he'd say, 'To be or not to be,' or something like that—only better."

Interview, Culver City, Calif./ Los Angeles Times, 3-29:(Calendar)2.

3

Studios [today] have lost their personality. In the past, if you walked into a movie after the credits, you knew instantly whether it was a Warner Brothers picture or an MGM picture. Studios had their own handwriting; you recognized the ensemble players, and the sets of each studio had a distinctive style to them. Now studios have become more or less Ramada Inn motels; you move in, you move out. It is all very gypsy-like. You even have that unheard-of thing, a co-production between two studios like Paramount and Disney. That could never have happened in the past because the studio heads were sworn enemies; you had to keep Jack Warner and Louis B. Mayer apart or they would get into a fist fight. Those were the good old days.

Interview, Los Angeles/ The New York Times, 12-6:(2)21.

Michael Winner
Director

4

Audiences like to be emotionally aroused. Relief of emotion is what movies are all about, and it's a hair's breadth whether that's exhibited as a scream or a laugh. In fact, the most serious people to direct are comics. I think I have laughed less on the set directing comedy than directing tragedy. *Death Wish* and *That's Entertainment* both came out in the same year, and the same people went to both pictures. You didn't have the sadists and perverts going to one picture and the nice people going to the other. They appealed to different sides of the psyches of the same people.

Interview, Los Angeles/ The Hollywood Reporter, 8-31:2.

Shelley Winters
Actress

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Who's making the
Bicycle Thief? Th
tures? The bad tri
that's why people

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Jane Wyman
Actress

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the song is also constructed to have an independent life. The reason is that if the song mirrors the film too closely, people who haven't seen the picture won't understand what the song is all about. Also, while he wants the movie to succeed, a [song] writer very selfishly hopes his song will endure. I was sorry to see *Captain Carey, U.S.A.* disappear swiftly from the movie screens, but I was happy that a song I wrote for it, "Mona Lisa," lived long afterward.

Interview, Los Angeles/ Los Angeles Times, 11-3:(Home)30.

Billy Wilder
Producer, Director, Writer 1

It's enormously difficult to make a good picture anytime. And it's miraculous any more to make a successful picture, which is not necessarily the same thing. But the gamble is so rewarding when you do hit, that people are willing to take the gamble. At the same time, once you start calculating, you're in trouble. You have to make pictures you believe in and have a feeling for. You can't make a phony DeMille-type picture, because it will look and play phony. DeMille believed in what he was doing, as unlikely as that seemed now and then, and it showed on the screen.

Interview, Los Angeles/ Los Angeles Times, 7-14:(Calendar)78.

Robert Wise
Director 2

. . . whatever the possibilities [of a potential movie], you [the film-maker] have to be turned on. If all you can say is that a project has good commercial prospects, you're on your way out from the start. You can't do a film mechanically. We've all done things that didn't work. But you don't know that at the beginning. The major, crucial decision we all make is that very first one–"Yes, I'd like to make that into a movie." There are a million decisions which follow, but that's the big one.

Interview, Los Angeles/ Los Angeles Times, 9-29:(Calendar)27.

Joanne Woodward
Actress 3

Not that anyone in Hollywood really cares what I think, but awards now rarely mean what they say they mean. The "Oscar" has become a political gesture or a business gesture. They say an "Oscar" adds $5 million to a film's gross, and I believe it. But that's not what the "Oscar" is for. It didn't used to be that way. I remember winning, and I remember loving it. I just wish there was an award around that you could believe in again.

Interview, New York/ Los Angeles Times, 1-13:(Calendar)25.

Frank Yablans
President, Paramount Pictures Corporation 4

The business of a motion-picture company is to manufacture, finance and *promote* motion pictures. It's to build audience awareness and to stimulate a want-to-see syndrome among those people who are going to put down their money at the box office. We're in competition for the leisure dollar, and our greatest competition is not television: it's golfing, tennis, country clubs, automobiles, mobile homes–all the things that consume off-work time and dollars.

Interview, New York/ The Dallas Times Herald, 7-31:(G)7.

5

I don't know a more cutthroat business than this one. It's partly so because we're dealing with all the instabilities inherent in a creative process. And it's also because we're playing in an enormously high-rolling crap game.

Newsweek, 11-25:71.

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Billy Wilder

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Andy Warhol
Producer-director; Painter

Art (painting) isn't "now." It's ephemeral; it hangs on a wall. Movies are three-dimensional. They're now and tangible–like a painting with sound.

Interview, Los Angeles/
Los Angeles Times, 10-29:(Calendar)15.

John Wayne
Actor

The movie medium is still the best and cheapest entertainment in the world; but somewhere along the line some producers forgot about entertainment. In all my films I try never to forget people are seeing me for relaxation and to enjoy. If there is a message, I try to keep it positive and simple and decent. I like them to go away smiling, and that's why I say the good guys should win.

News conference, Durango, Mex./
The Dallas Times Herald, 8-31:(C)9.

Robert Weitman
Producer

You can go back as far as you like, where basic entertainment obtains, and you will find those pictures made money. That is my credo: Give the public entertainment for entertainment's sake. You can't lose.

Interview, New York, Feb. 15/
The Hollywood Reporter, 2-16:11.

Roy B. White
President,
National Association of Theatre Owners

We have been through the dark ages of chaos and confusion for the past three years. Producers, exhibitors and distributors became confused and frightened . . . Our values dimmed and became fuzzy. The result was chaos and fear. We didn't know what (kinds of films) to make, let alone what to play in our theatres. Is it any wonder that the public also became confused? The vast movie-hungry public, after several experimentations with the so-called youth-oriented films, reacted only to absolutes . . . to known quantities like *Love Story*, *Patton*, *Airport* and James Bond.

At Show-A-Rama 15 convention,
Kansas City/
The Hollywood Reporter, 3-3:1.

(Arguing against censorship): We can and must do more to combat the hysteria being created by self-appointed mind-keepers who assume a God-given right to determine what everyone can read, see and do. This hysteria is being fanned and nurtured by the political fact that this is an election year . . . I deplore these (permissive) types of films, but I shall defend with all my vigor a producer's right to make what he wants to make, your right to exhibit what you want to exhibit and a consenting adult public's right to watch what they want to see without interference from someone else who happens to disagree with your taste and mine. Let's not stand by and watch book-burnings and witch hunts. It has been said that, if ever our freedoms are lost, it will not be because our enemy was so strong but because we ourselves were so lazy that we preferred to play at piety rather than work at responsibility.

At Midwestern N.A.T.O. convention,
Columbus, Ohio/Variety, 3-29:36.

Billy Wilder
Producer, Director, Writer

The great agony in filmmaking is that you don't have any try-outs in Boston or New Haven. Once it's filmed, it's too late. Nor do I believe the stories about redoing a picture in the cutting room. It's got to be there; it's got to play. Sometimes as you go along, the picture seems to taste good and you get the feeling that it's all going to jell. But the worst feeling for a director is to be two-thirds through a movie and then feel it beginning to curdle. You're not like a painter, able to toss out the canvas and start over. You're painting on a canvas that has cost from $1-to-$8 million and you can't throw it away. Pictures cost so much today, and the number of box office successes is so few,

(BILLY WILDER)

that it is an enormous gamble to make a movie. Not only money is involved: You've invested a year of your life and energies. It can be heartbreaking.

Interview, Rome/
Los Angeles Times, 4-30:(Calendar)21.

I am making something very daring in today's market: A romantic comedy. I am betting that dirty movies will kill themselves off pretty soon. I mean, how far can they go to shock people nowadays? Producers have tried every mutation in the way of sex: man and woman, man and man, woman and woman, brother and sister. God knows what will come next—girl and sardine?

Interview, Sorrento, Italy/
Los Angeles Herald-Examiner, 5-28:(E)3.

Shelley Winters
Actress

Everybody asks me why I work so much, why I make so many movies. Well, I work because I like to work. I don't understand actors who don't act. What's with all this opening up of fried chicken stands and antique shops that everybody's going in for now? I think that's demeaning to the acting profession. I mean, what would people think if Picasso opened a taco stand?

Interview, Los Angeles/
Los Angeles Herald-Examiner, 5-14:(F)4.

Frank Yablans
President,
Paramount Pictures Corporation

Yes, there'll be pay-TV and CATV, but the primary market (for motion pictures) will always be theatres. There's something about the excitement of 2,000 people sitting in a theatre laughing rather than sitting at home watching it on TV.

Interview, New York/
San Francisco Examiner, 4-8:33.

Michael York
Actor

I don't pay much attention to reviews. Critics are so rarely helpful or constructive. Most of them write just to make jokes or points of style, and their meanings get lost in the verbiage.

Interview, New York/
San Francisco Examiner & Chronicle,
3-12:(Datebook)5.

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American tradition of the maverick, and we are a vanishing breed . . . The maverick may go his own way, but he doesn't think it is the only way or ever claim it is the best way. And don't imagine that this raggle taggle gypsy is claiming to be free. It is just that some of the necessities to which I'm a slave are different from yours. As a director, for instance, I pay myself out of my acting jobs. I use my own work to subsidize my work. In other words, I'm crazy. But I'm not crazy enough to pretend to be free. Yet it's a fact that many of the films you've seen tonight would never have been made otherwise. Or if otherwise, well, they might have been better–but certainly they wouldn't have been mine.

At American Film Institute tribute to him, Los Angeles, Feb. 9/ The Hollywood Reporter, 2-11:1,17.

Billy Wilder
Producer, Director, Writer

1

Movies are such an expensive gamble. A painter who paints a painting and doesn't like it can throw away $2.12 worth of canvas, stretcher and paint. But if a film costs $2-million, it's going to be hanging on some screen whether you like it or not. And then, 10 or 15 years later, it comes back to haunt you on TV. We can't bury our dead. Our mongoloids live with us forever.

Interview/ "W": a Fairchild publication, 1-10:2.

Gene Wilder
Actor, Director

2

I don't want to think of myself making great pictures. You start thinking in terms of great and you start thinking of yourself, or your own ego. I want to make people laugh and cry and say, "Wasn't that wonderful?"

Interview, London/ The New York Times, 6-8:(2)17.

William Wyler
Director

3

I guess I could be accused of having no particular style [in making films], but looking back, the ones that were the most satisfying were not the financial successes, or the ones that won "Oscars," but the ones that had something to say socially or politically, the so-called message pictures–which is supposed to be a dirty word. I like for audiences to go away with something, although I have nothing against pure entertainment.

Dallas/The Dallas Times Herald, 3-19:(G)7.

Michael York
Actor

4

[On his success]: I'm not sure I know if I have any secret. I think I've just been luckier than most. I can't explain it any other way. I do know an actor has to work very hard at keeping a career alive today. When there was a studio to protect an actor under contract it was easier to sustain a career. It was not fatal for him to appear in a couple of flops as long as he starred in just one good film every 18 months or so. I've hardly stopped working since I began. That way, the misses are quickly forgotten and the hits are what people remember me by.

Interview, Los Angeles/ Los Angeles Herald-Examiner, 4-20:(E)1.

5

There's a lot of phony nostalgia about movies. Essentially, the movies are–or should be–what Shakespeare said: "the mirror held up to nature," something immediate that you identify with and from which you find out more about yourself, that basically ennobles mankind. I think movies do all this. They are the art form of our time.

Interview, Dallas/ The Christian Science Monitor, 11-24:38.

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(RICHARD WIDMARK)

ing to want when they make a movie. They're the last to know! The kids themselves don't know—until they see it. What's going on now is absolutely unbelievable!

Interview/
Films in Review, June-July:327.

Billy Wilder
Director, Writer, Producer

1

I would just like to write good parts, to make pictures where, after the people leave the theatre, they can go to the drugstore and talk about it for 15 minutes. I'm very happy if there is just something worth discussing. They say, "Well, you're very funny"—big deal. But if I smuggled in a little something that adds to their makeup, to their knowledge, I'm the happiest man in the world. I'm not the man who wrote the Ten Commandments. Just the Ten Suggestions.

Interview, Los Angeles/
American Film, March:24.

2

There are no studios any more. In the olden days, you went to see an MGM picture, you *knew* it was an MGM picture. It had its own handwriting. Or you knew it was a Warner Brothers picture—Cagney and Bogart and the small actors that were under contract there. Now studios are nothing but the Ramada Inn: You rent space, you shoot, and out you go . . . Nobody talks about the picture [any more], just about what kind of deal: who presents? whose picture is it? and all that totally idiotic crap! It's a world with ugly terrifying words like "turnaround" and "negative pickup" . . . People meet and spend a year on a deal, and I want to spend a year *making the picture*. People don't even *talk* about making movies. They are not obsessed with celluloid.

Interview, Los Angeles/
American Film, March:28.

3

My father told me once, nobody's an alchemist. But if I was, I'd make a thriller. There was never one kind of picture I made. I went from *Witness for the Prosecution* to *One, Two, Three.* [Alfred] Hitchcock, he made only thrillers, and magnificently. But you know what a thriller is to me? It's the movie where the boss chases the secretary around the desk . . . That's a thriller—and that's alchemy!

Interview, Los Angeles/
Los Angeles Times,
3-2:(Calendar)18.

4

[On the burgeoning technological advances in entertainment delivery systems that will increase the volume of films and programs available to people around the world]: What about the software [the films and programs]? Who is going to write it, direct it, act it? For all I know, these [technology] guys are trying to replace the human element. Relax, fellow picture-makers. The bigger they get, the more irreplaceable *we* become. Theirs may be the kingdom, but ours is the power and the glory.

At American Film Institute's Life
Achievement Award dinner in his honor,
Beverly Hills, Calif., March 6/
Daily Variety, 3-10:42.

5

[Criticizing the colorization of old black-and-white films]: Those fools! Do they really think that colorization will make *The Informer* any better? Or *Citizen Kane* or *Casablanca*? Or do they hope to palm off some of the old stinkers by dipping them in 31 flavors? Is there no end to their greed?

Los Angeles Times,
9-12:(VI)1.

6

The language that has been established between the picture-maker and the onlooker has been tremendously refined. Today, they [the audience] outthink you, outguess you all the time. You had better not underestimate them. Let people reach for it. Let them add it up. Don't spell it out. They're not stupid.

Variety, 9-24:10.

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(EDO DE WAART)

no longer being hurt by some players not coming in right. You have to have a relaxed awareness.

Interview/San Francisco Examiner & Chronicle, 11-26:(This World)58.

Bob Dylan
Singer, Songwriter

1

Music is my first love. But in writing songs I've learned as much from Cezanne as I have from Woody Guthrie. I feel I have a lot in common with the visual side of it, because the songs I write are basically songs of realism. To play upon the realism and draw the abstraction out of the realism is what I do.

Interview, Santa Monica, Calif./ The New York Times, 1-8:(2)1.

2

Being a musician means–depending on how far you go–getting to the depths of where you are at. And most any musician would try anything to get to those depths, because playing music is an immediate thing–as opposed to putting paint on a canvas, which is a calculated thing. Your spirit flies when you are playing music. So, with music, you tend to look deeper and deeper inside yourself to find the music.

Interview/Playboy, March:69.

Billy Eckstine
Singer

3

I think it is very evident that romantic ballads are back in favor–even with the kids. We are seeing more sensible love songs being written and becoming popular . . . rather than protest songs–and I welcome that. I think people come to a club to be entertained, not be hit over the head by stuff that was on the 7 o'clock news . . . I was brought up in this business with the idea it was your responsibility to entertain an audience. And that you did that with a certain deportment. Look at some of these rock musicians. They come out with their behinds hanging out of their pants. Who wants to pay $10 to see someone who shows up on stage without any socks and dirty feet?

Interview, Dallas/ The Dallas Times Herald, 3-10:(E)1.

Dizzy Gillespie
Jazz musician

4

There is some [racial] prejudice in jazz, and some of it's reverse prejudice. But that's natural, you see, because jazz *is* our [blacks'] music. That doesn't mean that Stan Getz can't play or that Bunny Berigan can't play. But your playing is so much a part of you that your early life has to come out in your music. Every now and then you hear a teety-teety-teety from a trumpet-player and you know it's a white musician. But music is music–you're dealing with the same notes.

Interview, Englewood, N.J./ The New York Times Magazine, 6-25:60.

Carlo Maria Giulini
Musical director, Los Angeles Philharmonic Orchestra

5

The problems of the audience are everywhere . . . But it belongs to us to make each time an event. We must create that atmosphere of mystery and greatness. If they sleep, we must wake them up. I cannot accept routine, not for the audience, not for the musicians. We must get through that tremendous curtain to the people on the other side, until that curtain no longer exists. We must be like the sea–coming and going, giving and receiving.

Interview, Los Angeles/ Los Angeles Herald Examiner, 10-20:(B)6.

Benny Goodman
Musician, Band leader

6

Popular music, in my estimation, has possibly deteriorated. All the music you listen to on the radio is the same: one-dimensional. On the road, I walk into a store and usually they will have the top 10 records all over the place. And the way they play most records! The decibels are so high that the songs come screaming at

Gillespie

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Dizzy Gillespie
Jazz trumpeter

I definitely am a teacher. If somebody learns from you, you are a teacher. They listen, those young musicians—trumpet players, saxophone players, piano players. Teachers are the royalty, because they mold people. I like that role. As a matter of fact, when I can no longer play, that's what I'm going to do—teach.

Interview/
The Washington Post,
6-5:(B)3.

Richard Goode
Pianist

2

A performer is not a composer, but some performers re-compose music in a way that's quite marvelous. [Pianist Arthur] Schnabel's recordings are very vital that way. They leave a strong impression of shaping. You get the feeling he stepped back from the music to make complete, objective sense of it.

Interview/Ovation,
January:20.

Sofia Gubaidulina
Soviet composer

3

[On the new policy of openness in the Soviet Union as it reflects on music]: It is an extraordinary event in the country, this openness. I think that now in Moscow we have a situation beginning which is going to mean more hearing of new music, and promote creative achievement on the part of composers. New art in general has been lacking, but in Moscow there is a hunger for new music. In people's eyes, I can see how much they need people who are thinking about new things. It doesn't have to be avant-garde; it has to meet spiritual needs.

Interview, Louisville, Ky./
The Wall Street Journal,
10-20:38.

Hans Werner Henze
Opera composer

4

I write in order to make an immediate impact, an effect. To communicate is the social obligation of the artist. Yet I have never avoided complex musical structures or severe subject matter. I use the so-called traditional elements of syntax because these forms are not merely cultural artifacts, they resonate with truth. Furthermore, if you want to write an opera, you have to be able to represent human expression. Please tell me, how does one show a person laughing with joy? With a twelve-tone row, with a computer? Of course not . . . Like a Greek chorus, the music gives away the story behind the story. It gives opinions, it declares its sympathies, and it is always on the side of those who suffer. They get the best and most beautiful music. Those horrible people, the murderers, the torturers, the collaborators and traitors, get ugly music. I deride and denounce them. It is essential that an audience understand the emotional intention of a score . . . Music, the all-knowing wise woman, is at the heart of any opera.

Interview/Opera News, May:32,33.

Jerry Herman
Composer

5

Nobody loves a critic, and I think all critics know that. I also think they can be unduly harsh after seeing something only once that a group of people might have taken two years to accomplish. I don't know if it's possible to truly evaluate a score in one hearing. I don't think any critic can do it successfully. *I* can't do it, and I have the best ear in this business.

Interview, New York/
Cosmopolitan, October:144.

Milt Jackson
Vibist,
Modern Jazz Quartet

6

Not being able to replace all the great [jazz] innovators we've lost—that puts a real damper

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Charles Dutoit
Conductor

1

Unfortunately, few [opera] singers care enough about words. I admire Dietrich Fischer-Dieskau's emphasis on verbal clarity, as well as his intelligence. But then on the whole, I must say, I prefer to deal with intelligent people . . . Right now, it's not easy to cast operas. We are faced with a shortage of first-class singers. They exist, of course, but are busy all the time. The moment they make any reputation, they are over-booked.

Interview/Opera News, 1-2:17.

Dietrich Fischer-Dieskau
Lieder singer

2

[On lieder singing]. If I have done something, not to change the way of singing, but to build up a new kind of value for this art-form, then that would be much. It was a dying form, I think, when I started. Maybe it's still dying; not many new things of worth have appeared . . . When Schoenberg begins to write real 12-tone music, that's a frontier. From then on, the singer is a slave to written notes. I always try to bring some un-said things into this music, mostly from the poem, but it's very difficult. My own opinion is that the only possibility for approaching modern music is to combine these wide leaps, these dissonant intervals, into a line—to bind them together. This is a very Romantic idea; it may very well be wrong.

Interview, New York/
The New York Times, 3-22:20.

Stan Getz
Jazz saxophonist

3

[Jazz] is more than light entertainment. [But] it has suffered an unusual fate—misunderstood in the land of its birth; too often its buoyancy and rhythmic thrust have been confused with pushiness and arrogance. The value of jazz still has to be clarified. People involve themselves with its superficialities without digging for its soul. Fortunately, a beginning has been made, through the rapid growth of jazz programs in our schools.

Interview/
Los Angeles Times, 8-3:(VI)9.

Dizzy Gillespie
Jazz musician

4

[Saying he believes in instruction in jazz]: I love it. It prepares our musicians for a job. They take harmony, they take composition, oh man, and they know it. We've got many young musicians that know the music. And they give you such respect, these young musicians. When the young guys come out and play your licks, that's their way of toasting you when they do that; so you say, okay, go right ahead. It doesn't matter, because everybody is a thief in this business.

Interview, New York/
The Christian Science Monitor,
2-22:23.

Philip Glass
Opera composer

5

Just recently, somebody asked me how long it took me to write one of my pieces he'd just heard. And I said about forty years. I know it sounds like a cynical answer, but I've been working at this business of composing since I was eight. And everything adds to the whole—everything I've learned influences the music I write.

Interview, New York/
Opera News, June:12.

Herbie Hancock
Jazz musician

6

For musicians, music education is very important, first of all for very practical reasons. There is the dazzle of being a rock star; but if you become a rock star, what are you going to do when that's over? There are very few Mick Jaggers or Tina Turners. You've got to do something. If you have some kind of formal education, you can read, which means you can play anybody's music and play it quickly. If you can carry it further into composing, orchestration and arranging, then you might have the opportunity to do a movie score, to do writing for several instruments. There are so many opportunities where education might really come in handy if any of

effort to secure peace and progress for the community of free nations.

We have made known our deep interest in the success of the Second Five-Year Plan, and we intend to support the determined effort of the Pakistan Government and people to insure its success.

I wish particularly to offer congratulations to President Ayub and the Government and people of Pakistan for the vigor which characterizes their efforts to build a still stronger nation. The achievement of greater human well-being motivates free men everywhere. We in the United States admire Pakistan for her steady adherence to the goal of human betterment. We join her in facing the future with inspiration and confidence.

NOTE: The statement was released at Hyannis, Mass.

268 Statement by the President on the Death of Ernest Hemingway. *July 2, 1961*

FEW AMERICANS have had a greater impact on the emotions and attitudes of the American people than Ernest Hemingway.

From his first emergence as one of the bright literary stars in Paris during the twenties—as a chronicler of the "Lost Generation," which he was to immortalize—he almost single-handedly transformed the literature and the ways of thought of men and women in every country in the world.

When he began to write—the American artist had to look for a home on the Left Bank of Paris. Today, the United States is one of the great centers of art. Although his journeys throughout the world—to France, to Spain and even to Africa—made him one of the great citizens of the world, he ended life as he began it—in the heartland of America to which he brought renown and from which he drew his art.

NOTE: The statement was released at Hyannis Port, Mass.

269 Statement by the President Following Receipt of Report of Board of Inquiry in the Maritime Strike. *July 3, 1961*

THE BOARD of Inquiry in the maritime dispute has reported to me that although there has been agreement between some of the parties, full accord has not been achieved and the strike continues with respect to a majority of American ships.

Reports I have received clearly manifest that a continuation of this strike imperils the national health and safety.

I have therefore directed the Attorney General to seek an injunction against this strike under the national emergency provisions of the Taft-Hartley Act.

While an injunction will restore the maritime industry to full operation and return the striking members to work for a period of 80 days, it should not interfere in any way with efforts toward settlement. In the last several days, progress has been made toward such a settlement and I hope the parties will exert the necessary effort to achieve it quickly. However, the public interest does not permit further delay in applying for an injunction. Consequently, I have made the decision to direct the Attorney General to apply for the appropriate order.

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THE EAGLE AND THE SHIELD

A History of the Great Seal of the United States

By RICHARD S. PATTERSON
and
RICHARDSON DOUGALL

Washington
1976

each committee, plus collaboration from Arthur Lee, plus the concluding efforts of William Barton and Charles Thomson. In all, fourteen men had a part. Each of the three committees—or, more accurately, each of the consultants to those committees—contributed elements to the final design. The various contributions are here identified and summarized—with the reservation that Thomson may have derived his central idea for the obverse (the eagle, with wings spread and a shield on its breast, holding symbols of peace and war in its talons) not from an eclectic study of earlier proposals for the Great Seal device but from entirely different sources. This reservation will be discussed in detail in the next two sections of this chapter.

From the first committee, and specifically from Du Simitière, came the suggestions that resulted in (1) the use of a shield and the motto *E Pluribus Unum* on a scroll in the final obverse, and (2) the eye of Providence in a radiant triangle and the date "MDCCLXXVI" on the final reverse. Du Simitière's shield is here listed because, although a national seal usually bears a coat of arms and a coat of arms usually includes a shield, none of the devices proposed by Franklin, Adams, and Jefferson contained one. Du Simitière's "Imperial Eagle Sable, for Germany", however, is not here listed because it was almost certainly not the inspiration or source for the eagle of the final design.

From the second committee, and specifically from Hopkinson, came the suggestions that resulted in (1) the colors red, white, and blue on the shield, with the red and white as some kind of stripes, (2) the bundle of arrows (from the savage of Hopkinson's first obverse, armed with a bow and arrows), (3) the olive branch, and (4) the radiant constellation of thirteen stars, all on the final obverse.

From the third committee, and specifically from Barton, came the suggestions that resulted in (1) the eagle displayed on the final obverse and (2) the unfinished pyramid on the final reverse. Subsequently, Barton's paper of June 19 established the thirteen white and red stripes on the shield as vertical and fixed the number of arrows in the eagle's left talon at thirteen.[27]

[27] Cf. Chapter V, p. 75*n*.

between the first emblem of Camerarius' third "century" (illustration 19) and the obverse of the Great Seal is remarkable. Camerarius, perhaps familiar with one of the coins of the Two Sicilies mentioned above, used Charles V's motto (printed as *Cviqve Svvm*), an eagle displayed,[54] an olive branch, and a thunderbolt; and he explained the symbolism of the emblem in the following couplet:

Læva tenet fulmen, sed olivæ dextera ramum,
Vt pace & bello sim memor officii.[55]

This may be translated as:

The left [hand [56]] holds a thunderbolt, but the right an olive branch,
That in peace and war I may be mindful of my duty.[57]

In the emblem itself the eagle's talons do not actually grasp the olive branch and thunderbolt, but *tenet* (holds) in the text shows that the eagle is understood to be clutching those symbols of peace and war. Except that Thomson specified an American bald eagle and substituted arrows [58] for the thunderbolt, here in this

[54] Thomson first suggested an eagle on the wing rising, with the wing tips down (illustration 14), but Barton (who may also have been familiar with Camerarius) changed it to an eagle displayed.

[55] Camerarius, *Symbolorvm & emblematvm ex volatilibvs et insectis desvmtorvm centvria tertia*, emblem I.

[56] In the Latin couplet quoted above, this word is not expressed, but the noun to be supplied must be a feminine one, such as *manus* (hand), as the adjectives *læva* and *dextera* are feminine.

[57] Gerber, *Latin Mottoes*, p. 3. The arrangement of "thunderbolt" and "olive branch" in the first line, with "peace" and "war" in the second line referring to them but in inverted order, is a literary device used in Latin poetry known as chiasmus.

[58] In some emblem books arrows were symbols of unity. In Wither, *Collection of Emblemes* (1635), p. 177, for example, a bear is trying to break apart a tied sheaf of arrows. This emblem was not original with Wither, but his English verse stated its moral succinctly:

This Emblem, therefore, fitly doth imply
That Safeguard, which is found in Vnity;
And, shewes, that, when Dis-union is begunne,
It breedeth dangers, where before were none.

A tied splay of arrows had been used on Spanish coins in the reign of Ferdinand and Isabella, who united the kingdoms of Aragon and Castille; and a splay of similar design was held in a lion's left paw, as a symbol of the seven united provinces, in the coat of arms of the States General of the Netherlands. The latter device was illustrated frequently and prominently in Bizot's *Medalische historie*, which Du Simitière owned. Arrows were also used in the American Colonies as a symbol of unity on the £5 S.C. note of 1775 and the £2½ N.C. note of 1776. Newman, *Early Paper Money*, pp. 229, 311.

The die of 1885 was distinctly—even radically—different from any of the earlier Great Seal dies, both in size and design, and, because it was the prototype of the die in use today, it is appropriate to note here in some detail the various features of the design executed by Tiffany & Company.

The device is formal and heraldic rather than realistic. It is symmetrical, and its proportions are pleasing to the eye. With its 3-inch diameter, the Tiffany die was considerably smaller than the Masi treaty-seal die (which was intended for impression on wax pendant seals) but noticeably larger than the first die of 1782 or the dies of 1841 and 1877.

The die was intended to adhere strictly to the specifications of the blazon adopted by the Continental Congress in 1782, and it very nearly does so. It did not include, however, the horizontal lines in the background of the stars in the crest that should have been there to represent the color blue (*azure*), nor did it include dots in the rays of the glory in the crest to represent the color gold (*or*). It was in fact this easily marked departure from the blazon that was the basis of Dougall's initial identification of the die.

The consideration given to the shape of the arrows has been noted above, and the Tiffany die clearly portrays thirteen arrows in the eagle's sinister talon, thereby correcting the error in the number of arrows which Throop had introduced in the die of 1841 and which had been perpetuated in the Baumgarten die of 1877. Whereas Throop and Baumgarten had detailed only four feathered ends for their six arrows, the Tiffany die had many more—presumably thirteen, although they are so close together that they are difficult to count. The symmetrical arrangement of the arrows and olive branch roughly followed the precedent set by Throop and Baumgarten and was far more symmetrical than the arrangement in the original die of 1782.

Following the precedent set by Masi in the treaty-seal die of 1825 or that of Throop and Baumgarten, the Tiffany die continued the depiction of fruit on the olive branch, but it introduced an element of symbolism that was not contained in the 1782 blazon or any of the earlier dies by depicting an olive branch which clearly had thirteen leaves and thirteen olives.

Apparently with no consideration of the reasons which lay

tions—including our own—have shown that this problem can be attacked and virtually wiped out. Unfortunately, our State school systems—overburdened in recent years by the increasing demands of growing populations and the increasing handicaps of insufficient revenues—have been unable to give adequate attention to this problem. I recommend the authorization of a five-year program of grants to institutions of higher learning and to the States, to be coordinated in the development of programs which will offer every adult who is willing and able the opportunity to become literate.

4. *Education of Migrant Workers*

The neglected educational needs of America's one million migrant agricultural workers and their families constitute one of the gravest reproaches to our Nation. The interstate and seasonal-movement of migrants imposes severe burdens on those school districts which have the responsibility for providing education to those who live there temporarily. I recommend authorization of a five year Federal-State program to aid States and school districts in improving the educational opportunities of migrant workers and their children.

5. *Educational Television*

The use of television for educational purposes—particularly for adult education—offers great potentialities. The Federal Government has sought to further this through the reservation of 270 television channels for education by the Federal Communications Commission and through the provision of research and advisory services by the Office of Education. Unfortunately, the rate of construction of new broadcasting facilities has been discouraging. Only 80 educational TV channels have been assigned in the last decade. It is apparent that further Federal stimulus and leadership are essential if the vast educational potential of this medium is to be realized. Last year an educational television bill passed the Senate, and a similar proposal was favorably reported to the House. I urge the Congress to take prompt and final action to provide matching financial grants to the states to aid in the construction of state or other nonprofit educational television stations.

6. *Aid to Handicapped Children*

Another long-standing national concern has been the provision of specially trained teachers to meet the educational needs of children afflicted with physical and mental disabilities. The existing program providing Federal assistance to higher education institutions and to State education agencies for training teachers and supervisory personnel for mentally retarded children was supplemented last year to provide temporarily for training teachers of the deaf. I recommend broadening the basic program to include assistance for the special training needed to help all our children afflicted with the entire range of physical and mental handicaps.

7. *Federal Aid to the Arts*

Our Nation has a rich and diverse cultural heritage. We are justly proud of the vitality, the creativity and the variety of the contemporary contributions our citizens can offer to the world of the arts. If we are to be among the leaders of the world in every sense of the word this sector of our national life cannot be neglected or treated with indifference. Yet, almost alone among the governments of the world, our government has displayed little interest in fostering cultural development. Just as the Federal Government has not, should not, and will not undertake to control the subject matter taught in local schools, so its efforts should be confined to broad encouragement of the arts. While this area is too new for hasty action, the proper contributions that should and can be made to the advancement of the arts by the Federal Government—many of them outlined by the Secretary of Labor in his decision settling the Metropolitan Opera labor

dispute—deserve thorough and sympathetic consideration. A bill (H.R. 4172) already reported out to the House would make this possible and I urge approval of such a measure establishing a Federal Advisory Council on the Arts to undertake these studies.

IV. CONCLUSION

The problems to which these proposals are addressed would require solution whether or not we were confronted with a massive threat to freedom. The existence of that threat lends urgency to their solution—to the accomplishment of those objectives which, in any case, would be necessary for the realization of our highest hopes and those of our children. "If a nation," wrote Thomas Jefferson in 1816, "expects to be ignorant *and* free, in a state of civilization, it expects what never was and never will be." That statement is even truer today than it was 146 years ago.

The education of our people is a national investment. It yields tangible returns in economic growth, an improved citizenry and higher standards of living. But even more importantly, free men and women value education as a personal experience and opportunity—as a basic benefit of a free and democratic civilization. It is our responsibility to do whatever needs to be done to make this opportunity available to all and to make it of the highest possible quality.

JOHN F. KENNEDY

38 Remarks at Ceremony on the Signing of Equal Opportunity Agreements by Leading Employers. *February 7, 1962*

I WANT to express my thanks to all of you for taking part in this morning's effort, and particularly to express, I think, the country's great appreciation to the Vice President and the Secretary of Labor.

Beginning with the effort which was made by the Lockheed Company last May,[1] which in the last 6 months has made an intensive national company drive to improve the employment opportunities for members of minority groups at all levels, not only in percentage of those who might be at the manual labor capacity, but professional, supervisory, and all the rest, it has done a most impressive job. And since that effort, other companies have joined.

We really feel that this can be a tremendous factor in building our national strength. It is a voluntary effort by all of you. You are associating yourselves and your companies, by your own choice, with a tremendous cause—which means that everyone should have the right to develop his talents freely without regard to any other factor. That is what all of us believe in. As leaders of the private enterprise system, you believe in freedom of choice and freedom of opportunity. And by this partnership, really, between yourselves and the National Government and the American people, I think we have a chance, through freedom, to really build a much stronger and more viable economy and society.

So I express my thanks to you all. This is really a national service, and I am hopeful that all of you, as the presidents of these companies, will follow the progress made month by month and see whether, at the end of the 6-month period—9 months or a year—we can really show in every classification substantial improvement.

I cannot imagine anything more helpful to the country and to your companies than an indication that through this freedom of choice you are able to make this great progress, and it will be an important blow in a whole variety of ways for progress in our private enterprise system and in the things in which we believe.

So I want to thank you all and I hope that

[1] See 1961 volume, this series, p. 396.

My talent falls within definite limits. I'm not a versatile actress.
Greta Garbo.

I don't go around shooting off my mouth about the problems of acting. In fact I don't even call myself an actor. I'm a re-actor.
John Wayne.

Once I get ahold of a character, get ahold of their essence, I'm just as excited the next time I create it.
Lily Tomlin.

I really believe in the work effort. I like people who work on things.
Diane Keaton.

An actor's a guy who, if you ain't talking about him, ain't listening.
Marlon Brando.

Death scenes are dearer than life to the actor.
Louise Brooks.

I was fortunate to be born with a set of characteristics that were in the public vogue.
Katharine Hepburn.

What's left of her.
Tallulah Bankhead,
when asked towards the end of her life if she was the famous Tallulah?

The minute you feel you have given a faultless performance is the time to get out.
Charlton Heston.

Can you imagine being wonderfully overpaid for dressing up and playing games?
David Niven.

DAVID NIVEN.

LAWRENCE OLIVIER

Would people applaud me if I were a good plumber?
Marlon Brando.

Why do actors think they're so goddam important? They're not. Acting is not an important job in the scheme of things. Plumbing is.
Spencer Tracy.

There's nothing so offensive to me as watching an actor with his ego. Some of the old movie stars were terrific but they romanticised. People chase illusions and these illusions are created by the movies. I want to make things concrete and real and to break down the illusion. There's nothing more ironic or strange or contradictory than life itself. What I try to do is make things as clear and as authentic as possible.
Robert de Niro.

Invested with great words or with the majesty of a noble thought, the actor is often confused with the source of power; once deprived of that which makes him seem magnificent he deflated like an empty windbag.
Joseph von Sternberg.

Acting is a masochistic form of exhibitionism. It is not quite the occupation of an adult.
Laurence Olivier.

I think Spencer always thought that acting was a rather silly way for a man to make a living.
Katharine Hepburn, on Spencer Tracy.

The guy's good. There's nobody in the business who can touch him and you're a fool to try. And the bastard knows it so don't fall for that humble stuff.
Clark Gable, on Spencer Tracy.

One should never praise a good actor; but always blame a bad one.
Peter Brooke.

I'm a Utopian anarchist – which means nothing. You know, the intellectuals take over and the government crumbles. I'm a less than convincing dilettante, much less an intellectual. I go to the store for a loaf of bread and come back with a quart of milk. So I act. To compensate for this indignity they put roses in the dressing room on the first day of shooting.
Robert Mitchum.

CHARLES LAUGHTON

Every time I walk into a restaurant I get not only soup but an impersonation of Captain Bligh.
Charles Laughton.

Mr. Zukor, you have put the best of me in pickle for all time.
Sarah Bernhardt,
after seeing herself in Adolph Zukor's version of 'Queen Elizabeth' (1912).

You're only as good as your last picture.
Marie Dressler.

I played an unsympathetic part – myself.
Oscar Levant,
on his role in 'Humoresque'.

I allow myself to be understood as a colourful fragment in a drab world.
Errol Flynn.

I'll live this half of my life – I don't care about the other half.
Errol Flynn.

Old Errol died laughing. Can you beat that?
Telegram from Tony Britton to Trevor Howard.

The man that's out to do something has to keep in high gear all the time.
Douglas Fairbanks, Sr.

To be a success an actress must have the face of Venus, the brain of Minerva, the grace of Terpsichore, the memory of Macaulay, the figure of Juno and the hide of a rhinoceros.
Ethel Barrymore.

He's a very, very bad actor, but he absolutely loves doing it.
David Niven, on himself.

I'm a woman who's unfaithful to a million men.
Greta Garbo.

She didn't want to be famous. She wanted to be happy.
Clark Gable, on Jean Harlow.

With me it was 5 per cent talent and 95 per cent publicity.
Marion Davies.

Every man I knew had fallen in love with Gilda and wakened with me.
Rita Hayworth,
(Gilda was the character she played in her first successful film).

A girl is a girl. It's nice to be told you're successful at it.
Rita Hayworth.

When I started out I didn't have any desire to be an actress or to learn how to act. I just wanted to be famous.
Katharine Hepburn.

Brando Scalds Balls at Prince de Galles.
Marlon Brando,
A headline suggested by him after a hotel-waiter inadvertently spilt boiling water on his lap.

The monster was the best friend I ever had.
Boris Karloff.

What does 'inept' mean?
Jayne Mansfield,
on reading the reviews of her stage debut in 'Will Success Spoil Rock Hunter'.

Some people have youth, some have beauty. I have menace.
Edward G. Robinson.

Anyone who works is a fool. I don't work – I merely inflict myself on the public.
Robert Morley.

I don't pretend to be an ordinary housewife.
Elizabeth Taylor.

I want to go on until they have to shoot me.
Barbara Stanwyck.

Can't act. Can't sing. Slightly bald. Can dance a little.
Unnamed studio talent scout, on Fred Astaire.

I don't hurt the industry. The industry hurts itself, by making so many lousy movies – as if General Motors deliberately put out a bad car.
Humphrey Bogart.

I was always the guy behind the guy behind the gun.
Humphrey Bogart,
on his movie apprenticeship.

I'm a professional. I've done pretty well, don't you think? I've survived in a pretty rough business.
Humphrey Bogart.

I'm not organised. I'm tenacious.
Lily Tomlin.

I want to play the role of Jesus. I'm a logical choice. I look the part. I'm a Jew. And I'm a comedian.
Charlie Chaplin,
to a producer contemplating a 'Life of Christ', 1922.

I wouldn't act a role if it was not felt as dominating the whole story.
Orson Welles.

ORSON WELLES.

A lot of actors f
working. I do k
own scenes. You
movie set to pla
typewriter at s

Sanc

I just put my fee
then
Fred

I have no desire
dancing. I have
outlet or as a n
myself.
Fred

He gives her
hi
Katharine Hepb
R

Lynn
reporting back to her h
results of the famous st

Alfred! It was ab
The camera d
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When I cry, do y
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Margaret O'Brie
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MARGARET O'BRIEN

More Stars Than There Are In Heaven.
MGM promotional slogan.

An actor going into pictures has to have something special. That's what makes a star while a lot of damn good actors are passed by. The public recognises their work as good but they don't run out to see them with their three dollars for a ticket. The public goes to see the stars. I didn't invent those rules – that's just the way it is.
Clint Eastwood.

We are the only company whose assets all walk out the gates at night.
Louis B. Mayer.

Remember you are a star. Never go across the alley even to dump garbage unless you are dressed to the teeth.
Cecil B. de Mille, to Paulette Goddard.

God makes stars. It's up to the producers to find them.
Sam Goldwyn.

You make a star, you make a monster.
Sam Spiegel,
after casting Peter O'Toole in 'Lawrence of Arabia'.

You manufacture toys, you don't manufacture stars.
Joan Crawford.

Put the light where the money is.
Studio instruction to directors and cameramen.

Only the public can make a star . . . it's the studios who try to make a system out of it.
Marilyn Monroe.

MARILYN MONROE.

CENTRE: MARLON BRANDO.

Once you are a star actor, people start asking you questions about politics, astronomy, archaeology and birth-control.
Marlon Brando.

I have decided that while I am a star I will be every inch and every moment the star. Everyone from the studio gateman to the highest executive will know it.
Gloria Swanson.

Make up your mind dearheart. Do you want to be a great actor or a household word?
Laurence Olivier,
to Richard Burton during the shooting of 'Cleopatra'
– Richard Burton, replying:
Both.

Ah, that sad and bewildering moment when you are no longer the cherished darling, but must turn the corner and try to be funny.
Billie Burke.

The star system will never be eclipsed, only the names and the faces will change.
William Fadiman.

One of the main things about being successful is that I stopped being afraid of dying. I was always obsessed with death, obsessed with things ending, my career being finished. Now I'm not so much. I couldn't understand why that was for a long time, and finally I realized it's because when you're a movie star you're already dead, you're embalmed.
Dustin Hoffman.

Actors live in a cocoon of praise. They never meet the people who don't like them.
Robert Morley.

Speaking of screen stars, there's the mosquito.
Franklin Pierce Adams.

The star stands at the very centre of movie economics, and it is to his public image that all movies, no matter how high their artistic aim, are tailored.
Richard Schickel.

If you're a star you go through the front door carrying the roses, instead of through the back door carrying the garbage.
Robert Stack.

The important thing for a star is to have an interesting face. He doesn't have to move it very much. Editing and camerawork can always produce the desired illusion that a performance is being given.
George Sanders.

People who go to movies like me. I never had any promotion or big studio build-up . . . There are stars who are produced by the press – I am not one of them.
Clint Eastwood.

What the star-system represents is a typical sickness in our society – competition, competition success-oriented.
Jane Fonda.

To me being really famous is being a movie star.
Barbra Streisand.

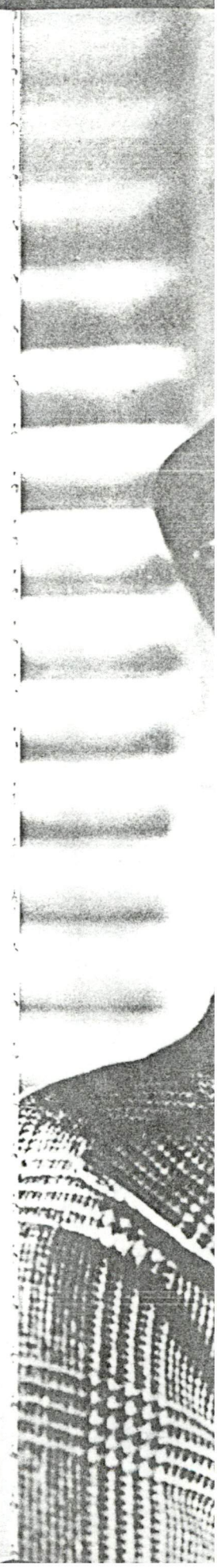
The other day I was alone and a man came up to me and kept saying over and over again, 'You're a star, you're a star.' I thought, this year I'm a star, but what will I be next year – a black hole?
Woody Allen.

I am the unusual and do not need camera angles.
Charlie Chaplin.

I guess one of the most typical actor stories I ever heard took place at Paramount when I was there. Alan Ladd, who was then a big star, was walking down the street and one of his friends stopped him and said, 'Say, I read where your new picture starts Monday.'
'Yeah', said Ladd, 'and I haven't even read the script yet.'
'That must be kind of disturbing,' said his friend.'
'Sure is,' said Ladd. 'I don't know what I'm going to wear.'
Robert Emmett Dolan.

Everybody wants to get into the act!
Jimmy Durante.

Show me an actress who isn't a personality and I'll show you a woman who isn't a star.
Katharine Hepburn.



RIGHT: KATHARINE HEPBURN.

PN6081
.W5
1975
WHRC

Hepburn

What They Said® In 1975

The Yearbook of Spoken Opinion

●

Compiled and Edited by
ALAN F. PATER
and
JASON R. PATER

MONITOR BOOK COMPANY, INC.

(VALERY GISCARD D'ESTAING)

senses that, if it knew, it would discover that it was heading for disaster.

Quote, 2-9:121.

Arthur J. Goldberg
Lawyer; Former Associate Justice, Supreme Court of the United States

1

I'm not much bothered by problems. I have a sense that you do the best you can, that you mustn't hold yourself to impossible standards. In life we better learn, and we learn very hard, that you won't make a home run every time you're up at bat.

Interview, San Francisco/ San Francisco Examiner & Chronicle, 2-2:(Sunday Scene)4.

Billy Graham
Evangelist

2

If I didn't have my spiritual faith, I would be a pessimist. But I'm an optimist. I've read the last page in the Bible. It's all going to turn out all right.

Interview, Hong Kong/People, 12-22:27.

Cary Grant
Actor

3

No one is delighted about getting old, but you have no real choice. If one is too eager to pursue his lost youth, it becomes immediately evident.

Interview, Beverly Hills, Calif./ McCall's, October:92.

George Hamilton
Actor

4

Problems bring with them their own strength. Most of the fear is in facing the thing.

The Dallas Times Herald, 2-25:(C)1.

Denis Healey
Chancellor of the Exchequer of the United Kingdom

5

The senseless accumulation of material goods of exactly the same type as the Western world has been producing since the war can no longer be regarded as the only guarantee of human happiness or the only measure of economic success.

Quote, 2-9:122.

Herbert Hendin
Director of psychosocial studies, Center for Policy Research, New York

6

Today, much more than 20 years ago, people are much more egocentric, more into their own gratifications and satisfactions. They don't want to sacrifice. Before, they were willing to sacrifice too much perhaps. Now it is too little. Today there is a sense that anything that doesn't do things for them immediately is resented.

Interview, New York/ Los Angeles Times, 8-12:(2)7.

Katharine Hepburn
Actress

7

We are enormously impressed by success because there's so much failure. The margin of difference is often so tiny. Everyone has a breaking point that defeats and destroys him. Luckily, I haven't met mine yet . . . Even when things were going badly for me, I still turned down all kinds of offers because I didn't like them. I never had to say "Yes" when I wanted to say "No." I used to say, "Hell, I don't want to drown in somebody else's dress." If people can just keep going beyond a certain point, then they're great. But you see people constantly trying to reach that level, and just as they're about to be able to pull themselves onto the dock and sit down—they drown. And you must not let yourself drown.

Interview, New York/ Ladies' Home Journal, August:108.

John A. Howard
President, Rockford (Ill.) College

8

Terms like freedom, democracy, morality, human dignity and civil rights now lack much of the precision they once carried. They have become cheap banners that all opponents now carry into the fray of public discussion. I believe that the prostitution of our language now

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Interview/
erald, 10-26:(F)1.

5

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/People, 11-3:56.

6

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/People, 3-31:40.

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Nixon) *7*

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t out and did not

do what he told me to do. And so he blew up. He said, "I told you to get it done and I expect you to get it done" . . . The next day he said, "What have you done on that?" and he kind of laughed and I said, "I haven't done anything." And he said, "I knew you wouldn't." And I said, "Well, I knew you knew I wouldn't . . ."

Television interview, Los Angeles, March 30/ The New York Times, 3-30:(1)24.

Katharine Hepburn
Actress *1*

Paradise to me is getting up at 4:30 or five o'clock in the morning. The house is absolutely quiet, and I'll have a big roaring fire, and I'll just stay in bed and have a great big breakfast: bacon, chicken livers, steak and eggs, that kind of food. And orange juice and a big pot of coffee. Then I just stay in bed and do my script-reading and my typing or whatever I have to do. Then I watch the sun rise. Oh, golly, Paradise!

Interview, New York/ Ladies' Home Journal, August:106.

Bob Hope
Actor, Comedian *2*

[Reflecting on his life]: I play golf every single day; now, how many people can do that? How could I complain? I've enjoyed all of it, all the years; and the military thing has been a wonderful part of it. If I die tonight, I'll die with a smile on my face.

Interview, Washington/ The Washington Post, 2-14:(B)11.

Trevor Howard
Actor *3*

I read about pop [music] groups and people I've never heard of who own eight cars each. They've got homes and farms and big estates—and I realize it's not my world any more. It's their world. It isn't sour grapes, just a fact of life. But, as far as I'm concerned, I'm happy just to keep working as long as they ask me, to watch cricket and find some chums to chat with. That's living.

Interview, London/ San Francisco Examiner & Chronicle, 6-15:(Datebook)14.

John Huston
Motion picture director *4*

I marvel at the foolishness of my past. I think I must have been rather retarded, because my youth went on for a hell of a long time.

Interview, Marrakesh, Morocco/ San Francisco Examiner & Chronicle, 5-18:(Datebook)17.

Danny Kaye
Entertainer *5*

I do things which please me—no matter whether there is a great deal of money involved or not. If it stimulates me, I do it. But I never know what I am going to be doing three months from now. Once I said to Artur Rubinstein as a joke, "Where will you be on July 12 four years from now?" He took out his little book and told me precisely where he would be. Well, if I had to live that kind of carefully structured life, it would drive me up the wall. If something challenges me or excites me, I'll do it.

Interview, New York/ The Christian Science Monitor, 4-24:26.

Cloris Leachman
Actress *6*

When I want attention, I get it. I make it happen wherever I go. I can do anything. I paint. I sculpt. Whatever it is, I get the job done and make it fun. I dance around and sing all the time. Acting is 10 per cent of what I do; the rest of the time I'm sort of a mobile social worker.

Interview, Beverly Hills, Calif./ The New York Times, 2-23:(2)29.

Peggy Lee
Singer *7*

I've been singing for a great many years, and something in me—pride or ego or simply a debt

can. Out there are many intelligent people." Movies started going down when they forgot that.... in most new films I find so much unnecessary vulgarity. Now, if you are portraying vulgar people, I suppose you have to do them as they are. But why take normal people and make vulgarians out of them? I move about the world and I've seen all kinds of people, but in my life I've never been around vulgarity such as they show in films today. Perhaps there are such people. But you don't want them near you. You don't have to listen to them. It is playing down to the public. There are more intelligent and tasteful ones than ignorant and vulgar ones. Mr. Griffith always said that.

Interview, New York/
The Christian Science Monitor, 7-31:22.

Edith Head
Motion picture fashion designer 1

The superstars are men now. I've dressed more men than women in the last five years. We used to get stars like Lake, Lamour, Kelly, who were made into superstars; some burst on the screen quickly–Bette Davis, Norma Shearer, Garbo, Hepburn. Now we've got Al Pacino, Jack Nicholson, Steve McQueen, Newman and Redford ... all men. The public likes action, disaster, thriller pictures–things that make you sit on the edge of your seat. Years ago, it was "Will the cavalry save the beautiful girl from the Indians?"

Interview, Beverly Hills, Calif./
"W": a Fairchild publication, 9-19:22.

Richard D. Heffner
Chairman, Code and Rating Administration, Motion Picture Association of America 2

[On his organization, which determines film ratings]: Some people consider us censors. We're not. We don't ban anything, or demand that changes be made in films. We don't make judgments about the value or quality of films. If you're over the age of 17, nothing we do affects what you can see in a movie theatre. Our obligation is toward a strictly limited constituency–the parents of young children who want to know whether a film contains material that they might consider unsuitable for their children. Our job is to reflect public opinion. The only question we're supposed to ask ourselves when we sit down to watch a film is: Will most American parents of young children think that the appropriate classification for this film is G, PG, R or X? ... Our society places a high value on freedom, but we also believe that young children must be treated with special care. Minors can't be held to contracts, or serve in the armed forces, or vote, or drink or drive a car. And a majority of Americans seem to feel that their young children should be shielded from certain experiences such as watching explicit sexual acts or seeing brutal murders on the screen. You may or may not agree. But if you don't give public opinion some credence in areas like this, if you don't respond positively to the will of the majority, you may quickly turn it into a tyranny of the majority.

Interview, New York/
The New York Times, 5-11:(2)13.

Audrey Hepburn
Actress 3

It's always frightening to start a picture. I think I'm basically an introvert. It's always been hard for me to do things in front of people. And it's not like riding a bicycle; it doesn't just come back. Even with a lovely script and fine actors and director. In the end, you're always alone.

Interview, Pamplona, Spain/
Los Angeles Times, 7-20:(Calendar)1.

Katharine Hepburn
Actress 4

Movies have changed so much. They call movies "honest" because they can use every word and can photograph people rolling around and carrying on in an idiotic way. THEY'RE NOT HONEST AT ALL! To photograph love! You can't do that, can you? And friendship–you can't photograph that! Not that way. If you *underplay* it and use your imagination, the audience will do all the acting for you. I don't have to leap on you and groan and carry on, you know! I mean, surely, they can get the

(KATHARINE HEPBURN)

message, can't they? What do you think has happened to our taste? It's agony. To me, it is.

Interview, New York/ Ladies' Home Journal, August:108.

1

Pornography is all you see any more [in films]. That's not true drama. It has nothing to do with true love or emotion. Love is something you can't show. It can't be described. It's in the imagination . . . Can anyone describe what happens inside of someone to make him or her want to love another, to sacrifice, to do heroic, life-risking things for another person? Even to die? That's what love is and that's what good drama is made of . . . Maybe pictures do reflect times; maybe people have these needs [for pornography]. But it's the weak ones making pictures who don't fight against this trend, who cater to low tastes. When they could be doing fine, dramatic things with their talent, they're making all physical stuff, and little else . . . Of course, it's all money in films nowadays, don't you know it? Humor is gone; everything is gone. It's all money.

Interview, Bend, Ore./ San Francisco Examiner & Chronicle, 10-12:(Datebook)18.

John Houseman
Actor, Producer, Director

2

[On his recently becoming an actor]: In a way, I enjoy the novelty of acting. It's not as anxious-making as producing and directing. I was apprehensive at first about memorizing lines but found it easier than I anticipated. Certainly, acting isn't as time-consuming. You have only one thing to worry about—a performance. Producers and directors are concerned with budgets, time limitations, actors and all the rest . . . Becoming a celebrity is fun and interesting. I think I enjoyed the final evidence of fame on my airplane flight out here . . . The cabin attendant approached me and asked, "Aren't you sometimes mistaken for John Houseman?" That sort of thing never happens to a producer.

Interview, Los Angeles/ Los Angeles Times, 12-27:(2)6.

John Huston
Director

3

A well-made film transcends intellectuality and truth. The process of creativity in motion pictures establishes a true medium that the written word cannot attain. It is closer to the thought processes. At their very best, pictures are reels behind your eyes and you are projecting them yourself to see what you want to see. Three fairly recent films which achieved that for me were *McCabe and Mrs. Miller, Midnight Cowboy and Bonnie and Clyde.* As I watched them I thought I was there, not watching it happen but taking part.

Interview, Los Angeles/ The Dallas Times Herald, 12-25:(F)9.

Wilfrid Hyde-White
Actor

4

[On why he hasn't made a film in four years]: They keep making the bloody things on street corners or in public lavatories. I couldn't get excited about films like that. It doesn't appeal to me in the slightest. Besides, I can't keep walking up and down those stone steps . . . I'm used to the comforts of the studios, and the kind of glossy pictures that used to fill cinemas and give people an entertaining night out. Not this sordid street-corner stuff . . . Mind you, it was hard work. But when you see the results, it was worth all the sweat. Just look at the success of *That's Entertainment!* [a compilation of old musicals]—it must mean something.

Interview, Palm Springs, Calif./ San Francisco Examiner & Chronicle, 1-12:(Datebook)12.

Glenda Jackson
Actress

5

[On nude scenes she has played]: I think I've gone as far as I can on the screen. I can't conceive any purpose that would make me go further. But I don't feel anything, no embarrassment, at the time. It's only work, after all . . . The point is, there's no emotional involvement. It's a character, that's all. You're not enjoying yourself. It would be different if

hurting the cultural resource—for the short term—but we will be depriving people when they have too much deprivation in their lives anyway. I say we will not be hurting the cultural resources for the short term—we will, of course, in the long haul. We will be creating a "cultural deficit." We will be diluting a resource.

At United States Conference of Mayors, Boston/ The Christian Science Monitor, 7-16:31.

1

Music festivals were sold out last summer. Folk festivals were mobbed. Broadway had its best season in years and is counting on a better one in 1975-76. Attendance is high in theatres all over the country. Movie houses are full. But while the [arts] market is healthy, its cornerstones—the non-profit cultural institutions and creative artists—require assistance from a variety of sources . . . The financial problems of some cities have caused severe cutbacks in maintenance funds for museums. The Detroit Institute, for example, had to close for a month.

At House-Senate hearing on the future of her agency, Washington/ Los Angeles Times, 11-25:(4)18.

Louis Harris
Public-opinion analyst; Chairman, Board of Associated Councils of the Arts

2

It is . . . significant that Americans not only see the arts as vital to the quality of life, but also as an integral component of a healthy economic environment. Some 80 per cent of the public in 1973 felt that it was important to the business and economy of the community to have available facilities like museums, theatres and concert halls; and that proportion rose even higher to 85 per cent in the survey just completed . . . The American people are no longer content with dreams measured by ownership of objects or units of consumption. Of this change, which is reflected not just in arts surveys but in almost every kind of testing of public opinion our firm has undertaken recently, the arts are the beneficiary.

Before House Education Subcommittee, Washington/Variety, 10-1:119.

Katharine Hepburn
Actress

3

I think there is a magic in man. His spirit, his attitudes toward his fellow man. his capacity for love and for infinite service, is, for me, a thrilling thing. But it is seldom depicted any more. And I grieve about that . . . We need to laugh. And our entertainment should reflect that need. But instead, freakdom has taken over. All the media are the same. The movies, the theatre, even books and paintings, are full of all kinds of junk that is just not true—at least for me. The assumption is that the audience is totally uninspired, and that pornography and depravity is what we all want to see. I find it offensive . . . and very sad . . . I love to make an audience laugh because I think laughter is very healthy. But I think any form of total concentration is healthy which relieves you of thinking about yourself. Too much concentration on yourself is totally demoralizing. And in most of what masquerades as entertainment today I find a general concentration on ugliness, and hopelessness. This is not the normal human condition . . . My reaction to pornography is this: I've had all of it. It's a bore. There is hope in human beings, not hopelessness. There is wonder and darlingness. And there is love. Why must they take repulsive, degraded people and impose their stories upon us?

Interview, Los Angeles/ The Christian Science Monitor, 3-6:5.

Norris Houghton
President, American Council for the Arts in Education; Dean of theatre arts, State University of New York, Purchase

4

If the arts are as important to the quality of life as we think they are, why do we not start that education right at the beginning? It is time to add to the cognitive skills. There are areas of the imagination that can be opened up, not through reading books, but through looking and listening. We want to take the arts out of the educational periphery and make them more central, more important. It is just as important to know about Beethoven as about Copernicus.

Interview/ The Christian Science Monitor, 7-3:31.

TOM MIX

They say he rides like part of the horse, but they don't say what part.
Robert Sherwood, on Tom Mix.

It took longer to make one of Mary's contracts than it did to make one of her pictures.
Sam Goldwyn, on Mary Pickford.

That obstinate, suspicious, egocentric, maddening and lovable genius of a problem child.
Mary Pickford, on Charlie Chaplin.

When he found a voice to say what was on his mind, he was like a child of eight writing lyrics for Beethoven's Ninth.
Billy Wilder, on Charlie Chaplin.

Chaplin is no business man – all he knows is that he can't take anything less.
Sam Goldwyn.

The public doesn't line up outside the box office when your name appears as they do for mine.
Charlie Chaplin, to Mack Sennett.

At a difficult period in American history, Douglas Fairbanks appeared to know all the answers.
Alistair Cooke.

With the release of 'Casablanca', Humphrey Bogart became big business. It was time for Lauren Bacall, who was primarily a business woman, to make her entrance. She, who was also to become his perfect screen partner, as seductive as Eve, as cool as the serpent.
Louise Brooks.

She makes dialogue sound better than it is by a matchless clarity and beauty of diction and by a fineness of intelligence and sensibility that illuminates every shade of meaning in every line she speaks.
Tennessee Williams, on Katharine Hepburn.

He moved through a movie scene like an exquisite paper knife.
Heywood Broun, on John Barrymore.

Marion Davies! I have yet to encounter a single movie fan with the slightest respect for her ability – and yet the coal that has been used to keep her name flaming on the electric signs would probably run the city of Syracuse for a whole year.
Sherwood Anderson.

Bogart's a hell of a nice guy till 11.30 pm. After that he thinks he's Bogart.
Dave Chasen.

A poet of the real.
Clifford Odets, on Gary Cooper.

One of the most beloved illiterates this country has ever known.
Carl Sandburg, on Gary Cooper.

When he puts his arms around me, I feel like a horse.
Clara Bow, on Gary Cooper.

Katharine Hepburn,
sighing with relief after finishing shooting 'A Bill of Divorcement' with John Barrymore: Thank goodness I don't have to act with you any more.
John Barrymore, replying:
I didn't know you ever had, darling.

She is a ten-year-old girl who has put on her mother's dress – and has done it convincingly.
Douglas Fairbanks Jr., on Joan Crawford.

He's a writer for the ages – for the ages of four to eight.
Dorothy Parker,
on an unnamed writer whom she considered overrated.

Massey won't be satisfied until he's assassinated.
George S. Kaufman,
on Raymond Massey, whose title role in 'Abe Lincoln in Illinois' (1939) was much applauded.

Joan Crawford was one of the people that made Hollywood the place that touched the imagination of the world.
George Cukor.

A wonderful instrument.
Rouben Mamoulian, on Greta Garbo.

Garbo's temperament reflected the rain and gloom of the long dark Swedish winters.
Lillian Gish.

What when drunk one sees in other women, one sees in Garbo sober.
Kenneth Tynan.

A deer in the body of a woman, living resentfully in the Hollywood zoo.
Clare Booth Luce, on Greta Garbo.

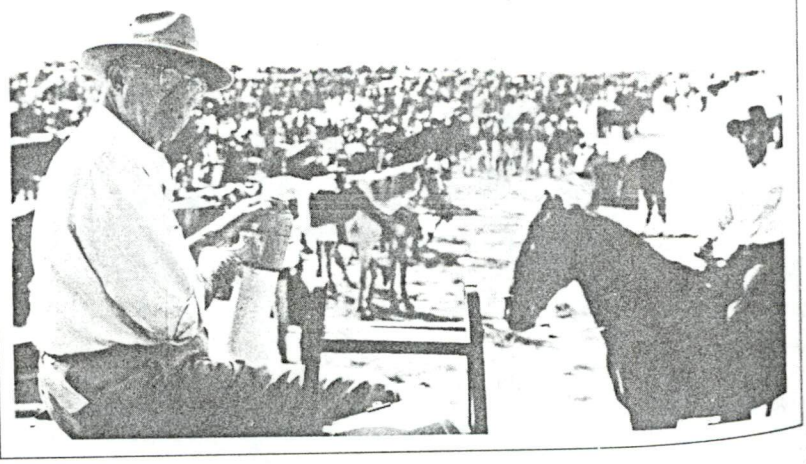
Co-starring with Garbo hardly constituted an introduction.
Fredric March.

I can't bear fools. **Dorothy Parker,** replying: That's queer, your mother could.
Anonymous date
of Dorothy Parker's, sneering at an amusing dinner guest.

His ears make him look like a taxicab with both doors open.
Howard Hughes, on Clark Gable.

The best ears of our lives.
Milton Berle, on Clark Gable.

He got a reputation as a great actor just by thinking hard about the next line.
King Vidor, on Gary Cooper.



KING VIDOR

GRETA GARBO

Surely no-one but a moth
loved Bette Davis at the
career.
Brian Ahern

There were three things t
always on – a phone, a ho
Groucho Mar

He was playing Bogart al
he was really just a b
bowl of mus
Stanley Kram

Marilyn Monroe is
phenomenon like Niaga
Grand Canyon. You car
can't talk to you. All you
back and be awe
Nunnally John

She knows the worl
knowledge has now low
and benevolent dignity; i
not dimmed her g
Edith Sitwell, on Mari

Marilyn Monroe was a
amateur.
Laurence Oli

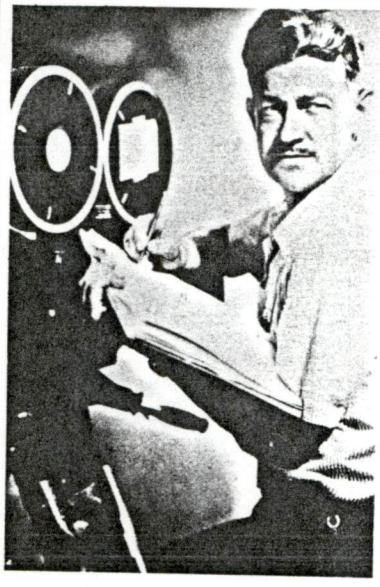
I think Marilyn was as m
Tony Curtis, on Maril

Arsenic on the outsid
underneath
Howard Dietz, on Alexan

The New Jersey Nero wh
pinafore for a t
Edna Ferber, on Alexan

A fat duchess with the
fish.
Harold Ross, on Alexan

I think your slogan 'Libe
splendid and whichever
on will be all right
Alexander Woo
to the editor of 'New Yorker'
Ross.



PRESTON STURGES.

I think the pictures that have been made by directors who have become producer-directors are better on an average than they were when they worked solely as directors. I know it's a more satisfactory way of working. I like to consider myself a picture-maker more than a man who directs in the strict sense of the word . . . I like doing it by myself. If I'm wrong then I'd like to be totally responsible for being wrong.
Preston Sturges.

Since the director is the hub of the picture, there will always be difficulty if you have a creative producer unless there is tremendous teamwork and rapport. So by and large my feeling is that the emergence of the producer-director for top creative people has been a very wise thing.
Stanley Kramer.

I'd like to help to abolish the adage that you're only as good as your last picture.
Steven Spielberg.

We are all mendicants in the movies. To a certain extent we are standing with our hands out waiting for manna from heaven. Sometimes you shoot and see if God isn't going to put something on your plate. Sometimes he does – then you grab it.
Orson Welles.

The film industry is only a diverting entertainment for people in politics and business. In a way, I've always looked at movies as dessert, something to treat yourself to after a hard day at work or school . . . Movies might be my life, but it's not the way for 225 million other Americans. There's more to living than re-creating life on celluloid. This is something I'm beginning to find out.
Steven Spielberg.

Those were the days at Roach when some guy would come in and say, 'Listen – Laurel and Hardy in a cobbler's shop.' I'd say, 'Yes? Then what?' and the guy would say, 'That's it – take over.'
Leo McCarey,
on directing Hal Roach two-reelers.

You're all alone in this dim, dark, dank, dingy, ancient, oozing, slimy castle at four o'clock in the morning. Your mother's been carried off by the Frankenstein monster, your father's been killed by the wolf-man, the servants have fled, your lover is being chased across the moors by the dogs.I want to get the feeling from you, as you come down this stairway, that you're fed up with it all.
Direction to Evelyn Ankers
during the filming of 'The Ghost of Frankenstein'.

Almost always when I'm on set or on location I have music playing to try to make people think they are not making movies – in the ordinary sense of the word.
Orson Welles.

Johnny, keep it out of focus. I want to win the foreign picture award.
Billy Wilder,
to cameraman John Seitz during the shooting of 'Sunset Boulevard'.

There was this obnoxious little character – I think he was the son of some big shot. He said, 'You're way behind schedule.' He'd been pestering me for days, so I tore out ten pages of script and said. 'Now we're three days ahead of schedule. Are you happy?'
John Ford.

Sit a little more female.
Mike Curtiz, instruction to actress.

It is morning and a haystack and lots of sunlight – turn over on your stomach and look sex.
Mike Curtiz, instruction to actress.

'Shadows' was the first picture we saw that proved you could make a film . . . and keep making a film. First, get a camera, and move it.
Martin Scorsese.

If you're going to imitate – and I must say that one frankly must admit that you have to imitate in films – you may as well imitate the best.
Arthur Penn.

I always think of my style as a curious cross between Lubitsch and Stroheim.
Billy Wilder.

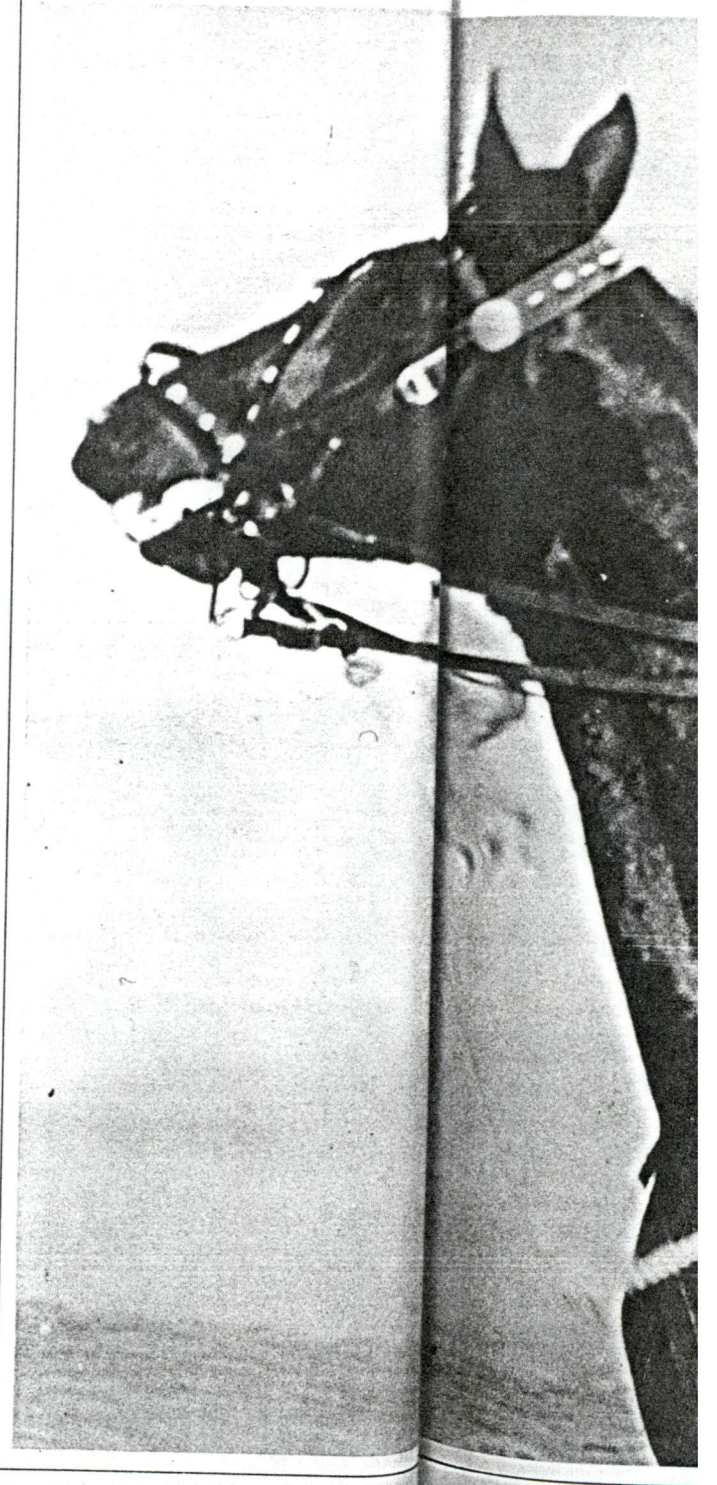
I felt the urge to direct because I couldn't stomach what was being done with what I wrote.
Joseph L. Mankiewicz.

When Alfred Hitchcock admitted to a top executive that he didn't see many pictures, the executive, in all seriousness, said, 'Then where do you get your ideas?'
Ken Englund.

Any American director who says he hasn't been influenced by him is out of his mind.
John Frankenheimer, on Alfred Hitchcock.

When you find out
well, you might as
Howard Hawks, on

All a cutter had to d
was to cut off the sla
them together in se
Ford's guarantee
butchery by front-o
wandering meddlers
extra footage to fo
Robert Parrish,



Son, always give 'em a good show, and travel first class.
Walter Huston, to his son John.

Make 'em redecorate your office. That's primary – to make them know where you stand. Then, when you're shooting interior sequences, use your own interior decorator and set dresser. That way, everything on the set will fit your house when you're finished.
Blake Edwards,
advising George Axelrod on how to direct.

I've never made the film I wanted to make – no matter what happens, it never turns out exactly as I had hoped.
Roger Corman.

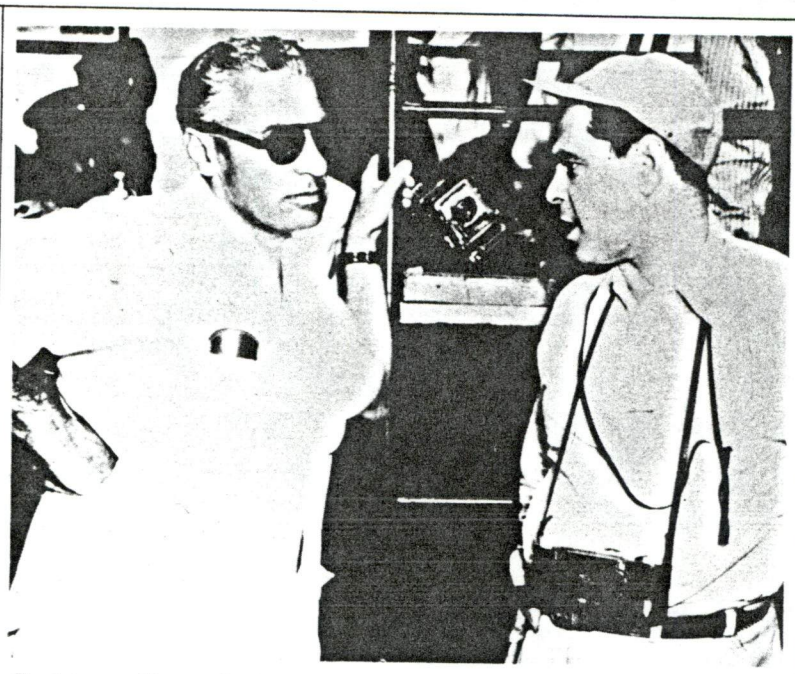
He was too large for this smelly resort, and the big studios were scared to death of him. A man who was a triple threat kept them awake nights, and I'm positive they were waiting for him to fall on his face so they could pounce and devour this terrible threat to their stingy talents . . . They pounced and they got him, good. But he knew the great days when his can glowed like a port light from their kissing it.
Earl Felton, on Preston Sturges.

When the last dime is gone, I'll sit on the curb outside with a pencil and a ten cent notebook, and start the whole thing over again.
Preston Sturges,
shortly before his Hollywood career came to an end.

A team effort is a lot of people doing what I say.
Michael Winner.

The best films are best because of nobody but the director.
Roman Polanski.

LEFT: WALTER HUSTON. RIGHT: ROMAN POLANSKI.



RIGHT: GEORGE CUKOR.

I'm interested in people, the way they behave. Other directors get their effects by showing doorknobs being turned, things like that. I like to concentrate on the actors' faces.
George Cukor.

Too many films are photos of people talking. Movies are meant to move and pieces of film should stick together to create ideas and emotion like words in a sentence.
Alfred Hitchcock.

Don't get excited. Obstacles make a better picture.
Victor Fleming.

You can have all the philosophy you like: if a film doesn't come across in graphic terms, it falls short.
Rouben Mamoulian.

The hardest part of directing is staying awake for nine weeks at a stretch.
Michael Winner.

I started at the top and worked down.
Orson Welles.

Everybody denies I am a genius – but nobody ever called me one.
Orson Welles.

An active loafer, a wise madman.
Jean Cocteau, on Orson Welles.

We were dealing with our own emotions. A lot of people's lives are soap operas; mine is anyway.
Martin Scorsese,
on 'Alice Doesn't Live Here Any More'.

I'm interested in the passions of people, man or woman.
Richard Brooks.

What influenced me most was an anecdote about D. W. Griffith. 'Move these 10,000 horses a trifle to the right,' he was quoted as saying in a grand manner to his assistant, who rushed to obey, while the master tried to breathe a little easier by removing some obstruction from his large nostrils. 'And that mob out there three feet forward' – this to another of his eager assistants, while his thumb was still in his nose. While his orders were being carried out he looked down benevolently at a small boy who had ventured admiringly to his side. 'Young man,' he said, 'when you grow up, would you like to be a director?' 'Naw', drawled the youngster, 'my father doesn't let me pick my nose.'
Josef von Sternberg.

Film-making has become a kind of hysterical pregnancy.
Richard Lester.

You watch, the new wave will discover the slow dissolve in ten years or so.
Billy Wilder, c. 1969.

I used to be prejudiced against directors, but now I'm bigoted against them.
Isobel Lennart.

In our marketing of American pictures the director's name has been so established in the minds of the public that he has become a major box-office asset for any picture he directs.
George Sidney, 1962.

Mike Nichols is the greatest director ever in films. Why? Because he never had a failure.
Joseph Levine.

Creation must be total for the director from beginning to end. I'm convinced that the present failure of Hollywood is because of this. To divide, in art, is not to conquer.
Jean Renoir.

Anyone can direct a good picture if he's got a good script.
Garson Kanin.

He was the first to photograph thought.
Cecil B. de Mille, on D. W. Griffith.

I care nothing about the story, only how it is photographed and presented.
Josef von Sternberg.

When a director dies, he becomes a photographer.
John Grierson, on Josef von Sternberg.

He has no knowledge of camera direction. His films are completely theatre.
Karl Struss, on Chaplin.

I didn't write the Bible and I didn't invent sin.
Cecil B. de Mille.

A picture is made a success not on a set but over the drawing board.
Cecil B. de Mille.

The trouble with Cecil is that he always bites off more than he can chew – and then chews it.
William de Mille, on his brother.

I never met such an egotist in my life. Even if he was wrong and knew it, once he said it, it had to be.
Arthur Miller, on Cecil B. de Mille.

There was a time – only once – when de Mille decided to do a comedy, which could never have worked, because de Mille was a completely humourless man who took himself very seriously.
Robert Emmett Dolan.

Give me any two pages of the Bible and I'll give you a picture.
Cecil B. de Mille.

You can make a thousand movies out of one incident. What some people would call third-rate movies. I don't believe they're third-rate movies.
Martin Scorsese.

It's the Lubitsch touch that means so much.
Slogan on film posters, c.1925.

I sometimes make pictures that are not up to my standard, but then it can only be said of a mediocrity that all his work is up to his standard.
Ernst Lubitsch.

LEFT: ERNST LUBITSCH WITH CIGAR.

ROBERT DE NIRO WITH MARTIN SCORSESE.

Democracy is a fine way to run a country, but it's a hell of a way to make pictures.
Lillian Hellman,
after working with Marlon Brando and Arthur Penn on the Sam Spiegel production of 'The Chase'.

As a writer I never felt myself so completely identified with the picture as I did when I directed it. I suppose only the director feels the full, one hundred percent thrill of the movie maker. The picture is his own more than it belongs to any other single person of all the many who must collaborate in its production. He it is who takes all the materials – the story, the sets, the lights, the characters, the actors, the costumes, the make-ups, the properties, and moulds them moment by moment into the living thing which is a motion picture.
William de Mille.

If you want to become a director, you should sit on top of the camera and pant like a tiger.
Mike Curtiz, advice to prop man.

I have never been drawn to the whodunnit pure and simple: that's an intellectual exercise containing no emotion you see. Now suspense acts as a spur, and adventure involves audiences' emotions.
Alfred Hitchcock.

There is no terror in a bang, only in the anticipation of it.
Alfred Hitchcock.

There is no suspense like the suspense of a delayed coition.
D.W. Griffith.

When you decide to do a picture like that ('Taxi Driver'), you're going to have to go all the way. It's a picture of yourself up there and if they don't like it, they don't like you. You think maybe by doing it you will have worked it out of your system.
Martin Scorsese.

'Mean Streets' comes from my feelings, from myself, my own life, in a sense. People are always talking right on the edge of their emotions, always yelling. It's a way of life. The idea was never to build up to it . . . That's the way the characters live. That's the way I am.
Martin Scorsese.

Johnny, it's the usual slashed-wrist shot.
Billy Wilder,
to cameraman John Seitz when setting-up Gloria Swanson's attempted suicide in 'Sunset Boulevard'.

Johnny, it's the usual dead-chimpanzee set-up.
Billy Wilder,
to cameraman John Seitz while working on 'Sunset Boulevard'.

You'll be no good. You're not a bastard. To be a good director, you've got to be a bastard. I'm one, and I know it. Look at John Ford, or George Stevens, or Willie Wyler – all bastards! But I know you, Nunnally – you won't ever fight. Something comes up, you'll compromise.
Henry Hathaway,
advising Nunnally Johnson against becoming a director.

In one way it's very nice . . . but you know we can't go on forever and not tell our friends and relatives how we are earning our living.
D. W. Griffith.

Brando was deeply rebellious against the bourgeois spirit, the over-ordering of life. Dean represented the release of anger against parents, resentment at the failure of parents to understand. Brando was happily arrogant, a free spirit. Dean was sad and sulky, you kept expecting him to cry. De Niro is a number of things all at once. There are lots of different people in him. He finds release and fulfilment in becoming other people. Picture after picture he gets deep into the thing. He's found his solution for living at a time like this in his work.
Elia Kazan.

Kazan is *very* good with actors – he was an actor at one time. And a lot of young directors really don't understand actors, how to work with them. They're into techniques, effects. But Kazan really knows. He's schooled. He's – as far as I'm concerned – the best schooling.
Robert de Niro.

We had a problem persuading Tony Curtis to get into women's clothing.
Billy Wilder, on 'Some Like It Hot'.

Anyone can remember lines, but it takes a real artist to come on the set and not know her lines and give the performance she did.
Billy Wilder, on Marilyn Monroe.

Directing her was like directing Lassie. You needed fourteen takes to get each one of them right.
Otto Preminger, on Marilyn Monroe.

I have never met anyone as utterly mean as Marilyn Monroe. Nor as utterly fabulous on the screen, and that includes Garbo.
Billy Wilder.

It used to be you'd call her at 9am, she'd show up at noon. Now you call her in May – she shows up in October. We should be able to kick out an actress, have Piper Laurie warming up, and get on with it.
Billy Wilder,
on Marilyn Monroe during the shooting of her last (uncompleted) film, 'Something's Got To Give'.

Audrey Hepburn is like a salmon swimming upstream. She can do it with very small bozooms. Titism has taken over this country. This girl single-handed may make bozooms a thing of the past. The director will not have to invent shots where the girl leans way forward for a glass of Scotch and soda.
Billy Wilder.

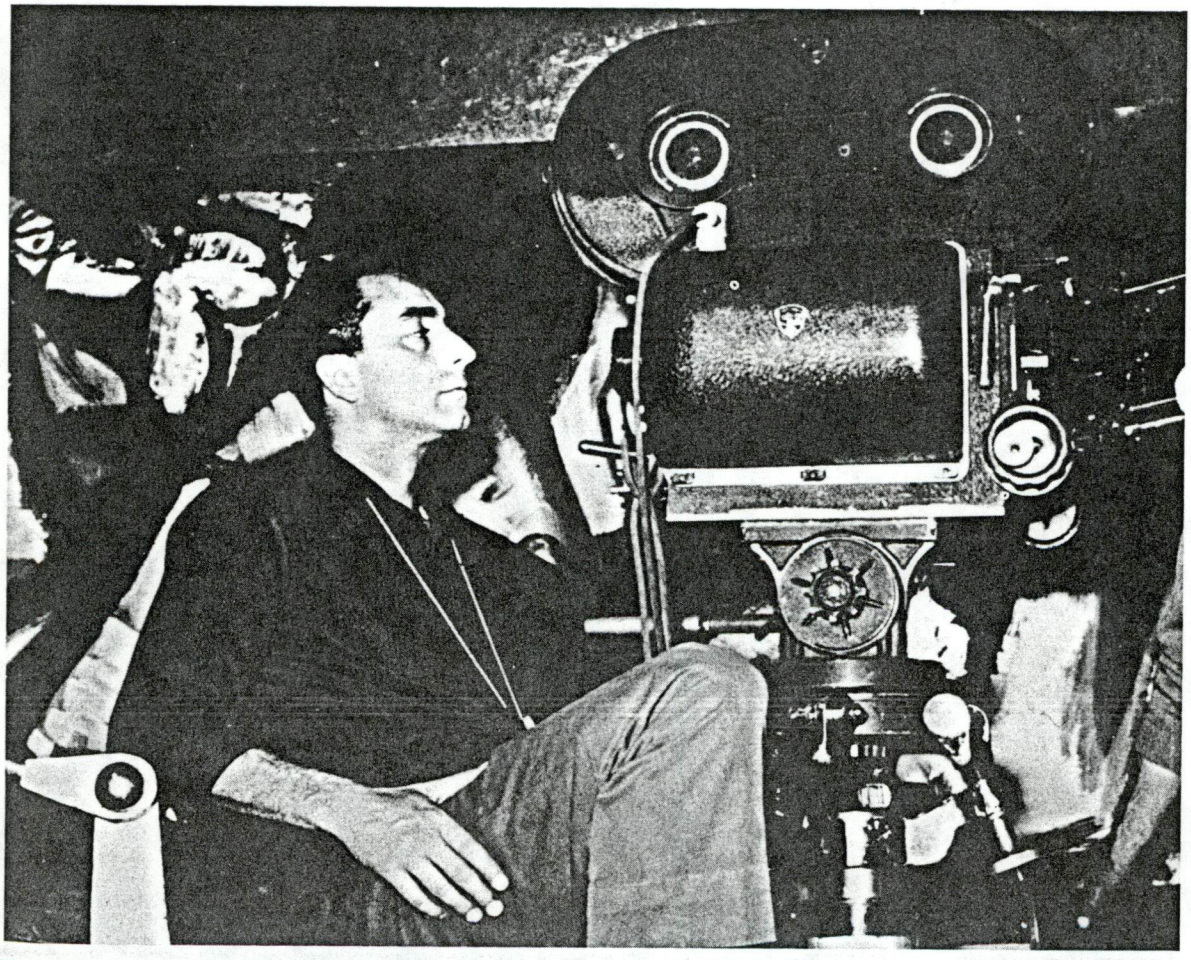
Marilyn Monroe was sensitive and very difficult. She tried hard, but you had to wait for her to come through, to start rolling, and then her kind of inhibition disappeared and after that she was phenomenal, one of the great comediennes.
Billy Wilder.

As near genius as any actress I ever knew.
Joshua Logan, on Marilyn Monroe.

When I first saw von Stroheim at the wardrobe tests for his role as Rommel (in 'Five Graves to Cairo'), I clicked my heels and said: 'Isn't it ridiculous, little me directing you? You were always ten years ahead of your time.' And he replied, 'Twenty.'
Billy Wilder.

I've never worked with an actor who was less conscious of his good image.
Don Siegel, on Clint Eastwood.

Sometimes an actor is intelligent enough to overcome his limitations and discover for himself the proper path to follow – that is, he uses his own intelligence . . . When this happens, he has the qualities of a director.
Michaelangelo Antonioni.



MICHAELANGELO ANTONIONI.

CAROLE LOMBARD.

We should all make a killing in this business. There's so much money in the pot.
Irving Thalberg.

If you are in a position to give credit, you don't need it.
Irving Thalberg,
asked why he kept his name off the credits of his films.

For the good of the business as a whole, never let your standard be less than great.
Irving Thalberg.

Entertainment is Thalberg's god. He's content to serve him without billing, like a priest at an altar or a rabbi under the scrolls.
Charles MacArthur.

A Broadway producer with an investment of five hundred dollars in a dramatic script puts up another 500 and tells the author to work on his second act for another couple of months. I can't do that. I've got a schedule to meet. If a man brings in a script and it's got good characters and dialogue but no comedy, I get a man who can do comedy – and hope to God he won't spoil the characters. Some people are weak on character-building, and I put them to work with a man that's first-rate that way. I know they don't like it, and I don't like it myself. What can I do?
Irving Thalberg.

When I came to America twenty-five years ago to direct 'Rebecca', David Selznick sent me a memo . . . I've just finished reading it . . . I think I may turn it into a motion picture . . . I plan to call it 'The Longest Story Ever Told'.
Alfred Hitchcock, 1965.

The only Greek tragedy I know is Spyros Skouras.
Billy Wilder.
(Skouras was president of 20th-Century Fox for several years).

The great tragedy here at Fox is not so much the pictures we made but the pictures we didn't make.
Jerry Wald, 1962.

Executives can come in at nine, railroad presidents can come in at nine, bank presidents can come in at nine, why in hell can't you come in at nine?
Jack Warner,
to writers Julius and Philip Epstein, on their casual working hours.

Dear J. L. Have the bank president finish the script.
The Epsteins,
in a note to Warner attached to the first thirty pages of their next screenplay:

I can't understand it, Jack. We came in every morning at nine.
Julius Epstein,
after Jack Warner had judged a script by Julius and his brother Philip to be 'a piece of crap'.

Jack Warner has oilcloth pockets so he can steal soup.
Wilson Mizner.

John's a very headstrong, difficult man. I've tried to explain to him, we've had World War I, World War II, and now this Korean War – everywhere in America, in practically every home, there's some family with a veteran who was wounded. So I asked John, why does Gregory Peck have to have one leg?
H. M. Warner,
complaining about John Huston's expensive and ultimately unsuccessful film of 'Moby Dick' in which Peck played Ahab.

1810? When was that?
Unnamed Universal producer,
to script writer Ed Hartmann, after Hartmann had suggested that a story would work better if it was set in 1810.

The difference between me and other producers is that I am interested in the thousands and thousands of details that go into the making of a film. It is the sum total of all these things that either makes a great picture or destroys it.
David O. Selznick.

I understand that an assignment with you consists of three months work and six months recuperation.
Nunnally Johnson, to David O. Selznick.

It's somehow symbolic of Hollywood that Tara was just an empty façade with no rooms inside.
David O. Selznick,
on the house in 'Gone With the Wind'.

Very few people have mastered the art of enjoying their wealth. I have mastered the art, and therefore I spend my time enjoying myself.
David O. Selznick,
on his retirement.

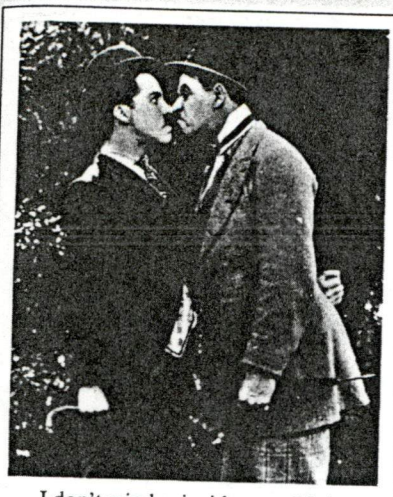
Every time Paul Muni parts his beard and looks down a telescope, this company loses two million dollars.
Hal Wallis,
on Warner Brothers' excessive output of biopics in the thirties.

I have had a hand in the editing of every picture ever made by Warner Brothers.
Jack Warner.

Read it? I can't even lift it.
Jack Warner,
after Mervyn LeRoy suggested he read Harvey Allen's 'Anthony Adverse'.

I would rather take a fifty-mile hike than crawl through a book. I prefer to skip the long ones and get a synopsis from the story department.
Jack Warner.

BETTE DAVIS AND JOAN CRAWFORD WITH JACK WARNER.



CHARLIE CHAPLIN.

I don't mind coincidence – life is coincidence – but I hate convenience.
Charlie Chaplin.

A rock is a rock, a tree is a tree – shoot it in Griffith Park!
The Stern Brothers,
uncles of Carl Laemmle.

A rock is a rock, a tree is a tree, shoot it in bed.
Anonymous saying, c. 1968.

Movies are one of the bad habits that have corrupted our century.
Ben Hecht.

When I was a freshman at Hamilton I was thrown into the college fount. In the early days of the last war, I had to take care of the bedpans in an Army hospital. But never have I been so humiliated as on my few appearances in the movies.
Alexander Woollcott.

Entertainment for the moron majority.
H. L. Mencken,
on the movies.

Who invented hokum? Think how much money he'd have made from the film producers if he'd sold his invention on a royalty basis.
Robert Sherwood.

What's history going to say about the movies? All those rows of seats facing a blank screen. Crazy!
Robert Mitchum.

You should think of each shot as you make it as the most important one in the film.
Henry Blanke.

Editing is crucial. Imagine James Stewart looking at a mother nursing a child. You see the child, then cut back to him. He smiles. Now Mr. Stewart is a benign old gentleman. Take away the middle piece of film and substitute a girl in a bikini. Now he's a dirty old man.
Alfred Hitchcock.

The cinema is the most collaborative of all the arts.
Dore Schary.

The movies are the greatest political fact in the world today.
Darryl F. Zanuck.

We are not out here to preaching with pictures, to take political sides, or bring a great message. We are here to entertain.
Mike Curtiz.

We are in this business primarily to provide entertainment, but in doing so we do not dodge the issue if we can also provide enlightenment.
Darryl F. Zanuck.

In certain pictures I do hope they will leave the cinema a little enriched, but I don't make them pay a buck and a half and then ram a lecture down their throats.
Billy Wilder.

The best motion pictures are those which reach you as entertainment, and by the time you leave have provoked thoughts. A picture that provokes no thoughts is usually not well conceived and does not entertain one anyway.
Sam Spiegel.

I don't like films with a 'message' and I think that 'entertainment' is the necessary element. You can get across a message and entertain the public at the same time and that's what is really important.
Blake Edwards.

All great American films are love stories between two men.
Anonymous.

The cinema has no boundary, it is a ribbon of dream.
Orson Welles.

JOHN FORD.

It's no use asking me to talk about art.
John Ford.

Only the first picture of a cycle really succeeds. All the imitators dwindle.
Darryl F. Zanuck.

I don't want to hold a mirror up to life as it is. I just want to show the part which is attractive – not freckled faces and broken teeth, but smooth faces and pearly white teeth.
Ross Hunter.

Reality may be very interesting, but a work of art must be a creation.
Jean Renoir.

There is no formula for success. But there is a formula for failure: and that is trying to please everybody.
Nicholas Ray.

You can fool all the people all the time if the advertising is right and the budget is big enough.
Joseph E. Levine.

Let me tell you what this business is about. It's cunt and horses!
Harry Cohn.

HARRY COHN.

The movies languish as a fine art because the men who determine what is to get into them haven't the slightest visible notion that such a thing as a fine art exists.
H. L. Mencken, 1927.

Hollywood might have become the centre of a new human expression if it hadn't been grabbed by a little group of book-keepers.
David O. Selznick.

Some say, 'What is the salvation of the movies?' I say run 'em backwards. It can't hurt 'em and it's worth a trial.
Will Rogers.

Let's show the movies in the street – and drive the people back into the theatres.
Nunnally Johnson,
at a Universal International crisis meeting in the fifties.

There's nothing wrong with this business that a star worth 10,000 dollars a week can't cure.
Nicholas Schenck.

There's nothing wrong with the picture business that a good picture can't cure.
Nicholas Schenck.

The surest sign of depression in the industry is not the cutting-down of stars' salaries or the dropping of contract players or the reductions of work crews. The surest sign is when a major studio begins laying off relatives.
Irvin S. Cobb.

In the wave of economy that studios generally have when they get desperate, they drop a few hundred-dollar-a-week employees and then hire a four-thousand-a-week executive.
Joseph M. Schenck.

There's still a lot of the same old kind of thinking around . . . The only thing the studios have to offer a young film-maker these days is their distribution machinery.
Dennis Hopper, 1970.

The end of Hollywood was always predictable. There were always financial crises. Someone would come out from the East and announce that the business was in deep trouble, and, literally, what would happen was that they'd reduce the number of matzo balls in Louie Mayer's chicken soup at the commissary from three to two in each portion. Then they'd fire a couple of secretaries and feel virtuous.
Joseph L. Mankiewicz.

As an American I want to see American pictures succeed, and I believe very strongly in the future of the motion picture. As board chairman of Gulf & Western, I oversee all our divisions. One of them is called Leisure Time, and Paramount is just a part of it. We also operate cable TV companies, music companies, recording companies – in Canada the largest theatre chain in North America . . . There is a tremendous future in the leisure field. The revolution in the industry is creating unparalleled opportunities for those who want to learn the lessons of the past. From this shake-out in Hollywood will come something sound and firm.
Charles G. Bluhdorn, 1970.

It's easy enough to make fun of a film distributor today, but how can you help but feel sorry for the poor bastard? He's faced with the daily decision whether or not to commit large sums of capital to producers who want to make pictures for release a year from now. Now we all realise that exhibitors don't have a clue about what the kids want to see today. How can anyone possibly know what kids will want to see a year from now?
Arthur Mayer.

In the old days you could make a film for £100,000 and get your money back from people sheltering from the rain.
Michael Winner.

In the old days you called the actor and made a deal with him. Now, they bring an army.
Jack Warner.

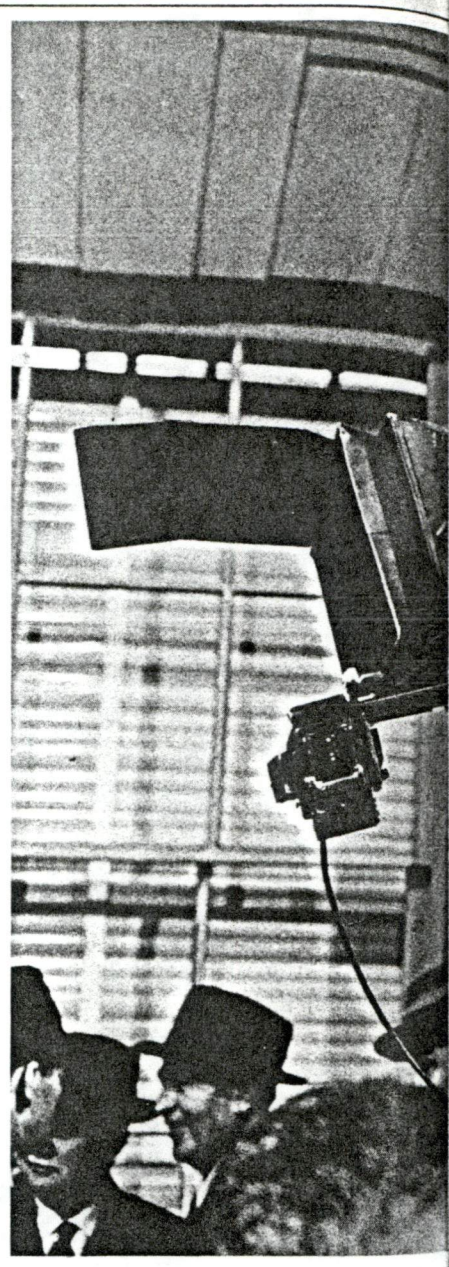
In the old days we had the time and money to give prospective stars a slow build-up. Today, an actor makes it fast or he doesn't make it at all.
Hal Wallis.

In the old days, villains had moustaches and kicked the dog. Audiences are smarter today. They don't want their villain to be thrown at them with green limelight on his face. They want an ordinary human being with failings.
Alfred Hitchcock.

We have forsaken the magic of the cinema. We have gotten too far away from the cinematic effects achievable by camera angles and creative editing.
Rouben Mamoulian, 1957.

Hollywood film-making of today is stooping to cheap salacious pornography in a crazy bastardization of a great art.
Frank Capra.

Oh – when it closes.
Eleanor Lewis,
as a small girl recently moved to Hollywood, asked when she would be leaving.

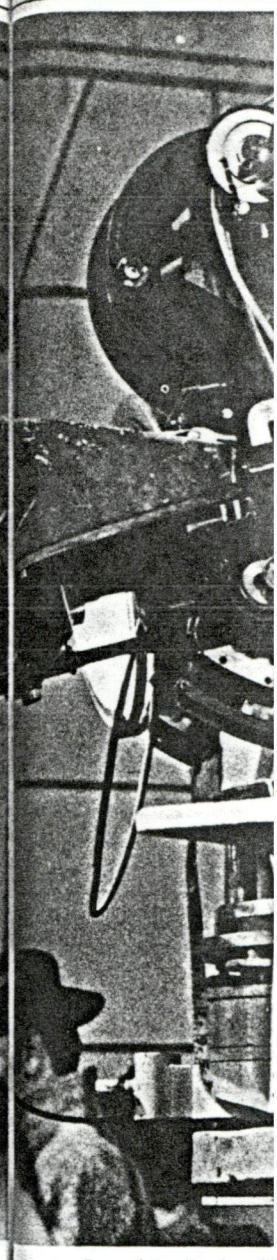


My boy, *these* are the good old days.
Jack L. Warner,
at a lavish Hollywood party in the fifties.

Working at Paramount in the 30s was absolutely marvellous. You just walked across the lot and there they were: von Sternberg, Dietrich, Gary Cooper, Leo McCarey, Lubitsch. We made pictures then. Today we spend 80 per cent of the time making deals and 20 per cent making pictures.
Billy Wilder.

The number of paid film admissions in the United States this year will be the lowest in the history of the movie business since the advent of sound.
Gordon Stulberg, 1971.

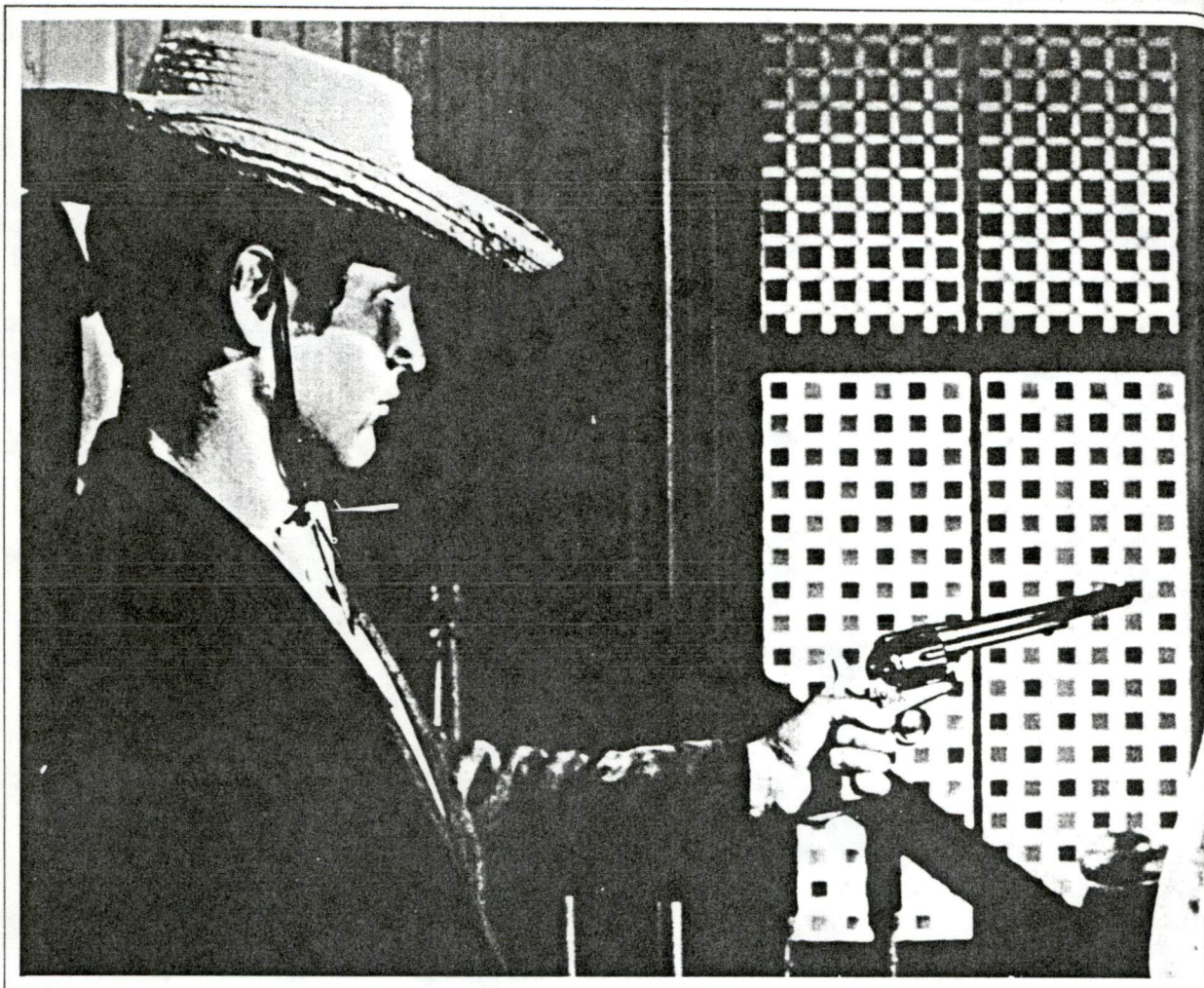
Stupidity got us into this mess – why can't it get us out?
Will Rogers.



One of the deaths of
they tried to make
normal. Some of the
around today look a
niece in Scarsdale. I
Scarsdale, but I woul
act.
Vincent

I predict that within f
be able to make a ten
and get all your mo
night. There will be 2
with cable TV o
Joseph Levin

Suddenly, the whole f
our town has changed.
little uneasy, the hur
black, and we are in th
like no other we have
. . The giants have g



PAUL NEWMAN IN 'THE LEFT-HANDED GUN'

We felt we could begin to open up the western into the areas of human psychology which had always been there ever since the western was born, but had found relatively few outlets in western movies.
Arthur Penn,
on 'The Left-Handed Gun'.

Someone says in 'The Fortune Cookie', 'People will do anything for money. Except for some people. They will do *almost* anything for money.' I guess that's the theme of all my pictures. Maybe my philosophy is cynical, but I have to be true to what I feel.
Billy Wilder.

The close-up is such a valuable thing – like a trump at bridge.
Billy Wilder.

We can make bad pictures, too . . .
Costs more, but we can make 'em.
John Huston.

The questions and feelings in Bergman's films are what interest me – an investigation of spiritual values and faith . . . The line between the kind of solemnity I want and comedy is very, very thin. That's why it's so easy to satirize Bergman . . . My biggest fear is that I'll write mawkish and embarrassing soap-opera and not know it.
Woody Allen.

I suppose it's because I was born with two crystal balls.
Alfred Hitchcock,
asked why he seemed consistently able to cast beautiful unknown actresses who later became stars.

Poe writes the first reel or the last reel. Roger does the rest.
James H. Nicholson on Roger Corman.

If I made 'Cinderella', the audience would be looking for the body in the coach.
Alfred Hitchcock.

One is imprisoned by suspense. Nobody would go and see a musical by me. So one feels limited. And one spends one's life avoiding the cliché – the one consolation being that self-plagiarism is style.
Alfred Hitchcock.

The task I'm trying to achieve above all is to make you see.
D. W. Griffith.

A film-maker isn't supposed to say things. He's supposed to show them.
Alfred Hitchcock.

Hitchcock's idea of characters is rather primitive.
Raymond Chandler.

The great art is contrivance. If you take adventure films, character as such plays no part really. The trick is to get the characters on the move, on the run. Too many devices have to be used if you analyse character.
Alfred Hitchcock.

It's worth a lot more than money to be working for me.
D. W. Griffith,
replying to an actor's request for a raise.

Always make an audience suffer as much as possible.
Alfred Hitchcock.

Writers are the only ones who can express their ego. Directors can't because they have to please the majority. We can't deal with opinions. All we can do is to weave a little romance as pleasantly as we know how.
D. W. Griffith.

TOM MIX.

They say he rides like part of the horse, but they don't say what part.
Robert Sherwood, on Tom Mix.

It took longer to make one of Mary's contracts than it did to make one of her pictures.
Sam Goldwyn, on Mary Pickford.

That obstinate, suspicious, egocentric, maddening and lovable genius of a problem child.
Mary Pickford, on Charlie Chaplin.

When he found a voice to say what was on his mind, he was like a child of eight writing lyrics for Beethoven's Ninth.
Billy Wilder, on Charlie Chaplin.

Chaplin is no business man – all he knows is that he can't take anything less.
Sam Goldwyn.

The public doesn't line up outside the box office when your name appears as they do for mine.
Charlie Chaplin, to Mack Sennett.

At a difficult period in American history, Douglas Fairbanks appeared to know all the answers.
Alistair Cooke.

With the release of 'Casablanca', Humphrey Bogart became big business. It was time for Lauren Bacall, who was primarily a business woman, to make her entrance. She, who was also to become his perfect screen partner, as seductive as Eve, as cool as the serpent.
Louise Brooks.

She makes dialogue sound better than it is by a matchless clarity and beauty of diction and by a fineness of intelligence and sensibility that illuminates every shade of meaning in every line she speaks.
Tennessee Williams, on Katharine Hepburn.

He moved through a movie scene like an exquisite paper knife.
Heywood Broun, on John Barrymore.

Marion Davies! I have yet to encounter a single movie fan with the slightest respect for her ability – and yet the coal that has been used to keep her name flaming on the electric signs would probably run the city of Syracuse for a whole year.
Sherwood Anderson.

Bogart's a hell of a nice guy till 11.30 pm. After that he thinks he's Bogart.
Dave Chasen.

A poet of the real.
Clifford Odets, on Gary Cooper.

One of the most beloved illiterates this country has ever known.
Carl Sandburg, on Gary Cooper.

When he puts his arms around me, I feel like a horse.
Clara Bow, on Gary Cooper.

Katharine Hepburn,
sighing with relief after finishing shooting 'A Bill of Divorcement' with John Barrymore: Thank goodness I don't have to act with you any more.
John Barrymore, replying:
I didn't know you ever had, darling.

She is a ten-year-old girl who has put on her mother's dress – and has done it convincingly.
Douglas Fairbanks Jr., on Joan Crawford.

He's a writer for the ages – for the ages of four to eight.
Dorothy Parker,
on an unnamed writer whom she considered overrated.

Massey won't be satisfied until he's assassinated.
George S. Kaufman,
on Raymond Massey, whose title role in 'Abe Lincoln in Illinois' (1939) was much applauded.

Joan Crawford was one of the people that made Hollywood the place that touched the imagination of the world.
George Cukor.

A wonderful instrument.
Rouben Mamoulian, on Greta Garbo.

Garbo's temperament reflected the rain and gloom of the long dark Swedish winters.
Lillian Gish.

What when drunk one sees in other women, one sees in Garbo sober.
Kenneth Tynan.

A deer in the body of a woman, living resentfully in the Hollywood zoo.
Clare Booth Luce, on Greta Garbo.

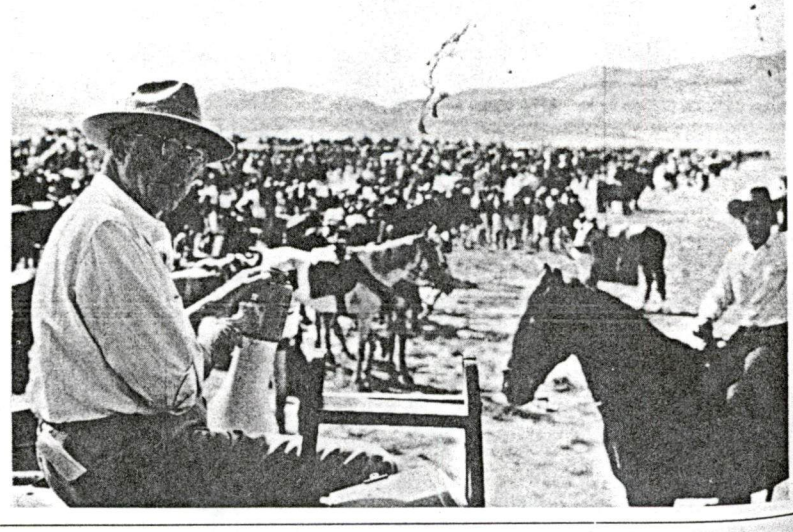
Co-starring with Garbo hardly constituted an introduction.
Fredric March.

I can't bear fools. **Dorothy Parker,** replying: That's queer, your mother could.
Anonymous date
of Dorothy Parker's, sneering at an amusing dinner guest.

His ears make him look like a taxicab with both doors open.
Howard Hughes, on Clark Gable.

The best ears of our lives.
Milton Berle, on Clark Gable.

He got a reputation as a great actor just by thinking hard about the next line.
King Vidor, on Gary Cooper.



KING VIDOR.

BRIAN AHERNE.

Surely no-one but a mot
loved Bette Davis at the
career.
Brian Aherr

There were three things
always on – a phone, a h
Groucho Ma

He was playing Bogart a
he was really just a
bowl of mu
Stanley Krar

Marilyn Monroe is
phenomenon like Niag
Grand Canyon. You ca
can't talk to you. All you
back and be awe
Nunnally Joh

She knows the wor
knowledge has now lov
and benevolent dignity;
not dimmed her g
Edith Sitwell, on Mar

Marilyn Monroe was
amateur
Laurence Ol

I think Marilyn was as r
Tony Curtis, on Mar

Arsenic on the outsi
underneat
Howard Dietz, on Alexa

The New Jersey Nero w
pinafore for a
Edna Ferber, on Alexar

A fat duchess with the
fish.
Harold Ross, on Alexa

I think your slogan 'Lib
splendid and whichever
on will be all righ
Alexander Wo
to the editor of 'New Yorker
Ross.

Luce,
d together in front of
or:
eauty.
rker,
pt forward.
swine.

ew you had it in

rker,
y Sherwood (wife of
rwood) on the
n of her child.

talked to each
speaking terms
ng the bride and
.

rker,
riage to Alan Campbell.

ghteen languages
n any of them.
arker,
f her parties.

keep him long
back in style.
arker,
ed a certain success in
for seven years.

own a barrister.
arker,
ly broken her leg while
London:

y whom?
arker,
ow-biz party hostess who
bed as 'outspoken':

she find them?
Parker,
Booth Luce was always
nferiors:

y saying so, I think
l of skit.
Parker,
d from London, who was
orms of speech including
of the word 'schedule':

rs who have made
it beloved and,
fortable financially,
ir national joy to
first rate, the
l rate.
Parker.

may I ask, is the
her?
Parker,
nown transsexual was going
to see her mother.

more bad movies
ould be able to in a
ime.
on his daughter.

g but her voice, she
heart with it. But she
utiful body and the
iness of her face.
gway, on Marlene
etrich.

Cagney's swift dialogue and swift movements had the glitter and precision of a meat-slicer.
Louise Brooks.

You have Van Gogh's ear for music.
Billy Wilder, to Cliff Osmond at an audition.

Say anything you like, but don't say I love to work. That sounds like Mary Pickford, the prissy bitch.
Mabel Normand, to the press.

Like kissing Hitler.
Tony Curtis, on Marilyn Monroe.

She's one of the finest women who ever walked the streets.
Mae West.

That man is so bad, he shouldn't be left alone in a room with a typewriter.
Herman Mankiewicz, on an unnamed scriptwriter.

You, Hyman, are the asbestos curtain between the audience and entertainment.
Bob Hopkins, to producer Bernie Hyman.

When he laughed, dust came out of his mouth.
Keenan Wynn, on an anonymous MGM producer.

You digger in the garbage of literature! . . . You impudent red-headed cur! You porter in the bawdy-house of words . . . You low rat. You befouler of the great dead. You slime of the underworld. You shady reprehensible rogue . . . You a better writer than O. Henry! Why, you couldn't sign his tax receipts! You're as illiterate as a publisher. If you had a Roman nose you'd be a courtesan . . . you damned brainless jazzer of decent English.
Wilson Mizner,
to Jim Tully after Tully claimed to be a better writer than O. Henry.

Alison Skipworth,
upset that Mae West seemed to be stealing a scene from her:
I'll have you know I'm an actress.
Mae West replying:
It's all right, dearie, I'll keep your secret.

I've seen 'A Night at the Opera' seventeen times . . . I just couldn't get over that love story between Allan Jones and Kitty Carlisle.
Mike Nichols,
to Groucho Marx on the occasion of their first meeting.

I never forget a face, but in your case I'll make an exception.
Groucho Marx.

She stole everything but the cameras.
George Raft,
on Mae West's debut film appearance.

CALVIN COOLIDGE.

Like cutting Tolstoy's beard so he wouldn't write any revolutionary novels.
Lionel Barrymore,
on hearing that L. B. Mayer had 'punished' Garbo for rejecting a story by casting her in a low budget western.

A square shooter if ever there awas one.
Spencer Tracy, on Jean Harlow.

She danced even when her feet were not moving.
Adolph Zukor, on Clara Bow.

He can give the audience pleasure just by walking across the floor.
Gene Kelly, on Fred Astaire.

I can't imagine any guy giving her a tumble.
Carl Laemmle, on Bette Davis.

He laughed until you could hear a pin drop.
Ring Lardner, on President Calvin Coolidge.

She's the original good time who was had by all.
Bette Davis, on an unnamed starlet.

Noel Coward,
as Edna Ferber arrived at the Algonquin Hotel wearing a trouser-suit:
My God, Edna, you look almost like a man.
Edna Ferber, replying:
So do you.

Two profiles pasted together.
Dorothy Parker, on Basil Rathbone.

Wet she was a star.
Joe Pasternak, on Esther Williams.

Nobody need worry any more that Washington is going left. Indeed, nobody need worry that the Washington of today is going anywhere.
Heywood Broun, 1935.

Are you now or have you ever been a member of the Communist Party?
J. Parnell Thomas.
Standard question from the House Un-American Activities Committee under **J. Parnell Thomas** to 'witnesses' from the film industry.

The more McCarthy yells, the better I like him. He's doing a job to get rid of the termites eating away at our democracy. I don't care how many toes he steps on, including mine, as long as he gets the job done. I hope he drives all the bums back to Moscow.
Louis B. Mayer (who was born in Minsk).

I can't for the life of me figure where men could get together and try in any form, shape or manner to deprive a man of a livelihood because of his political beliefs.
Jack Warner.

The Communists hate and fear the American motion picture. It is their number one hate.
Eric Johnston.

Hollywood is one of the main centres of Communist activity in America.
Adolphe Menjou.

McCarthy was a friend of mine. Whether he went overboard or not, he was of value to his country. A number of liberals think he started the witch-hunt. I think he was witch-hunted himself.
John Wayne.

From what I hear about Communism, I don't like it because it isn't on the level.
Gary Cooper.

The only ism Hollywood believes in is plagiarism.
Dorothy Parker.

As long as I live, I will never be a party to anything as un-American as a blacklist, and any statement purporting to quote me as agreeing to a blacklist is a libel upon me as a good American.
Eric Johnston,
president of the Association of Motion Picture Producers, 1947.

We will not knowingly employ a Communist or a member of any party or group which advocates the overthrow of the Government of the United States by force, or by any illegal or unconstitutional methods.
Statement from the Association of Motion Picture Producers, 24 November 1947.

CENTRE: BILLY WILDER.

Of the Unfriendly Ten only two have talent – the other eight are just unfriendly.
Billy Wilder.

They were entombed, most of them, not for being true to themselves, but for sitting up too long with their press releases.
Murray Kempton, on the Hollywood Ten.

Yeah? So where were they when Bugsy Siegel was in trouble?
George Raft,
on being asked to help Hollywood's liberals and left-wingers who were under the threat of blacklisting.

With the crown of thorns I wear, why should I be bothered with a prick like you?
Dorothy Parker,
to a bar-room bore during the period of her blacklisting in the Forties.

It is not enough to have informed – you must also have talent
Sign at Warner Brothers,
where a number of writers found work after having testified against their fellows before the McCarthyite Congressional hearings.

Blacklist, schmacklist – as long as they're all working.
Billy Wilder.

We have many Communists who are splendid writers. They do not have to write Communistically at all, but they have to be watched.
Adolphe Menjou.

Harry was about as much of a Communist as any of the liberals were, which was not much of a Communist at all. He certainly wasn't political – in fact, he was a hell of a snob – but his instincts were all decent, he had loads of friends who were liberal, and he kept them, and he didn't give a damn what your politics were as long as you had talent. But back in those rotten days, which were hysterical with fear, the people who drew up the blacklists never gave a damn for truth. They smeared everyone with their same lousy innuendoes – and that's what happened to Kurnitz.
Anonymous, on the blacklisting of Harry Kurnitz.

During this depression, when the spirit of the people is lower than at any other time, it is a splendid thing that for just fifteen cents an American can go to a movie and look at the smiling face of a baby and forget his troubles.
Franklin Delano Roosevelt, on Shirley Temple, 1935.

I'd rather be right than Roosevelt.
Heywood Broun, mc.1935.

If you don't vote for me, I'll hold by breath.
Anonymous graffito
on posters featuring Shirley Temple when the former child star stood for election in the Sixties.

If it were more than jail, if it were my life, I would give it for what I think democracy is and I don't let cops or judges tell me what I think democracy is.
Dashiell Hammett,
to Lillian Hellman before going to jail for refusing to testify in the Hollywood hearings.

It is not enough to be Hungarian: You have to have talent, too.
Anonymous,
sign at MGM just before World War II.

Our B-17's bombed Budapest last night and destroyed three playwriting factories.
Anonymous,
studio bulletin during World War II.

My status is 8-T- that means I go when the Japs are in the lobby.
George Jessel,
on his draft classification, 1943.

I am not a Jew! I am a citizen of the world! I am not a Communist ! I am a peacemonger!
Charlie Chaplin,
after being attacked in Nazi propaganda.

I'm an American and not a Jew.
David O. Selznick.
to Ben Hecht rejecting one of Hecht's periodic appeals for money for the Zionist cause.

A liberal is a man who leaves the room when the fight starts.
Heywood Broun.

Any reasonable system of taxation should be based on the slogan of 'Soak the rich'.
Heywood Broun.

Babies in silk hats playing with dynamite.
Alexander Woollcott, on diplomats.

I tell you folks, all politics is apple-sauce.
Will Rogers.

ELIA KAZAN.

To Sam Spiege
Little does he
thousand dollars
Harr
proposing a toast at a
Spiegel and attendec
H

You've lost all y
nothing to lose
made 400,000 dc
t
Elia
to Lillian Hellman o
I

I think I am
Ring L
after being carried o
h

There is no lante
can be distinguish
when the night
conviction begi
every eman
apprenticeship as
great leader wh
I
Heywo

It takes no great
and to complain
of American life.
domestic comme
this feature out
terms that the c
standardized an
by the thousand c
all from the same
life has becom
Rober

I never vote for
a
W.

I don't want to
keep
Arth

Nothing is as cheap as a hit, no matter how much it cost.
Walter Wanger.

This mug of mine is as plain as a barn door. Why should people pay thirty-five cents to look at it?
Spencer Tracy.

I was a fourteen-year-old boy for thirty years.
Mickey Rooney.

I'm too tired and old and rich for all this, so let's do the scene.
Spencer Tracy,
while working for a modern, 'artistic' director.

You're too little and too fat, but I might give you a job.
D. W. Griffith, to Mary Pickford.

I can't afford to work for only ten thousand dollars a week.
Mary Pickford, to Adolph Zukor.

I have eyes like those of a dead pig.
Marlon Brando.

Not every guy can walk in off the street and be an agent – but *almost* any guy can.
Milton Pickman
(himself a Hollywood agent).

Buddy Hackett, comedian, asked whether he would have paid Liz Taylor the unprecedented fee of one million dollars to play 'Cleopatra': Nah, I'd probably offer her 35,000 dollars . . . and she'd say 'Kiss my ass,' and that's all I want from her anyway.

I'm as pure as the driven slush.
Tallulah Bankhead.

I guess my face is still the same, and so is the dialogue. Only the horses have changed.
Audie Murphy.

Tell her that in America men don't like fat women.
Louis B. Mayer to Greta Garbo's agent.

I am a wife-made man.
Danny Kaye.

If I had the dough, I'd buy up the negative of every film I've ever made, and start one hell of a fire.
Sterling Hayden.

I have a face like the behind of an elephant.
Charles Laughton.

This is for posterity. Everything I do will be on film forever.
Barbra Streisand, on 'Funny Girl'.

Write anything you want about me. Make up something. Hell, I don't care.
Spencer Tracy, to the press.

To a newspaperman a human being is an item with the skin wrapped around it.
Fred Allen.

Some of my best friends are newspaper photographers, and yet I feel that when one or two are gathered together for professional reasons you have a nuisance, and that a dozen or more constitute a plague.
Heywood Broun.

A good listener is not only popular everywhere, but after a while he gets to know something.
Wilson Mizner.

Cecil B. de Mille, much against his will,
Was persuaded to keep Moses, out of the Wars of the Roses.
Anonymous clerihew.

A twenty-one inch prison. I'm delighted with it because it used to be that films were the lowest form of art. Now we've got something to look down on.
Billy Wilder, on television.

I was lucky, you know. I always had a beautiful girl and the money was good. Although I would have done the whole thing over for, oh perhaps, half.
Bob Hope, on his film career.

I like to be introduced as America's foremost actor. It saves the necessity of further effort.
John Barrymore.

Honestly, I think I've stretched a talent which is so thin it's almost transparent over quite an unbelievable term of years.
Bing Crosby.

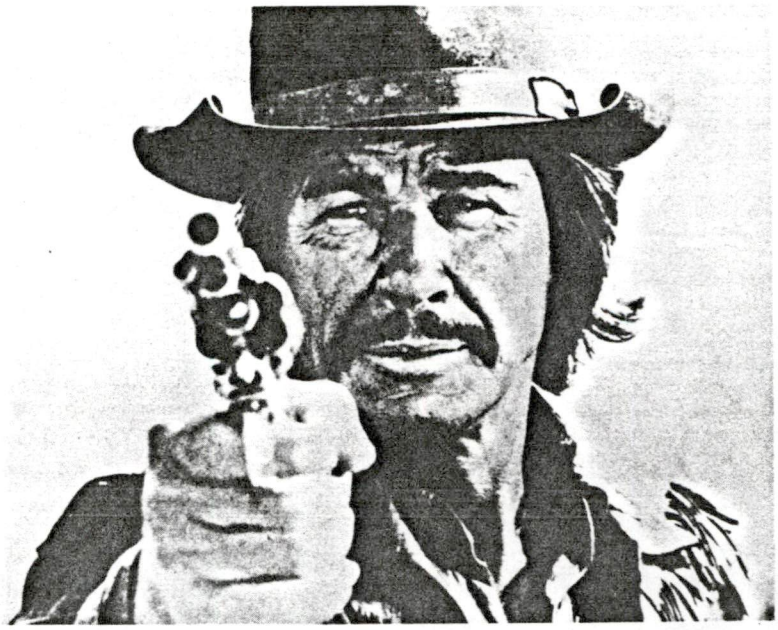
The Brando school are grabbers, not lovers. If it wasn't that the script says they get the girl, they wouldn't.
Adolphe Menjou.

Let's face it, actors are paid more than they're worth. Producers are idiots for paying what we ask.
James Garner.

Hell, I ain't paid to make good lines sound good. I'm paid to make bad lines sound good.
Walter Huston.

I felt like an impostor, taking all that money for reciting ten or twelve lines of nonsense a day.
Errol Flynn.

I'm only a product like a cake of soap. To be sold as well as possible.
Charles Bronson.



CHARLES BRONSON.

Hollywood buys a good story about a bad girl and has to change it to a bad story about a good girl.
Anonymous, c. 1935.

In a novel a hero can lay ten girls and marry a virgin for a finish. In a movie, this is not allowed. The hero, as well as the heroine, has to be a virgin. The villain can lay anybody he wants, have as much fun as he wants cheating and stealing, getting rich and whipping the servants. But you have to shoot him in the end. When he falls with a bullet in his forehead, it is advisable that he clutch at the Gobelin tapestry on the library wall and bring it down over his head like a symbolic shroud. Also, covered by such a tapestry, the actor does not have to hold his breath while he is being photographed as a dead man.
Herman Mankiewicz, c. 1940.

Any film that isn't fit to be shown to my youngest child, isn't fit to be shown to anybody.
The Chicago Chief of Police, c. 1935.

This industry must have towards that sacred thing, the mind of the child, towards that clean virgin thing, the unmarked slate, the same responsibility, the same care about the impressions made upon it, that the best clergyman or the most inspired teacher of youth would have.
Will Hays.

I have sometimes thought that a part of the value I may have had for the industry was the fact that, despite my long residence in New York, I have somehow remained an unreconstructed Middle Westerner from 'the sticks'.
Will Hays.

No medium has contributed more than the films to the maintenance of the national morale during a period featured by revolutions, riot and political turmoil in other countries. It has been the mission of the screen, without ignoring the serious social problems of the day, to reflect aspiration, achievement, optimism and kindly humour in its entertainment. Historians of the future will not ignore the interesting and significant fact that the movies literally laughed the big bad wolf of depression out of the public.
Will Hays.

The inanities blessed by the Hays Office are more genuinely corrupting than any pornography.
Joseph Wood Krutch.

Will Hays is my shepherd, I shall not want.
He maketh me to lie down in clean postures.
Gene Fowler,
lampooning the Hays Office code.

We are paid to have dirty minds.
John Trevelyan, 1960.

The Americans are nice people but right now they're behaving like small boys who've just discovered what sex is.
John Trevelyan, 1970.

They are doing things on the screen now that I wouldn't do in bed. If I could.
Bob Hope, 1965.

They can't censor the gleam in my eye.
Charles Laughton,
when told he was not allowed to show Edward Moulton-Barretts incestuous relationship in 'The Barretts of Wimpole Street' (1935).

The Hays Office warned us that we couldn't show the heroine as a prostitute. We had to put a sewing machine in her apartment, so in that way she was not a whore but a seamstress.
Fritz Lang,
on shooting 'Man Hunt' (1940).

Yea, though I walk through the alley of the shadow of debt, I will fear no drivel – for the Purity Seal is with me . . .
Gene Fowler.

The producer, director and writer, shackled like a troupe of rheumatic Houdinis, connive, scheme and risk mental hernia to circumvent the censor. Resultant scenes ofttimes are so dizzy that they offend the discerning spectators and drive morons into the park to swing little girls.
Gene Fowler.

Ben Hecht,
asked by Bernie Hyman, head of production at MGM, whether he could come up with 'some gimmick' to keep two lovers out of bed until nearer the end of a particular picture:

Frequently a girl has moral concepts that keep her virtuous until after a trip to the altar. And . . . there are men also who prefer to wait for coitus until after they have married the girl they adore.
Replied Hyman:
Wonderful. We'll try it!

About censorship we feel the way either Mr. Moran or Mr. Mack feels about piccolo playing. 'Even if it's good,' drawls the drawling one, 'I won't like it.'
Franklin Pierce Adams.

Hollywood must never permit censorship to collapse – it's far too good for the box office.
Claude Binyon.

It is in the interest of producers to maintain a certain moral standard since, if they don't do this, the immoral films won't sell.
Jean Renoir.

I don't like it, but nor do I like the absence of it.
Robert Rossen, on censorship.

What critics call dirty in our movies, they call lusty in foreign films.
Billy Wilder.

The cinema needs continual repression of controversy to stave off disaster.
Lord Tyrell, 1936.

The trouble with censors is they worry if a girl has cleavage. They ought to worry if she hasn't any.
Marilyn Monroe.

RIGHT: MARILYN MONROE.

I have a child and I've made a few people happy. That is all.
Marlene Dietrich.

I've always found insects exciting.
Luis Bunuel.

Everyone tells me I've had such an interesting life, but sometimes I think it's been nothing but stomach disturbances and self-concern.
Cary Grant.

My involvement goes deeper than acting or directing. I love every aspect of the creation of motion pictures and I guess I am committed to it for life.
Clint Eastwood.

There were times when my pants were so thin I could sit on a dime and know if it was heads or tails.
Spencer Tracy.

A man should control his life. Mine is controlling me.
Rudolph Valentino, 1926.

I may not have come up the hard way, but I've come up the whole way.
Bryan Forbes.

They have all four seasons in one day.
Woody Allen,
on why he likes London.

Unable obtain bidet. Suggest handstand in shower.
Billy Wilder in Paris.
Telegram to his wife who had asked him to buy a bidet.

Nothing is more responsible for the good old days than a bad memory.
Franklin Pierce Adams.

Look at me: I worked my way up from nothing to a state of extreme poverty.
Groucho Marx, in 'Monkey Business'.

France is a country where the money falls apart in your hands and you can't tear the toilet paper.
Billy Wilder.

I never want to get used to anything I may someday have to do without.
Fred Allen,
explaining his legendary parsimony.

The less I behave like Whistler's Mother the night before, the more I look like her the morning after.
Tallulah Bankhead,
after having celebrated rather too much at one of Dorothy Parker's parties (Whistler's Mother was Parker's name for Bankhead).

The way to a man's mouth is through his stomach.
Robert Benchley.

People don't know my real self and they're not about to find out.
Yul Brynner.

From birth to age eighteen, a girl needs good parents. From eighteen to thirty-five, she needs good looks. From thirty-five to fifty-five, she needs a good personality. From fifty-five on, she needs good cash.
Sophie Tucker.

Wherever you go, especially if you're in a strange town, you must always find yourself a good whorehouse to stay at – they always serve the best breakfasts. After all, when a staff has been working all night, it stands to reason they'll be very hungry.
Arthur Caesar.

You have to believe in yourself, that's the secret.
Charlie Chaplin.

One man's Mede is another man's Persian.
George S. Kaufman.

I fold my tens like the Arabs, and as silently steal away.
George S. Kaufman,
after collecting his winnings at a Thanatopsis Club poker session.

I went through it once but it was closed.
George S. Kaufman,
on Boston (also attributed to W. C. Fields on Philadelphia).

She put her heart before the course.
George S. Kaufman,
on being told that one of his daughter's fellow students had eloped.

Frenchmen drink wine like we used to drink water before Prohibition.
Ring Lardner.

I never heard of a good debt.
Ring Lardner.

God is going to have to answer to His maker for this part of the country.
Harry Ruby,
after a tour of Texas army bases with Groucho Marx.

I've been in 'Who's Who' and I know what's what, but this is the first time I've ever been in a dictionary.
Mae West,
on hearing that a life jacket had been named after her.

When we talk about the computer governed society, the establishment, and I say why don't you like it, why do you despise it? – the answer is always, 'Because it has no heart'.
Fritz Lang.

I don't think any good will come out of modern technology as it is used in the United States today.
Fritz Lang, 1978.

A very self-sufficient human being is becoming an almost mythical character in our day and age.
Clint Eastwood.

What is success? It is a toy balloon among children armed with pins.
Gene Fowler.

Always be pleasant to the people you meet on the way up. They are always the people you meet on the way down.
Wilson Mizner
(also attributed to Jimmy Durante).

You've got to love something enough to kill it.
Martin Scorsese.

Loneliness is repellent. It has a subtle aura of sadness, an inadequacy to attract or interest. One feels slightly ashamed of it. But, to a degree, it is the theme of everyone.
Charlie Chaplin.

Civilisation is only skin deep and I'm afraid man is basically evil.
Ralph Nelson.

I believe in the complete innocence of children. They have no idea of good and evil. It's an acquired taste.
Sam Peckinpah.

It's unhealthy when your whole life comes back to you in a nostalgic way. You're trapped into the fallacy of irony having meaning. You think these things mean something when they don't.
Woody Allen.

Life's a tough proposition, and the first hundred years are the hardest.
Wilson Mizner.

So little time, so little to do.
Oscar Levant.

Four be the things I am wiser to know:
Idleness, sorrow, a friend and a foe.
Four be the things I'd be better without:
Love, curiosity, freckles and doubt.
Dorothy Parker, 'Inventory'.

You get a new chimpanzee and put him in Griffith Park Zoo and everybody rushes to look him over. And if the keepers don't feed him well and take the best care of him, the public raises hell. But you put a person in a cage and nobody seems to care how he gets along. And it doesn't even amuse the children.
Robert Mitchum,
after being jailed on a marijuana charge, 1948.

Sorrow is tranquility remembered in emotion.
Dorothy Parker.

The man who has cured himself of B.O. and halitosis, has learned French to surprise the waiter, and the saxophone to amuse the company, may find that people still avoid him because they do not like him.
Heywood Broun.

Simpson's Contemporary Quotations

Compiled by

James B Simpson

Foreword by

Daniel J Boorstin

Houghton Mifflin Company

Boston 1988

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JACK WARNER

1 I have a theory of relatives, too. Don't hire 'em.
During a 1930s studio visit by Albert Einstein, quoted by Stephen Farber and Marc Green *Hollywood Dynasties* Delilah Books 84

2 You were very good playing a bitch-heroine, but you shouldn't win an award for playing yourself.
To Bette Davis after she failed to win an Oscar as best actress for her 1935 portrayal of the Cockney waitress Mildred in *Of Human Bondage*, recalled in four-page advertisement "Reflections by Miss Bette Davis" *Time* 9 Apr 84

BILLY WILDER

3 Hollywood didn't kill Marilyn Monroe, it's the Marilyn Monroes who are killing Hollywood.
Quoted in Nat Shapiro ed *Whatever It Is, I'm Against It* Simon & Schuster 84

4 Marilyn was mean. Terribly mean. The meanest woman I have ever met around this town. I have never met anybody as mean as Marilyn Monroe or as utterly fabulous on the screen.
ib

FRANCO ZEFFIRELLI

5 I am a sultan in a harem of three women: Opera, Theater and Film!
Zeffirelli: An Autobiography Weidenfeld & Nicolson 86

Observers & Critics

JAMES AGEE

6 He used this great, sad, motionless face to suggest various related things: a one-track mind near the track's end of pure insanity; mulish imperturbability under the wildest of circumstances; how dead a human being can get and still be alive; an awe-inspiring sort of patience and power to endure, proper to granite but uncanny in flesh and blood.
On deadpan comedian Buster Keaton, "Comedy's Greatest Era" reprinted in *Life* Fall 86

7 When he ran from a cop his transitions from accelerating walk to easy jog trot to brisk canter to headlong gallop to flogged-piston sprint . . . were as distinct and as soberly in order as an automatic gearshift.
ib

CECELIA AGER

8 Miss Hepburn's voice was lilting along as before: She is oblivious of her impact. Or inured to it. Or stuck with it.
On Katharine Hepburn, NY *Times* 18 Jun 67

ANONYMOUS

9 What is Cannes? It is 10,000 people looking for the 10 people who really count . . . The 10,000 storm around trying to see the 10. They boast if they have seen them, keep it a secret if they haven't and try to give the impression that they know where they are, even if they don't.
French publicity expert on Cannes Film Festival, quoted by Richard Bernstein "Cannes Starwatch" NY *Times* 17 May 86

DAVID ANSEN

10 Newman, with his clipped mustache and his whiskey-coated growl and his steely self-assurance, is an aristocrat of sleaze.
On Paul Newman in *The Color of Money*, *Newsweek* 13 Oct 86

11 He has the body-fat content of a 20-year-old sprinter, the bone structure of a public monument and the eyes . . . well, we know about the blue eyes (which happen to be colorblind).
ib

12 The world has lost its quintessential romantic icon.
On death of Cary Grant, *ib* 8 Dec 86

SCOTT ARMSTRONG

13 The home of furs and Ferraris, glitter and glamour, the place where movie stars can be spotted in palm-fringed cafés and where limousines are as frequent as *Rocky* sequels.
On idealized concept of Hollywood, *Christian Science Monitor* 19 May 86

CECIL BEATON

14 I can't afford a whole new set of enemies.
When asked why he didn't go into films, quoted by Hugo Vickers *Cecil Beaton* Little, Brown 85

PAUL V BECKLEY

15 *The Entertainer* . . . has set itself to scratching the dandruff out of the mane of life.
NY *Herald Tribune* 4 Oct 60

ROBERT BRUSTEIN

16 Olivier's idea of introspection was to hood his eyes, dentalize his consonants and let the camera circle his blondined head like a sparrow looking for a place to deposit its droppings.
On Laurence Olivier as Hamlet in a 1948 film, *New Republic* 3 Nov 86

17 The invention of film has given our generation the dubious advantage of watching our acting heroes deteriorate before our eyes.
ib

VINCENT CANBY

18 She was . . . a woman attempting to make some sense of, and get some satisfaction from, a life that seemed to have no more logic than a roulette wheel.
On Jean Seberg, who committed suicide in Paris at the age of 40, NY *Times* 23 Sep 79

19 Through the magic of motion pictures, someone who's never left Peoria knows the softness of a Paris spring, the color of a Nile sunset, the sorts of vegetation one will find along the upper Amazon and that Big Ben has not yet gone digital.
"A Reminder of Innocence Lost" *ib* 18 May 80

20 All of us knew the brownstone stoops in a Warner Brothers movie as well as we knew our own front porches.
ib

21 [His acting] remains forever fixed in a time that never dates.
On Cary Grant, *ib* 1 Dec 86

1 If a person loves only one other person and is indifferent to all others, his love is not love but a symbiotic attachment, or an enlarged egotism.
ib

ROBERT FROST

2 Two such as you with such a master speed
Cannot be parted nor be swept away
From one another once you are agreed
That life is only life forevermore
Together wing to wing and oar to oar.
From "The Master Speed," inscribed on gravestone of Frost and his wife Elinor, *National Observer* 6 Jul 64

GEORGE GILDER

3 This is what sexual liberation chiefly accomplishes—it liberates young women to pursue married men.
Quoted in *Newsweek* 8 Dec 86

JEAN HARRIS

4 Loving an old bachelor is always a no-win situation, and you come to terms with that early on, or you go away.
On Dr Herman Tarnower, *Stranger in Two Worlds* Macmillan 86

ERNEST HAVEMANN

5 You can see them alongside the shuffleboard courts in Florida or on the porches of the old folks' homes up north . . . They are in love, they have always been in love, although sometimes they would have denied it. And because they have been in love they have survived everything that life could throw at them, even their own failures.
On a long-married couple, "Love and Marriage" *Life* 29 Sep 61

HELEN HAYES

6 The truth [is] that there is only one terminal dignity—love. And the story of a love is not important—what is important is that one is capable of love. It is perhaps the only glimpse we are permitted of eternity.
Guideposts Jan 60

SHIRLEY HAZZARD

7 The tragedy is not that love doesn't last. The tragedy is the love that lasts.
The Transit of Venus Viking 80

BEN HECHT

8 Love is a hole in the heart.
From his 1958 play *Winkelberg*

9 A man nearly always loves for other reasons than he thinks. A lover is apt to be as full of secrets from himself as is the object of his love from him.
Think Feb 63

LILLIAN HELLMAN

10 It was an unspoken pleasure, that having come together so many years, ruined so much and repaired a little, we had endured.
On her relationship with Dashiell Hammett, recalled on her death 30 Jun 84

ERNEST HEMINGWAY

11 You're beautiful, like a May fly.
To his future wife Mary Welsh, recalled on her death 26 Nov 86

KATHARINE HEPBURN

12 Only the really plain people know about love—the very fascinating ones try so hard to create an impression that they soon exhaust their talents.
Look 18 Feb 58

13 Marriage [is] a series of desperate arguments people feel passionately about.
Quoted by Charles Higham *Kate* Norton 75

MORTON HUNT

14 *Love* . . . is a quicksilver word: though you see plainly where it is, you have only to put your finger on it to find that it is not there but someplace else.
The Natural History of Love Knopf 59

15 Americans, who make more of marrying for love than any other people, also break up more of their marriages, but the figure reflects not so much the failure of love as the determination of people not to live without it.
ib

ALDOUS HUXLEY

16 No man ever dared to manifest his boredom so insolently as does a Siamese tomcat when he yawns in the face of his amorously importunate wife.
NY *Times* 2 Nov 63

POPE JOHN PAUL II

17 You will reciprocally promise love, loyalty and matrimonial honesty. We only want for you this day that these words constitute the principle of your entire life and that with the help of divine grace you will observe these solemn vows that today, before God, you formulate.
Solemnizing a marriage, news summaries 25 Feb 79

CLAUDIA ("LADY BIRD") JOHNSON

18 [Lyndon] was the most outspoken, straightforward, determined person I'd ever encountered. I knew I'd met something remarkable—but I didn't know quite what.
On meeting her future husband, *Saturday Evening Post* 8 Feb 64

LYNDON B JOHNSON, 36th US President

19 For Bird, still a girl of principles, ideals and refinement—from her admirer, Lyndon.
Inscription on a photograph presented to his wife on her 51st birthday, NY *Herald Tribune* 23 Dec 63

CARL JUNG

20 Where love rules, there is no will to power; and where power predominates, there love is lacking. The one is the shadow of the other.
Recalled on his death 6 Jun 61

JACQUELINE KENNEDY

21 We know you understand that even though people may be well known they still hold in their hearts the

emotions of a simple person for
are the most important of those v
birth, marriage, death. We wish
a private moment in the little ch
presses of Skorpios.
Statement to press issued the da
to Aristotle Onassis, NY *Times* 2

1 It was a very spasmodic courtshi
ly at long distance with a great c
dozens of phone booths.
On her romance with John F Kenn
Kearns Goodwin *The Fitzgeralds*
mon & Schuster 87

PHILIP LARKIN

2 In everyone there sleeps
A sense of life lived according to
To some it means the difference
By loving others, but across most
As all they might have done had
That nothing cures.
"Faith Healing," recalled on his de

ESTÉE LAUDER

3 Look for a sweet person. Forget
Advice on choosing a spouse, *New*

JOHN LE CARRÉ

4 Love is whatever you can still be
can only happen if you love.
A Perfect Spy Knopf 86

URSULA K LE GUIN

5 Love doesn't just sit there, like a
made, like bread, remade all the ti
The Lathe of Heaven Scribner's 71

C S LEWIS

6 This is one of the miracles of lov
power of seeing through its own e
yet not being disenchanted.
A Grief Observed Seabury 61

ANNE MORROW LINDBERGH

7 When the wedding march sounds
proach, the clock no longer tic
hour. . . . The figures in the aisle
dividuals, they symbolize the huma
Dearly Beloved Harcourt, Brace &

8 Don't wish me happiness—I don't
py . . . it's gotten beyond that, son
courage and strength and a sense
need them all.
1928 letter to Corliss Lamont on h
Charles A Lindbergh, *Bring Me a*
Brace Jovanovich 72

9 Charles is life itself—pure life, force
and it is for this that I married hi
holds me to him—caring always, ca
what happens to him and whatever h
involved in.
War Within and Without Harcourt Br

1 Individuals we consider happy commonly seem complete in the present and we see them constantly in their wholeness: attentive, cheerful, open rather than closed to events, integral in the moment rather than distended across time by regret or anxiety.
ib

ALBERT GUERARD

2 Chivalry is the most delicate form of contempt.
Bottle in the Sea Harvard 54

CHARLES HAAR

3 Suburbs . . . have become the heirs to their cities' problems. They have pollution, high taxes, crime. People thought they would escape all those things in the suburbs. But like the people in Boccaccio's *Decameron*, they ran away from the plague and took it with them.
NY *Times* 16 Mar 80

DAG HAMMARSKJÖLD

4 Friendship needs no words—it is a loneliness relieved of the anguish of loneliness.
Markings Knopf 64

5 Destiny is something not be to desired and not to be avoided. . . . a mystery not contrary to reason, for it implies that the world, and the course of human history, have meaning.
ib

6 I believe that we should die with decency so that at least decency will survive.
ib

7 Do not seek death. Death will find you. But seek the road which makes death a fulfillment.
ib

OSCAR HAMMERSTEIN II

8 What is a sophisticate? He is a man who thinks he can swim better than he can and sometimes he drowns.
NY *Mirror* 15 Apr 60

KNUT HAMSUN

9 In old age . . . we are like a batch of letters that someone has sent. We are no longer in the past, we have arrived.
The Wanderer Farrar, Straus & Giroux 75

LORRAINE HANSBERRY

10 The thing that makes you exceptional, if you are at all, is inevitably that which must also make you lonely.
To Be Young, Gifted and Black Prentice-Hall 69

GRACE HANSEN

11 Don't be afraid your life will end; be afraid that it will never begin.
Recalled on her death, Eugene OR *Register-Guard* 14 Jan 85

HAN SUYIN

12 I really can't hate more than 5 or 10 years. Wouldn't it be terrible to be always burdened with those primary emotions you had at one time?
NY *Times* 25 Jan 85

SYDNEY J HARRIS

13 An idealist believes the short run doesn't count. A cynic believes the long run doesn't matter. A realist believes that what is done or left undone in the short run determines the long run.
Reader's Digest May 79

BARBARA GRIZZUTI HARRISON

14 To live exhilaratingly in and for the moment is deadly serious work, fun of the most exhausting sort.
Off Center Dial 80, quoted in NY *Times* 12 Jun 80

15 Beware of people carrying ideas. Beware of ideas carrying people.
Foreign Bodies Doubleday 84, quoted in *ib* 6 Jun 84

JOSEPH HELLER

16 When I grow up I want to be a little boy.
Something Happened Knopf 74

LILLIAN HELLMAN

17 People change and forget to tell each other.
Toys in the Attic Random House 60

ERNEST HEMINGWAY

18 The only thing that could spoil a day was people. . . . People were always the limiters of happiness except for the very few that were as good as spring itself.
A Moveable Feast Scribner's 64

19 All things truly wicked start from innocence.
Quoted by R Z Sheppard in review of Hemingway's posthumously published *The Garden of Eden* Scribner's 86, *Time* 26 May 86

KATHARINE HEPBURN

20 It's life isn't it? You plow ahead and make a hit. And you plow on and someone passes you. Then someone passes them. Time levels.
Quoted by Anne Edwards *A Remarkable Woman* Morrow 85

ABRAHAM J HESCHEL

21 Self-respect is the fruit of discipline; the sense of dignity grows with the ability to say no to oneself.
Quoted in Ruth M Goodhill ed *The Wisdom of Heschel* Farrar, Straus & Giroux 75

GEORGE HIGGINS, Minister, Congregational Church, Briarcliff NY

22 Egotism: The art of seeing in yourself what others cannot see.
Quoted in *Suburban People News* 2 Mar 86

LAURA Z HOBSON

23 I was thinking, 45—that's middle age. Well, I'm going to have the best damn middle age anybody ever had.
Laura Z Arbor House 83

ADAM HOCHSCHILD

24 Work is hard. Distractions are plentiful. And time is short.
"The Early Signs of Middle Age" NY *Times* 5 Feb 85

Vittorio Gassman

1 A totally healthy actor is a paradox.
Quoted in *Wall Street Journal* 2 Oct 84

2 In every real actor, there is a need to feel for a few hours like the center of the world. *Egocentrismo*, we say in Italian.
ib

3 Acting is not that far from mental disease: An actor works on splitting his character into others. It is like a kind of schizophrenia.
ib

Lillian Gish

4 Young man, if God had wanted you to see me that way, he would have put your eyes in your bellybutton.
On a low camera angle, quoted by Richard Thomas on Amer Film Institute's *Salute to Lillian Gish* CBS TV 17 Apr 84

Whoopi Goldberg

5 I told her her I would play a Venetian blind, dirt on the floor, anything.
Letter to Alice Walker, author of *The Color Purple*, in which Goldberg eventually played a leading role, *Today* NBC TV 13 Jan 86

6 An actress can only play a woman. I'm an actor, I can play anything.
ib

Ruth Gordon

7 Pan me, don't give me the part, publish everybody's book but this one and I will still make it!
From her 1976 autobiography *My Side*, recalled on her death 28 Aug 85

8 Why? Because I believe I will. If you believe, then you hang on. If you believe, it means you've got imagination, you don't need stuff thrown out for you in a blueprint, you don't face facts—what can stop you?
ib

9 If I don't make it today, I'll come in tomorrow.
ib

Cary Grant

10 We have our factory, which is called a stage. We make a product, we color it, we title it and we ship it out in cans.
On the film industry as a form of merchandising, *Newsweek* 3 Jun 69

11 I pretended to be somebody I wanted to be until finally I became that person. Or he became me.
On shaping his personality early in his career, *Parade* 22 Sep 85

Cedric Hardwicke

12 I believe that God felt sorry for actors so he created Hollywood to give them a place in the sun and a swimming pool. The price they had to pay was to surrender their talent.
A Victorian in Orbit, with James Brough, Doubleday 61

Barbara Harris

13 The man with the navy-blue voice.
On Alfred Hitchcock, London *Observer* 6 Aug 76

Helen Hayes

14 I'm leaving the screen because I don't think I am very good in the pictures and I have this beautiful dream that I'm elegant on the stage.
Statement on departing Hollywood in 1934, recalled on her 84th birthday, London *Times* 19 Dec 84

15 An actress always knows when she's hit it and mostly you haven't; but once or twice I think I hit it right, so maybe that's good enough for one life.
ib

Katharine Hepburn

16 It's a rather rude gesture, but at least it's clear what you mean.
On spitting in the eye of director Joseph L Mankiewicz, quoted by Anne Edwards *A Remarkable Woman* Morrow 85

17 Living wasn't easy for you, was it? You couldn't enter your own life, but you could be someone else. You weren't you then: you were safe.
To her late costar and friend Spencer Tracy on a televised tribute, quoted in *Newsweek* 17 Mar 86

Boris Karloff

18 It grossed something like 12 million dollars and started a cycle of so-called boy-meets-ghoul horror films.
On his role as Frankenstein, recalled on his death 2 Feb 69

Danny Kaye

19 You bet I arrived overnight. Over a few hundred nights in the Catskills, in vaudeville, in clubs and on Broadway.
On being an overnight film success in the 1940s, recalled on his death, Boston *Globe* 4 Mar 87

Bert Lahr

20 That was my one big Hollywood hit, but, in a way, it hurt my picture career. After that, I was typecast as a lion, and there just weren't many *parts* for lions.
On his role in *The Wizard of Oz*, quoted in *New Yorker* 26 Jan 63

Elsa Lanchester

21 She looked as if butter wouldn't melt in her mouth—or anywhere else.
On Maureen O'Hara, news summaries 30 Jan 50

Shirley MacLaine

22 I'd like to introduce someone who has just come into my life. I've admired him for 35 years. He's someone who represents integrity, honesty, art, and on top of that stuff I'm actually sleeping with him.
Introducing a Broadway audience to Oscar, her award as best actress of 1983, *People* 7 May 84

Roddy McDowall

23 I really liked Lassie, but that horse, Flicka, was a nasty animal with a terrible disposition. All the Flickas—all six of them—were awful.
On his roles as a child actor, Boston *Globe* 12 Feb 87

24 Intellectually I'd love to play Stanley Kowalski in *A Streetcar Named Desire* . . . Can't you just imagine me down in the streets yelling "Stella! Stella!" God, the critics would have a lot of fun with that one.
ib

KATHARINE HEPBURN

1 Drive on. We'll sweep up the blood later!
To her chauffeur, on fans at a London theater, quoted by Anne Edwards *A Remarkable Woman* Morrow 85

EDWARD EVERETT HORTON

2 A low trick I hate to stoop to is tying and untying my shoelaces. It seems to fascinate audiences . . . probably because so many women in the audience have their shoes off, or wish they did.
On scene-stealing, news summaries 14 Dec 54

JOSEPHINE HULL

3 Playing Shakespeare is so tiring. You never get a chance to sit down unless you're a king.
Time 16 Nov 53

MARGARET LEIGHTON

4 It's like being in a dark tunnel, walking over treacle.
On stage fright, NY *Times* 18 May 64

THIERRY LE LURON

5 My rifle always remains the same. It's the pigeons who change.
Denying that political motives prompt his celebrated imitations of French politicians, recalled on his death, NY *Times* 14 Nov 86

JACK LEMMON

6 I won't quit until I get run over by a truck, a producer or a critic.
On returning to the stage, *Newsweek* 5 May 86

MARCEL MARCEAU

7 I have designed my style pantomimes as white ink drawings on black backgrounds, so that man's destiny appears as a thread lost in an endless labyrinth. . . . I have tried to shed some gleams of light on the shadow of man startled by his anguish.
Wall Street Journal 19 Nov 65

MARY MARTIN

8 They hadn't even started writing it, but it didn't matter; I knew that anything that had that song in it would be beautiful.
On impact of Rodgers and Hammerstein's "Some Enchanted Evening" for the musical *South Pacific*, NY *Times* 26 Feb 87

LAURENCE OLIVIER

9 When you're a young man, Macbeth is a character part. When you're older, it's a straight part.
On playing Macbeth at age 30 and age 48, *Theatre Arts* May 58

10 Autograph-hunting is the most unattractive manifestation of sex-starved curiosity.
NY *Journal-American* 9 Apr 65

11 I don't know what is better than the work that is given to the actor—to teach the human heart the knowledge of itself.
Look 27 Jan 70

12 I'm rather bored by the subject—meaning me. It's a sort of a yoke, but at times you know, a yoke is a kind of comfort. And it's always there.
Interviewed at age 72, NY *Times* 27 Feb 80

13 I'd like [people] to remember me for a diligent . . . expert workman. . . . I think a poet is a workman. I think Shakespeare was a workman. And God's a workman. I don't think there's anything better than a workman.
Christian Science Monitor 16 Jun 80

14 The office of drama is to exercise, possibly to exhaust, human emotions. The purpose of comedy is to tickle those emotions into an expression of light relief; of tragedy, to wound them and bring the relief of tears. Disgust and terror are the other points of the compass.
Confessions of an Actor Simon & Schuster 82

15 There is a spirit in us . . . that makes our brass to blare and our cymbals crash—all, of course, supported by the practicalities of trained lung power, throat, heart, guts.
ib

16 I believe in the theater; I believe in it as the first glamorizer of thought. It restores dramatic dynamics and their relations to life size.
First address in House of Lords, 1971, *ib*

17 I believe that in a great city, or even in a small city or a village, a great theater is the outward and visible sign of an inward and probable culture.
ib

18 It's just like a nursery game of make-believe.
On the theater, *60 Minutes* CBS TV 2 Jan 83

19 Surely we have always acted; it is an instinct inherent in all of us. Some of us are better at it than others, but we all do it.
"Olivier on Acting" NY *Times* 26 Oct 86

20 We have all, at one time or another, been performers, and many of us still are—politicians, playboys, cardinals and kings.
ib

21 We ape, we mimic, we mock. We act.
ib

22 The actor should be able to create the universe in the palm of his hand.
ib

23 I often think that could we creep behind the actor's eyes, we would find an attic of forgotten toys and a copy of the Domesday Book.
ib

24 Lead the audience by the nose to the thought.
ib

25 I should be soaring away with my head tilted slightly toward the gods, feeding on the caviar of Shakespeare. . . . An actor must act.
On resentment at his forced retirement from the stage after he was fired by Britain's National Theater, *On Acting* Simon & Schuster 86, quoted by Robert Brustein *New Republic* 3 Nov 86

26 My stage successes have provided me with the greatest moments outside myself, my film successes the best moments, professionally, within myself.
ib

27 If he was lost for a moment, he would dive straight back into its honey.
On belief that John Gielgud was infatuated with his own voice, *ib*

What They Said In 1971

The Yearbook of Spoken Opinion

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Compiled and Edited by

ALAN F. PATER

and

JASON R. PATER

MONITOR BOOK COMPANY, INC.

HAT THEY SAID IN 197

ILLIAM J. McGILL)

is also a
inting, music and theatre and law,
eat surge of interest in ortunities
cause these professions . I hope
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ciety is ready for this
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Before Econo Detroit/
2-24:14.
The Christian Science

obert Merrill
pera singer

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era . . .
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pera) almost went under all season
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Inte New York/
2-24:13.
The Christian Science

ichard M. Nixon
resident of the United State

We can spend billions scientific
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America but elsewhere in the world as well. But by themselves, these advances can never be enough. The engineers and the scientists can take us to the moon; but we need the poet or the painter to take us to the heights of understanding and perception. Doctors are enabling us to live longer and healthier lives; but we need the musician and the dancer and the filmmaker to bring beauty and meaning to our lives.

Before Associated Councils of the Arts, Washington, May 26/ The New York Times, 5-27:32.

Betty Parsons
Artist

How do you decide what is art? That's a feeling you get in the solar plexus. I have it. I was born with it. If you haven't got it, you can't acquire it . . . Art can spring from many different sources of the psyche. In primitive man, it came from awe and fear, a sense of the mystery of life. I think art springs from feeling and love. Intellect is very important as a policeman for your feelings; but it should never come first.

Interview/The Washington Post, 3-17:(E)7.

Georges Pompidou
President of France

Pablo Picasso is a volcano that never ceases to erupt. Whatever he touches he recreates or at least changes. Whatever his subject—a table, a woman's face, a saucepan—he makes us discover it afresh.

San Francisco Examiner, 11-9:30.

Jule Styne
Composer

It is women, single-sexedly, who decide what people are going to be stars and what songs are going to be standards. It is also girls who made rock-and-roll and folk rock. And if the day comes when they decide against it, all the boys will go straight again, musically. The reason women have all this cultural power is that women care. They are more mature and understanding. They're reached emotionally

by music and art
cept it, even whe
prefer to be doir
ling or going to
women, there wo
might be a Pittsb

by music and art, and they force men to accept it, even when the men would intrinsically prefer to be doing something else—like gambling or going to a ballgame. If it weren't for women, there would be no New York. There might be a Pittsburgh or a Detroit, I wouldn't know about that. But there would be no New York. Thank God. Thank God that men care for women and that women care for culture. That's what keeps art and music in America alive.

San Francisco Examiner, 6-28:31.

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THE CONCISE COLUMBIA DICTIONARY OF QUOTATIONS

Robert Andrews

The British Government in India is like a tooth that is decaying but is still strongly embedded. It is painful, but it cannot be easily pulled out.
Jawaharlal Nehru (1889-1964)
in 1935

All empires die of indigestion.
Napoleon Bonaparte (1769-1821)

And the end of the fight is a tombstone white
with the name of the late deceased,
And the epitaph drear: 'A Fool lies here
who tried to hustle the East'.
Rudyard Kipling (1865-1936)

How is the Empire?
King George V of Great Britain (1865-1936)
last words

SEE DECOLONISATION; Hitler on NATIONALISM

Encyclopedias

The man consulting it finds the thing he wants; he also finds how many thousand things there are that he does not want.
G. K. Chesterton (1874-1936)

Enemies

Enemies are so stimulating.
Katharine Hepburn (b. 1907)

To have a good enemy, choose a friend: he knows where to strike.
Diane de Poitiers (1499-1566)
mistress of Henri II of France, patron

I choose my friends for their good looks, my acquaintances for their good characters, and my enemies for their intellects. A man cannot be too careful in the choice of his enemies.
Oscar Wilde (1854-1900)

I'm lonesome. They are all dying. I have hardly a warm personal enemy left.
J. M. Whistler (1834-1903)
American artist

For my enemy is dead, a man as divine as myself is dead.
Walt Whitman (1819-1892)

Treating your adversary with respect is giving him an advantage to which he is not entitled.
Dr Samuel Johnson (1709-1784)

Despise the enemy strategically, but take him seriously tactically.
Mao Ze dong (1893-1976)

There are men whose enmity is a compliment.
J. A. Froude (1818-1894)
British author

Speak well of your enemies, sir, you made them.
Oren Arnold (*fl.* 1963)

cannot be justified in knocking him down.
Lord Chesterfield (1694-1773)
English statesman and man of letters

Am I not destroying my enemies when I make friends of them?
Abraham Lincoln (1809-1865)

Take heed of enemies reconciled, and of meat twice boiled.
Spanish proverb

Nothing ever perplexes an adversary so much as an appeal to his honour.
Benjamin Disraeli (1804-1881)

She is as implacable an adversary as a wife suing for alimony.
William Wycherley (1640-1716)
English dramatist

If you would injure your neighbour, better not do it by halves.
George Bernard Shaw (1856-1950)

I do not approve the extermination of the enemy; the policy of exterminating or, as it is barbarously said, liquidating enemies, is one of the most alarming developments of modern war and peace, from the point of view of those who desire the survival of culture. One needs the enemy.
T. S. Eliot (1888-1965)

You have many enemies, that know not why they are so, but, like to village-curs, bark when their fellows do.
King Henry, *King Henry VIII*
William Shakespeare (1564-1616)

I have only ever made one prayer to God, a very short one: 'O Lord, make my enemies ridiculous'. And God granted it.
Voltaire (1694-1778)

Oh, I am heartily tired of hearing what Lee is going to do. Try to think what we are going to do ourselves.
Ulysses S. Grant (1822-1885)

SEE Heine, Wilde on FORGIVENESS; Canning on FRIENDS; Napoleon on GENERALS; Browne on HUMAN NATURE; Sterne on JOKERS; Hitler on LEADERSHIP; Barrie on MOTIVES; Cassandra on PUBLIC LIFE; Schopenhauer on SUCCESS; Wellington on WINNING

England

This blessed plot, this earth, this realm, this England.
Gaunt, *King Richard II*
William Shakespeare (1564-1616)

I am sure my bones would not rest in an English grave, or my clay mix with the earth of that country. I believe the thought would drive me mad on my death-bed, could I

enough to convey my carcase back to her soil. I would not even feed her worms if I could help it.
Lord Byron (1788-1824)

England, surely, is the paradise of little men, and the purgatory of great ones.
Cardinal John Newman (1801-1890)
English churchman, theologian

What a pity it is that we have no amusements in England but vice and religion!
Sydney Smith (1771-1845)
English writer, clergyman

In England there are sixty different religions, and only one sauce.
Francesco Caraccioli (1752-1799)
Neapolitan naval commander

The expression 'as right as rain' must have been invented by an Englishman.
W. Lyon Phelps (1865-1943)
American educator, author

The English winter – ending in July,
To recommence in August.
Lord Byron (1788-1824)

Summer has set in with its usual severity.
S. T. Coleridge (1772-1834)

The best sun we have is made of Newcastle coal.
Horace Walpole (1717-1797)
English writer

I shall continue to praise the English climate till I die, even if I die of the English climate.
G. K. Chesterton (1874-1936)

I am living in the Midlands
That are sodden and unkind.
Hilaire Belloc (1870-1953)
British author

One has no great hopes from Birmingham. I always say there is something direful in the sound.
Jane Austen (1775-1817)

The shortest way out of Manchester is notoriously a bottle of Gordon's gin.
William Bolitho (1890-1930)
British author

A Yorkshireman, like a dragoon, is nothing without his horse.
R. S. Surtees (1803-1864)
English novelist

For Cambridge people rarely smile,
Being urban, squat, and packed
with guile.
Rupert Brooke (1887-1915)
British poet

An acre in Middlesex is better than a prin-

Kent, sir – everybody knows Kent – apples, cherries, hops, and women.
Jingle, *The Pickwick Papers*
Charles Dickens (1812-1870)

The rolling English drunkard made the rolling English road.
G. K. Chesterton (1874-1936)

SEE Wells on REFORM; Whitehorn on The WEATHER

The English

Stands the church clock at ten to three?
And is there honey still for tea?
Rupert Brooke (1887-1915)
British poet

English life, while very pleasant, is rather bland. I expected kindness and gentility and I found it, but there is such a thing as too much couth.
S. J. Perelman (1904-1979)
American humorist

The English (it must be owned) are rather a foul-mouthed nation.
William Hazlitt (1778-1830)
English essayist

The English are probably the most tolerant, least religious people on earth.
Rabbi David Goldberg (b. 1939)
Minister of the Liberal Jewish Synagogue, London

I should like my country well enough if it were not for my countrymen.
Horace Walpole (1717-1797)
English writer

To be an Englishman is to belong to the most exclusive class there is.
Ogden Nash (1902-1971)
American poet

He was inordinately proud of England and he abused her incessantly.
H. G. Wells (1866-1946)

We do not covet anything from any nation except their respect.
Sir Winston Churchill (1874-1965)

They are like their own beer: froth on the top, dregs at the bottom, the middle excellent.
Voltaire (1694-1778)

One has often wondered whether . . . there is anything so unintelligent, so unapt to perceive how the world is really going, as an ordinary young Englishman of our upper class.
Matthew Arnold (1822-1888)
English poet, critic

It is to the middle-class we must look for the safety of England.
W. M. Thackeray (1811-1863)
English author

Rebellion

A hungry man is an angry man.
James Howell (1594-1666)
English diplomat, writer

A populace never rebels from passion for attack, but from impatience of suffering.
Edmund Burke (1729-1797)
Irish philosopher, statesman

I hold it that a little rebellion, now and then, is a good thing, and as necessary in the political world as storms in the physical.
Thomas Jefferson (1743-1826)

Rebellion to tyrants is obedience to god.
John Bradshaw (1602-1659)
English lawyer, regicide

No one can go on being a rebel too long without turning into an autocrat.
Lawrence Durrell (b. 1912)
British author

Insurrection. An unsuccessful revolution; disaffection's failure to substitute misrule for bad government.
Ambrose Bierce (1842-1914)
American author

SEE REVOLUTION

Recession

Most of us have stopped using silver every day.
Margaret Thatcher (b. 1925)

These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow men.
Franklin D. Roosevelt (1882-1945)

SEE Truman on UNEMPLOYMENT

Recklessness

Always goes as if he had a spare neck in his pocket.
R. S. Surtees (1803-1864)
English novelist

We run carelessly to the precipice, after we have put something before us to prevent ourselves from seeing it.
Blaise Pascal (1623-1662)

Reform

Why, Sir, most schemes of political improvement are very laughable things.
Dr Samuel Johnson (1709-1784)

Every reform was once a private opinion.
R. W. Emerson (1803-1882)
American essayist, poet, philosopher

In England we have come to rely upon a comfortable time-lag of fifty years or a century intervening between the perception that something is wrong and the attempt to put it right.
Lord Hailsham (b. 1907)
British politician

You cannot fight against the future. Time is on our side.
W. E. Gladstone (1809-1898)

Every reform is only a mask under cover of which a more terrible reform, which dares not yet name itself, advances.
R. W. Emerson (1803-1882)
American essayist, poet, philosopher

Moderate reformers always hate those who go beyond them.
J. A. Froude (1818-1894)
British author

All reformers are bachelors.
George Moore (1852-1933)
Irish author

SEE Hooker on CHANGE; Shaw on REVOLUTION

Regret

Nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria.
There is no greater sorrow than to recall a happy time in the midst of wretchedness.
'Inferno', *Divina Commedia*
Dante (1265-1321)

It's no use asking people if they regret things. It would be like asking King Lear if he regretted dividing up his kingdom.
Malcolm Muggeridge (b. 1903)
British journalist

Regret is a woman's natural food, – she thrives upon it.
Sir Arthur Pinero (1855-1934)
British actor, playwright, essayist

My one regret in life is that I am not someone else.
Woody Allen (b. 1935)

Hindsight is always 20:20.
Billy Wilder (b. 1906)
American film director

Religion

Time consecrates; and what is grey with age becomes religion.
S. T. Coleridge (1772-1834)

If the stars should appear one night in a thousand years, how would men believe and adore!
R. W. Emerson (1803-1882)
American essayist, poet, philosopher

All religions begin with a revolt against morality, and perish when morality conquers them.
George Bernard Shaw (1856-1950)

The true meaning of religion is thus not simply morality but morality touched by emotion.

From the age of fifteen, dogma has been the fundamental principle of my religion: I know no other religion; I cannot enter into the idea of any other sort of religion; religion, as a mere sentiment, is to me a dream and a mockery.
Cardinal John Newman (1801-1890)
English churchman, theologian

The truth of religion is in its ritual and the truth of dogma is in its poetry.
John Cowper Powys (1872-1963)
British author, poet

Men are not made religious by performing certain actions which are externally good, but they must first have righteous principles, and then they will not fail to perform virtuous actions.
Martin Luther (1484-1546)

Religion's in the heart, not in the knees.
Douglas Jerrold (1803-1857)
English playwright, humorist

I never sleep comfortably except when I am at sermon or when I pray to God.
François Rabelais (1494-1553)

If you are going to have religion at all, it is better to have it tough – blood and nails and vinegar.
Owen Chadwick (b. 1916)
British historian

Religion would not have any enemies if it were not an enemy to their vices.
Jean-Baptiste Massillon (1663-1742)
French preacher

Most men's anger against religion is as if two men should quarrel for a lady they neither of them care for.
George Savile, Lord Halifax (1633-1695)
English statesman, author

Irreligion. The principal one of the great faiths of the world.
Ambrose Bierce (1842-1914)
American author

We have just enough religion to make us hate, but not enough to make us love one another.
Jonathan Swift (1667-1745)

Men never do evil so completely and cheerfully as when they do it from religious conviction.
Blaise Pascal (1623-1662)

Men will wrangle for religion; write for it, fight for it; die for it; anything but live for it.
C. C. Colton (1780-1832)
English author, clergyman

I count religion but a childish toy,
And hold there is no sin but ignorance.
Christopher Marlowe (1564-1593)

Men despise religion; they hate it, and fear it is true.
Blaise Pascal (1623-1662)

People who feel themselves to be exiles in this world are mightily inclined to believe themselves citizens of another.
George Santayana (1863-1952)
American philosopher, poet

And lips say 'God be pitiful',
Who ne'er said 'God be praised'.
Elizabeth Barrett Browning (1806-1861)

What I mean by a religious person is one who conceives himself or herself to be the instrument of some purpose in the universe which is a high purpose, and is the motive power of evolution, that is of a continual ascent in organisation and power of life, and extension of life.
George Bernard Shaw (1856-1950)

After coming into contact with a religious man I always feel I must wash my hands.
Friedrich Nietzsche (1844-1900)

I have noticed all my life that many people think they have religion when they are troubled with dyspepsia.
R. G. Ingersoll (1833-1899)
American lawyer

Religion is the sigh of the oppressed creature, the heart of a heartless world, and the soul of soulless conditions. It is the *opium* of the people.
Karl Marx (1818-1883)

It is beyond our power to explain either the prosperity of the wicked or the afflictions of the righteous.
Talmud

Nobody can deny but religion is a comfort to the distressed, a cordial to the sick, and sometimes a restraint on the wicked; therefore, whoever would laugh or argue it out of the world, without giving some equivalent for it, ought to be treated as a common enemy.
Lady Mary Wortley Montagu (1689-1762)
English society figure, letter writer

It is necessary for men to be deceived in religion.
Marcus Terentius Varro (116-27 BC)
Roman writer

Religions die when they are proved to be true. Science is the record of dead religions.
Oscar Wilde (1854-1900)

Where it is a duty to worship the sun it is pretty sure to be a crime to examine the laws of heat.
John, Lord Morley (1838-1923)
English writer, Liberal politician

It has been said that there is no fool like an old fool, except a young fool. But the young fool has first to grow up to be an old fool to realise what a damn fool he was when he was a young fool.

Harold Macmillan, Lord Stockton (1894-1986)
British Conservative politician, Prime Minister

The ultimate result of shielding men from the effects of folly, is to fill the world with fools.

Herbert Spencer (1820-1903)
English philosopher

Qui vit sans folie n'est pas si sage qu'il croit. He who lives without folly isn't so wise as he thinks.

François, Duc de La Rochefoucauld (1613-1680)
French writer, moralist

I always treat fools and coxcombs with great ceremony; true good breeding not being a sufficient barrier against them.

G. K. Chesterton (1874-1936)

There are more fools than knaves in the world, else the knaves would not have enough to live upon.

Samuel Butler (1612-1680)
English poet

The dulness of the fool is the whetstone of the wits.

Celia, *As You Like It*
William Shakespeare (1564-1616)

If it were not for the company of fools, a witty man would often be greatly at a loss.

François, Duc de La Rochefoucauld (1613-1680)
French writer, moralist

The most difficult character in comedy is the fool, and he must be no fool who plays that part.

Miguel de Cervantes (1547-1616)

In the vain laughter of folly wisdom hears half its applause.

George Eliot (1819-1880)

Let us be thankful for the fools. But for them the rest of us could not succeed.

Mark Twain (1835-1910)

Suffer fools gladly; they may be right.

Holbrook Jackson (1874-1948)
British author

SEE Tree on IMITATION; Byron, Johnson on LAUGHTER; Fielding on MARRIAGE; Billings on PERSUASION

Force

I have with me two gods, Persuasion and Compulsion.

Themistocles (c. 514-c. 449 BC)
Athenian statesman

The use of force alone is but temporary. It may subdue us, but the sentiment of duty is subjugation only. The moment the force ceases to operate, the subject resumes his former position. The force you used advances you no further. Everything remains to be done as before. Force may conquer a country, but cannot govern it. Force may subdue, but cannot govern a nation. It may destroy the existing government, but cannot create any other. It may remove the necessity of subduing again: and a nation is not governed, which is perpetually to be conquered.

Edmund Burke (1729-1797)
Irish philosopher, statesman

Some people draw a comforting distinction between 'force' and 'violence' . . . I refuse to cloud the issue by such word-play . . . the power which establishes a state is violence; the power which maintains it is violence; the power which eventually overthrows it is violence. . . Call an elephant a rabbit only if it gives you comfort to feel that you are about to be trampled to death by a rabbit.

Kenneth Kaunda (b. 1924)
Zambian statesman, President

I think that the sacredness of human life is a purely municipal ideal of no validity outside the jurisdiction. I believe that force, mitigated as far as may be by good manners, is the *ultima ratio*, and between two groups of men that want to make inconsistent kinds of world I see no remedy except force. . . It seems to me that every society rests on the death of men.

Justice Oliver Wendell Holmes (1841-1935)
American jurist

Foreigners

Who's 'im, Bill? A stranger! 'Eave 'arf a brick at 'im.

Punch 1854

They spell it Vinci and pronounce it Vinchy; foreigners always spell better than they pronounce.

Mark Twain (1835-1910)

Modern man . . . is educated to understand foreign languages and misunderstand foreigners.

G. K. Chesterton (1874-1936)

Don't imagine I regard foreigners as inferior – they fascinate me.

Harold Wilson (b. 1916)
British Labour politician, Prime Minister

I've always had a weakness for foreign affairs.

Mae West (1892-1980)

Forgiveness

Forgiveness is the key to action and freedom.

Hannah Arendt (1906-1975)
American political philosopher

Always forgive your enemies; nothing annoys them so much.

Oscar Wilde (1854-1900)

Forgive! How many will say, 'forgive',
and find
A sort of absolution in the sound
To hate a little longer!

Lord Tennyson (1809-1892)

One should forgive one's enemies, but not before they are hanged.

Heinrich Heine (1797-1856)
German poet, journalist

Nobody ever forgets where he buried a hatchet.

Kin (F. McKinney) Hubbard (1868-1930)
American humorist, journalist

Many promising reconciliations have broken down because, while both parties came prepared to forgive, neither party came prepared to be forgiven.

Charles Williams (1886-1945)
British author

'*Tout comprendre, c'est tout pardonner*' is an error, the fact being that the secret of forgiving everything is to understand nothing.

George Bernard Shaw (1856-1950)

How shall I lose the sin, yet keep the
sense,
And love the offender, yet detest the
offence?

Alexander Pope (1688-1744)

The stupid neither forgive nor forget; the naïve forgive and forget; the wise forgive but do not forget.

Thomas Szasz (b. 1920)
American psychiatrist

'I can forgive, but I cannot forget', is only another way of saying, 'I cannot forgive'.

H. W. Beecher (1813-1887)
American clergyman, editor, writer

I have looked on a lot of women with lust. I've committed adultery in my heart many times. God recognises I will do this and forgives me.

Jimmy Carter (b. 1924)
during Presidential campaign, 1976

God will forgive me; that is His business.

Heinrich Heine (1797-1856)
German poet, journalist

We never ask God to forgive anybody except where we haven't.

Elbert Hubbard (1856-1915)
American author

SEE Le Rochefoucauld on CONVERSATION; Wilde on DINNER PARTIES; Heine on GOD; Russian Proverb on GUILT; Lavater on The PUBLIC

Foul Play

He could not see a belt without hitting below it.

Margot Asquith (1864-1945)
socialite, wife of Prime Minister Herbert Asquith
of Lloyd George

Quit fouling like a wimp. If you're gonna foul, knock the crap outta him.

Norm Stewart, Missouri
Tigers' basketball coach
to 6ft 9in Dan Bingenheimer

For nothing can seem foul to those that win.

King Henry, *King Henry IV part 1*
William Shakespeare (1564-1616)

France

France, famed in all great arts, in none supreme.

Matthew Arnold (1822-1888)
English poet, critic

How can anyone govern a nation that has two hundred and forty different kinds of cheese?

Charles de Gaulle (1890-1970)

France is the only place where you can make love in the afternoon without people hammering on your door.

Barbara Cartland (b. 1901)
British author

Liberté! Fraternité! Sexualité!

graffito in Paris Métro

Everything ends this way in France – everything. Weddings, christenings, duels, burials, swindlings, diplomatic affairs – everything is a pretext for a good dinner.

Jean Anouilh (b. 1910)
French playwright

. . . So damn your food and damn your
wines,
Your twisted loaves and twisting vines,
Your *table d'hôte*, your *à la carte*,
Your land, your history, your art.
From now on you can keep the lot.
Take every single thing you've got,
Your land, your wealth, your men,
your dames,
Your dream of independent power,
And dear old Konrad Adenauer,
And stick them up your Eiffel Tower.

Anthony Jay (b. 1930)
British writer, journalist
extract from verse on France's rejection of Britain's entry into EEC, 1963

The French are a logical people, which is one reason the English dislike them so intensely. The other is that they own France, a country which we have always judged to be much too good for them.

Robert Morley (b. 1908)
British actor, wit

France is a country where the money falls apart in your hands and you can't tear the toilet paper.

Billy Wilder (b. 1906)
American film director

There is this difference between the Church of Rome and the Church of England: the one professes to be infallible – the other to be never in the wrong.

Sir Richard Steele (1672-1729)
English dramatist, essayist, editor

I have, alas, only one illusion left, and that is the Archbishop of Canterbury.

Sydney Smith (1771-1845)
English writer, clergyman

I must believe in the Apostolic Succession, there being no other way of accounting for the descent of the Bishop of Exeter from Judas Iscariot.

Sydney Smith (1771-1845)
English writer, clergyman

The Church of England seems to wish us to regard birth as the entry to sin, marriage as a means of avoiding one aspect of sin, and death to be the welcome relief whereby we can sin no more.

Sir Steuart Wilson (1889-1966)
British administrator, musician

A soul cannot be eternally satisfied with kindness, and a soothing murmur, and the singing of hymns.

R. H. Benson (1871-1914)
British novelist (and Catholic apologist)

To tolerate everything is to teach nothing.

Dr F. J. Kinsman (1868-1944)
American clergyman

I do hereby profess . . . that Protestantism is the dreariest of possible religions; that the thought of the Anglican service makes me shiver, and the thought of the Thirty-Nine Articles makes me shudder.

Cardinal John Newman (1801-1890)
English churchman, theologian

ıurch-going

America has become so tense and nervous it has been years since I've seen anyone asleep in church – and that is a sad situation.

Dr Norman Peale (b. 1898)
President of the Protestant Council, New York

Light half-believers of our casual creeds.

Matthew Arnold (1822-1888)
English poet, critic

Too hot to go to Church? What about Hell?

poster in Dayton, Ohio

She say, Celie, tell the truth, have you ever found God in church? I never did. I just found a bunch of folks hoping for him to show. Any God I ever felt in church I brought in with me. And I think all the other folks did too. They come to church to *share* God, not find God.

Alice Walker (b. 1944)

Churches

A church is a place in which gentlemen who have never been to heaven brag about it to persons who will never get there.

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

I never weary of great churches. It is my favourite kind of mountain scenery. Mankind was never so happily inspired as when it made a cathedral.

Robert Louis Stevenson (1850-1894)

Cathedrals, luxury liners laden with souls,
Holding to the east their hulls of stone.

W. H. Auden (1907-1973)

When churchyards are consecrated I find it awfully difficult to imagine that the Holy Spirit is operating only along the dotted line on the part of the plan coloured pink.

Canon R. L. Hussey (b. 1899)
British clergyman

The beautiful uncut hair of graves.

Walt Whitman (1819-1892)

Cinema

The cinema is not a slice of life but a piece of cake.

Alfred Hitchcock (1899-1980)

The cinema, like the detective story, makes it possible to experience without danger all the excitement, passion and desirousness which must be repressed in a humanitarian ordering of life.

Carl Jung (1875-1961)

The theatre is like a faithful wife. The film is the great adventure – the costly, exacting mistress.

Ingmar Bergman (b. 1918)
Swedish film and theatre director

They get excited about the sort of stuff I could get shooting through a piece of kleenex.

Billy Wilder (b. 1906)
American writer-director
on European cinema

Film is not the art of scholars but of illiterates. Film culture is not analysis but agitation of the mind.

Werner Herzog (b. 1942)
German film director

Movies are so rarely great art that if we cannot appreciate the great *trash* we have very little reason to be interested in them.

Pauline Kael (b. 1919)
American critic

The trouble with a movie these days is that it's old before it's released. It's no accident that it

All television ever did was shrink the demand for ordinary movies. The demand for extraordinary movies increased. If any one thing is wrong with the movie industry today, it is the unrelenting effort to astonish.

Clive James (b. 1939)
Australian writer, critic

There's only one thing that can kill the movies, and that's education.

Will Rogers (1879-1935)
American humorist

Film music should have the same relationship to the film drama that somebody's piano playing in my living room has to the book I am reading.

Igor Stravinsky (1882-1971)

A director must be a policeman, a midwife, a psychoanalyst, a sycophant and a bastard.

Billy Wilder (b. 1906)
American writer-director

Saddest movie I've ever seen – I cried all the way through. It's sad when you're eighty-two.

Groucho Marx (1890-1977)
on Last Tango in Paris

SEE HOLLYWOOD

Circumstances

It is nice to make heroic decisions and to be prevented by 'circumstances beyond your control' from ever trying to execute them.

William James (1842-1910)
American psychologist, philosopher

People are always blaming their circumstances for what they are. I don't believe in circumstances. The people who get on in this world are the people who get up and look for the circumstances they want, and, if they can't find them, make them.

Vivie, *Mrs Warren's Profession*
George Bernard Shaw (1856-1950)

If all our happiness is bound up entirely in our personal circumstances it is difficult not to demand of life more than it has to give.

Bertrand Russell (1872-1970)

Circumstances! I make circumstances!

Napoleon Bonaparte (1769-1821)

SEE Osler on PLANNING

City Life

City Life. Millions of people being lonesome together.

H. D. Thoreau (1817-1862)

God the first garden made, and the first city Cain.

Abraham Cowley (1618-1667)
English author

Fields and trees teach me nothing, but the

If you would be known, and not know, vegetate in a village; if you would know, and not be known, live in a city.

C. C. Colton (1780-1832)
English author

A great city is the place to escape the true drama of provincial life, and find solace in fantasy.

G. K. Chesterton (1874-1936)

As a remedy to life in society I would suggest the big city. Nowadays it is the only desert within our means.

Albert Camus (1913-1960)

Crowds without company, and dissipation without pleasure.

Edward Gibbon (1737-1794)

Omnis civitas corpus est.
Every city is a living body.

Saint Augustine (354-430)

A large city cannot be experientially known; its life is too manifold for any individual to be able to participate in it.

Aldous Huxley (1894-1963)

They who have spent all their lives in cities improve their talents but impair their virtues; and strengthen their minds but weaken their morals.

C. C. Colton (1780-1832)
English author

Poiché voi, cittadine infauste mura,
Vidi e conobbi assai, là dove segue
Odio al dolor compagno.
For I have seen and known you too well, black city walls, where pain follows close behind hatred.

Giacomo Leopardi (1798-1837)
Italian poet

The city is not a concrete jungle. It is a human zoo.

Desmond Morris (b. 1928)
British anthropologist

This City now doth like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres and temples lie
Open unto the fields and to the sky;
All bright and glittering in the smokeless air.

William Wordsworth (1770-1850)

No city should be too large for a man to walk out of it in a morning.

Cyril Connolly (1903-1974)
British critic

Cities, like cats, will reveal themselves at night

1976
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(GEORGE FOREMAN)

self, like a man who tries living without food. I need the punching and the sweat and the sacrifice. It's what makes me what I am, what makes me different. I'd be nothing without boxing.

Interview, Livermore, Calif./ Newsweek, 1-26:38.

Joe Frazier
Former heavyweight boxing champion of the world

1

A lot of people told me maybe I should retire after that fight in Manila [with heavyweight champion Muhammad Ali]. I came out of that fight with respect. I could have quit. The people who told me to quit were my friends, people who loved me and didn't want me to get hurt. But what am I going to do—sit around thinking about it all the time, watch old films and wait for a heart attack? I got to be myself; I got to go to the gym, work out, run. I got to be with my boys. I love my wife, my four beautiful daughters and little son, but I got to be doing my thing. My wife wakes me in the morning when it's time for roadwork. She don't really want me to go, and sometimes I don't really want to go. But I got to. It's my life.

New York/ Los Angeles Times, 3-21:(3)12.

J. Paul Getty
Industrialist

2

I suffer no guilt complexes or conscience pangs about my wealth. The Lord may have been disproportionate, but that is how He—or nature, if you like—operates.

Time, 5-24:41.

Buddy Hackett
Entertainer

3

Today I'm better [professionally] than I was yesterday, and tomorrow I'll be better than I am today. The difference will be infinitesimal, but it will be. Living and being and doing will make it that much better. At some point there'll be a decline, and when I'm 62 I'll walk onstage—and nothing will come out. Then I'll go home, sit by the fire, and pat my dead dog.

Interview, Las Vegas, Nev./ Los Angeles Herald-Examiner, 8-12:(B)1.

Audrey Hepburn
Actress

4

I don't care any more if I don't go around the world, if I don't see more than I've seen. I feel very saturated—in the good sense, not in boredom. I haven't enough time to think about everything I've done and seen. Living is like tearing through a museum. Not until later do you really start absorbing what you saw, thinking about it, looking it up in a book and remembering—because you can't take it all in at once.

Interview/ McCall's, January:128.

5

[On her not having made a film for eight years]: You're going to think I'm so corny, but my wish is not to be lonely. And to have my garden . . . Don't get me wrong. I've enjoyed the klieg lights, the soundstages, the camera and the hard work making films. But if you ask me what I want from life, it's not glamour or money. I don't know what I would've done in the movies during the past eight years, anyway. It's all sex and violence. I don't like guns, and I can't strip because I don't have the body for it; I'm too scrawny. So I don't know what the future holds . . . But whatever happens, the most important thing is growing old gracefully. And you can't do that on the cover of a fan magazine.

Interview, New York/ San Francisco Examiner & Chronicle, 4-4: (Datebook)15.

Katharine Hepburn
Actress

6

I never read anything about myself. It might be lies, and that would annoy me more.

So I live in my own dream world. First of all, you must please yourself.

Interview/ The Dallas Times Herald, 9-16:(C)1.

1

Acting is not a great talent. I've got a nice little talent and I was born at the right time and I had the right kind of looks and I was kind of classy and I sounded better than some people and I've done pretty well with what I have—whatever it is.

Interview, New York/ Los Angeles Times, 10-10:(Calendar)46.

2

I don't think I'm the least bit peculiar, but people tell me I am. My greatest strength is, and always has been, common sense. I'm really a standard brand—like Campbell's tomato soup or Baker's chocolate.

Interview, New York/ People, 10-11:64.

Charlton Heston
Actor *3*

I want to win, and I always have, since those days back in high school. I want to succeed, to get into as many things as I can, and accomplish them all. To be Number 1—in films, in any sport I attempt, in social work, in my activity for the government promoting this country, in the American Film Institute, as president of the Screen Actors Guild, or on any of the other numerous committees of which I'm a member. I bite off more than I can chew; I over-extend; I take on more projects than I can possibly accomplish. Who knows why?

Interview, Los Angeles/ San Francisco Examiner & Chronicle, 11-7: (Datebook)19.

John Huston
Motion-picture director *4*

I'm not rich. I've spent it as I've gone along. That's the secret of my longevity—I *have* to work. But I've had a hell of a good time, a better time than a lot of the Hollywood fat cats.

Interview, Puerto Vallarta, Mexico/ The New York Times, 2-15:(2)15.

Elsa Lanchester
Actress *5*

In one respect I'm glad I'm no sexpot or clotheshorse. Since I usually look frumpy on screen, I can hardly help but look better in person. When people meet me—and as long as I'm clean and don't smell—they think I'm terrific.

Interview, Los Angeles/ Los Angeles Herald-Examiner, 7-14:(B)1.

Sophia Loren
Actress *6*

I adore good music and good books. I am an outstanding cook and I will tell you a secret. The aroma of string beans moves me to tears. This alone is happiness.

San Francisco Examiner & Chronicle, 10-24: (Datebook)24.

Shirley MacLaine
Actress *7*

I have always tried to pursue my own identity, to do the things that I think are important. I knew I would probably never become a great actress, because what goes on beyond the camera is so much more interesting to me than what goes on in front of it. I have never tried to live according to someone else's rule book. But I think I have always been hard-working, honest, seeking. Someone who tried to find out the truth.

Interview, Las Vegas, Nev./ McCall's, August:52.

Stanley Marcus
Chairman,
Neiman-Marcus stores *8*

I'd like to live another 100 years so I could really accomplish everything I want. The

hurt regional theatre in Britain]: If the National Theatre's costs, already pared to the bone, become any kind of threat to the health of the very profession that theatre exists to nourish, then it would be a negation of what we stand for. The new National Theatre is intended to serve the theatre at large: to increase audiences; to provide a focus; to give more work to actors and directors and more opportunities to playwrights; to loan its stages to regional and fringe theatres when and if it wants them.

The New York Times, 3-10:24.

1

The function of this place [the National Theatre] is to aid the debate of society with itself. Theatre is one of the few forums left where living people gather to confront problems and go out in some respects changed.

Newsweek, 3-22:74.

Joseph Hardy
Director *2*

[On opening nights]: I'm depressed and lonely, because when a play opens the director's work is all done and nobody wants him any more.

Interview/ The New York Times, 12-24:(C)2.

Rosemary Harris
Actress *3*

I think it's marvelous that so many revivals are being done. I think new generations of audiences are growing up and want to see [them]. I think that the classics are being done more today. About 20 years ago, to do a classic was courting disaster. Now there's *The Glass Menagerie*, with Maureen Stapelton, and Vanessa Redgrave is coming to do *The Lady From the Sea*. This gives a boost to theatre. I think that in the past there was a sense of hangdog if you were in a revival. Now you can glory in it. Producers are always looking for new scripts to make them a fortune, but here are these plays right under their noses.

Interview, New York/ The New York Times, 2-11:46.

Helen Hayes
Actress *4*

I have no idea why playwrights are rejecting the theatre, shrinking away from it, except that there's an awful lot of time and energy and mental vitality that goes into writing a play. When my husband [the late playwright Charles MacArthur] got in a jam while writing a script, he would reluctantly use some beautiful lines he was saving for something else, some future masterpiece—and he acted like he was spending his last dime. Playwrights are often like that, spending their thoughts reluctantly. It's a hard way of life, and I don't think that playwrights in America get as much back from it as they should.

Interview/ U.S. News & World Report, 9-13:61.

Katharine Hepburn
Actress *5*

The terrible thing about acting in the theatre is that you have to do it at night. If I could only perform in the morning, I'd be the happiest actor in the world. I could just take over the matinees and let someone else play in the evening. I love the matinee audiences. They're happy and I'm happy because . . . I'm wide awake!

Interview, New York/ The New York Times, 1-16:27.

Rock Hudson
Actor *6*

I've spent 25 years being Charlie Movie Star. Now I want the confidence of theatre acting, where there's no director saying, "Cut. Let's do it again." On the stage, you're on your own. It's terribly exciting. You really feel a sense of responsibility.

Interview, Beverly Hills, Calif./ San Francisco Examiner & Chronicle, 5-2: (Scene)16.

(DAVE GRUSIN)

areas, of a film. With records, music is primary; with film, it's secondary.

Interview, New York/ Variety, 4-28:61.

Joan Hackett
Actress

1

To be an actor and a film actor are two totally different things. I heard someone say, "If you can get her, great; but God protect me because she'll kill me on the screen." That means, if you're pretty, maybe you shouldn't act too good in films, for the guys who are hiring their leading ladies. It means better to walk with a limp.

Interview, Los Angeles/ Los Angeles Times, 7-11:(Calendar)35.

Anthony Harvey
Director

2

Films [today] have a preoccupation with the agonies of life, and one often comes out feeling desperate from films. It's harder to make films about hope instead of despair.

Interview, Los Angeles/ Daily Variety, 9-1:3.

Goldie Hawn
Actress

3

There are different kinds of films—message films and films for fun. I did [*The*] *Duchess* [*and the Dirtwater Fox*] because it was pure comedy, entertainment, laughs. It was important for me to do something like this, for my career. But it's also important for people to feel that this kind of movie is still alive. There are terribly depressing films around now. We're in a terribly depressed situation, and it's important that the people who have the gift to make people feel good should *do* that. There are only a handful of us.

Interview, New York/ The Christian Science Monitor, 7-21:22.

Edith Head
Motion-picture fashion designer

4

Secretly I envy conventional dress designers, because they bring out a new line of clothes once a year or so, and it seems like a leisurely pace to me. You see, every time I receive a new script, it's a new season. Many years I've worked on 20 or 30 films. That's an incredible number of seasons to pack into a 12-month span. But my envy is just fleeting fancy. I have no serious complaint. I really wouldn't trade my career for anybody's. The wonderful part of my work *is* the constant need for creativity. There's no routine about it. I never do the same project twice. Every script, every actor, every director presents a new challenge, a different language to learn, perhaps a baffling problem to solve. I go into battle each time, asking myself: Is this going to be a good one or not? I'm inclined to be optimistic about the outcome, but the total experience is like watching a film by my good friend Alfred Hitchcock. The dominant emotion for me, all the way through, is one of suspense.

Interview, Los Angeles/ Los Angeles Times, 7-18:(Home)17.

Sherman Hemsley
Actor

5

Acting is using all those feelings you've had in life and channeling them into the characters you play. Anger, sympathy, hate, love, inferiority, superiority—it's all there inside you, and you have to pluck out what you need and project it to an audience.

Interview, Los Angeles/ San Francisco Examiner & Chronicle, 7-11: (Datebook)34.

Katharine Hepburn
Actress

6

. . . don't you think acting is something either you can do, or not do? It's sort of a knack. It's a quirk. [At first] I didn't know what the hell I was doing. I'm not sure I do now. I enjoy it, but I don't take myself as seriously as I would if I were a really good painter

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Charlton Hesto
Actor

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or writer. I think it's a charming talent, but it's not like a singer. What you can do, you take for granted. It's all involved in selling yourself. "Here I am. Look at me. I'm fascinating." I think that's embarrassing. I know exactly how fascinating I am and how fascinating I *amn't*. It's exhausting being fascinating.

Interview, New York/
The New York Times, 1-16:27.

1

G-rated? I don't know what that means. If it means that this picture [that she is making now] can be seen by the entire family, that is true. It's about time that someone made pictures that can be. One is in danger of becoming an old crab, of being accused of belonging to a past generation. But I must express my utter distaste for the kind of films that are being made today. Couples rolling around in the dirt, simulating sex; buildings burning; fake sharks gobbling up people. This is considered "fun fare." "Ain't it a scream!" they say. Well, it's not a scream. It's boring, simply boring. Abnormal freaks are a bore to me.

Interview/
The Dallas Times Herald, 9-16:(C)1.

2

I thought *Jaws* was asinine. It could have been so much better. I call movies like *Jaws* and *The Exorcist* the "Boo Series"—someone jumps around the corner and yells "Boo!" I'm amazed grown-up people love the Boo Series so much, but they do. That's why these remakes of *King Kong* will be enormous successes. Dear, dear, *dear*. Is this all we have to write about? *God!*

Interview, New York/ People, 10-11:64.

Charlton Heston
Actor

3

I've worked for women directors on stage, but never in a film. I think it would be much harder for a woman to direct a movie. A movie director has to be a captain. That is not a woman's role.

Interview, Dallas/
The Dallas Times Herald, 4-26:(D)7.

Alfred Hitchcock
Director

4

Suspense is the key. I would never make a who-done-it. That doesn't interest me. It is seeing exactly what happens, and then anticipating what will happen next, which intrigues an audience.

Interview, Los Angeles/
Los Angeles Herald-Examiner, 3-21:(B)1.

5

I made it a point over the years to put the film on paper in advance. I certainly don't improvise with all those electricians and workers waiting there. I prefer improvising in my office. Architects put a building on paper and don't improvise at the site; composers don't go out in front of an orchestra with a half-finished musical score, asking for a flute player to sound an interesting note they'd like to play with and write down. They all write it out in advance. Why can't this be done with a film?

Interview, Los Angeles/
The Dallas Times Herald, 3-25:(C)8.

6

My appearances in my films are as brief as possible because I can't stand the indignity of being an actor any longer than I can help it.

Interview/"The Merv Griffin Show,"
Metromedia Television, 4-8.

Dustin Hoffman
Actor

7

I'd rather have a critic dump me than praise me. When a critic says a movie is great, he's just building up the importance of his job. Critics do to movies what plant lovers do to plants. They water them until they die. It's called assassination by adoration. Why we take these people seriously I can't imagine. If you were looking for a baby to adopt, would you adopt the child of [critics] Paulene Kael and John Simon?

People, 5-3:56.

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THE FACTS ON FILE DICTIONARY OF NUMERICAL ALLUSIONS

by
Laurence Urdang

Facts On File Publications
New York, New York • Oxford, England

12

Five gold rings . . .
Four colly birds,
Three French hens,
Two turtle doves,
And a partridge in a pear tree.

Thus, counting the repetitions, the recipient receives 430 gifts in all. "Colly birds" are those that cock their heads from side to side. As this is a word generally unfamiliar today, they are usually called "calling birds."

twelve-gauge shotgun, *or* **twelve-bore shotgun,** a shotgun with a bore that accommodates a spherical bullet of a diameter such that twelve weigh a pound. Compare **10: ten-gauge shotgun.**

twelvepenny nail, **1.** a nail that, before 1500, cost twelvepence a hundred.
2. (in modern use) a nail 3¼ inches long.

Twelve Tables, the tables on which were engraved and promulgated at Rome (451 and 450 BC) short statements of the rules of Roman law which were most important in daily life, first called the laws of the decemvirs. Ten were first set forth, then two were added.

Twelve Tribes of Israel, the Ten Tribes (See **10: Lost Tribes of Israel**), together with the tribes Judah and Benjamin, that constituted the original Hebrew tribes. At the time when the ten tribes established their kingdom in the north, (930 BC) Judah and Benjamin established the Kingdom of Judah in the south; they survived because they were allowed to return home after the Babylonian Exile (586 BC).

13

Archimedean solid, one of thirteen regular geometric solids, namely: 1, truncated tetrahedron (eight faces); 2, cuboctahedron (fourteen faces); 3, truncated cube (fourteen faces); 4, truncated octahedron (fourteen faces); 5, small rhombicuboctahedron (twenty-six faces); 6, great rhombicuboctahedron (thirty faces); 7, snub-cube (thirty-eight faces); 8, icosidodecahedron (thirty-two faces); 9, truncated dodecahedron (thirty-two faces); 10, truncated icosahedron (thirty-two faces); 11, small rhombicosidodecahedron (sixty-two faces); 12, great rhombicosidodecahedron (sixty-two faces); and 13, snub-dodecahedron (ninety-two faces).

baker's dozen, thirteen of anything. Originally, to avoid difficulty with the stringent laws governing short weight, bakers gave thirteen loaves, rolls, or other items for every dozen purchased.

13

bar mitzvah, **1.** a Jewish boy on his thirteenth birthday, presumed to have reached the age at which he can obey the commandments and assume certain responsibilities.
2. the celebration of a Jewish boy's thirteenth birthday.

Chapter 13, a provision of the U. S. federal Bankruptcy Act for the relief of insolvent debtors and of their creditors in which, essentially, the debtor is either relieved of the obligation to pay creditors in full, or is given an extension of time in which to pay, or both. Compare **7: Chapter 7, 11: Chapter 11.**

Comic Poets, the thirteen comic poets included in the Alexandrian Canon, separated into three classes, namely: (Old Comedy): 1, Aristophhanes; 2, Cratinus; 3, Epicharmus; 4, Eupolis; 5, Pherecrates; and 6, Plato; (Middle Comedy): 7, Alexis; 8, Antiphanes; (New Comedy): 9, Apollodorus; 10, Diphilus; 11, Menander; 12, Philemon; and 13, Philippides. Compare **13: Tragic Poets.**

devil's dozen, thirteen of anything, from the number of witches supposed to be present at a witches' sabbath.

embolismic year, a year of thirteen months, as that of the Jewish calendar, based on a lunisolar calendar, occurring the third, sixth, eighth, eleventh, fourteenth, seventeenth, and nineteenth years of a nineteen-year cycle. Compare **12: ordinary year.**

ides, the, the thirteenth day in the ancient Roman calendar, except in March, May, July, and October, when it was the fifteenth day. Originally, when the Roman months were strictly lunar, the ides was the day of the full moon. Compare **1: calends, 9: nones.**

koto, a Japanese musical instrument consisting of a long box over which are stretched thirteen strings of silk, each five feet in length and provided with a separate bridge. It is played by strumming, like a harp, with both hands, the tuning being effected by changing the position of the bridge.

Louis Treize, a style associated with the reign (1610–43) of Louis XIII (1601–43) in France, characterized in its early years by the influences of Italian art, especially that of Michelangelo Merisi da Caravaggio (1573–1610), a painter of realistic religious themes. Later, the paintings of Antoine (*c*1588–1648), Louis (*c*1593–1648), and Mathieu (1607–1677) Le Nain and of Peter Paul Rubens (1577–1640) were influential. The architecture of the period is represented by the Palais de Justice, at Rennes, the Palais du Luxembourg, and the church of the Sorbonne, both at Paris.

M, m, **1.** the thirteenth letter of the English alphabet.
2. the thirteenth item in a system where A = 1, B = 2, C = 3, etc., and *I* is included.

13

Macheteros, los thirteen Puerto Ricans accused of robbing a Wells Fargo truck of $7.2 million, in 1985 in Hartford, Connecticut, to finance Puerto Rican independence, namely: 1, Carlos Ayes Suarez; 2, Luz María Berrios Berrios; 3, Isaac Camacho Negrón; 4, Elias Castro Ramos; 5, Luís Alfredo Colón Osorio; 6, Angel Díaz Ruíz; 7, Jorge Farinacci García; 8, Hilton Fernández Diamante; 9, Orlando González Claudio; 10, Ivón Meléndez Carrión; 11, Filiberto Ojeda Ríos; 12, Norman Ramírez Talavera; and 13, Juan Enrique Segarra III Palmer. Ann Gassin, originally charged with the others, turned government witness. Victor Gerena, an employee of Wells Fargo at the time of the robbery, is the prime suspect but was not apprehended. Also called **the Hartford Thirteen, the Hartford Fourteen, the Wells Fargo Thirteen.**

mem, the thirteenth letter of the Hebrew alphabet, corresponding to the Greek *mu* and the English letter *m*.

N, the thirteenth item in a system where A = 1, B = 2, C = 3, etc., and *I* is excluded.

nu, the thirteenth letter of the Greek alphabet, corresponding to the English *N, n*.

OPEC, an organization formed in 1960 of countries whose economies depend largely on oil exports in order to gain control over pricing and production, which had previously been determined by United States and European oil companies and by market forces, namely: 1, Algeria; 2, Ecuador; 3, Gabon; 4, Indonesia; 5, Iran; 6, Iraq; 7, Kuwait; 8, Libya; 9, Nigeria; 10, Qatar; 11, Saudi Arabia; 12, United Arab Emirates; and 13, Venezuela. Official name: **Organization of Petroleum Exporting Countries.**

original colonies, the American colonies as originally established by the British government and constituting, at the outbreak of the Revolutionary War (1775), a total of thirteen, namely: (royal colonies): 1, Georgia; 2, Massachusetts; 3, New Hampshire; 4, New Jersey; 5, New York; 6, North Carolina; 7, South Carolina; and 8, Virginia; (proprietary colonies): 9, Delaware; 10, Maryland; and 11, Pennsylvania; (corporate colonies): 12, Connecticut; and 13, Rhode Island. See also **24: Twenty-four Proprietors.**

Q, q, the thirteenth consonant of the English alphabet.

riddle of claret, thirteen bottles of claret, a magnum and twelve quarts, traditionally presented on a riddle, or sieve, with the magnum at the center surrounded by the other bottles.

stripes, there are thirteen stripes in the American flag, six white and seven red, symbolizing the thirteen original colonies, possibly adopted from the flag of the Sons of Liberty. It became official on June 14 (since celebrated as Flag day), 1777, by resolution of the Continental Congress. In 1795, when there were fifteen states, two stripes were added as well as

two stars; but the 13-stripe flag was returned to in 1818, by which time there were twenty states (and twenty stars).

thirteen, the whole number between twelve and fourteen, sometimes superstitiously considered unlucky because it was the number who attended the Last Supper. See also **13: triskaidekaphobia.**

Thirteen Years' War, a war between Poland and Russia, 1654–67, ending in the truce of Andruszowo.

Tragic Poets, the thirteen tragic poets included in the Alexandrian Canon, separated into two classes, namely: (first class): 1, Achaeus; 2, Æschylus; 3, Agathon; 4, Euripides; 5, Ion; and 6, Sophocles; (second class or **Tragic Pleiades**): 7, Æantides; 8, Alexander the Ætolian; 9, Homer the Younger; 10, Lycophron; 11, Philiscus of Corcyra; 12, Sosiphanes or Sosicles; and 13, Sositheus. Compare **13: Comic Poets.**

triskaidekaphobia, fear of the number 13, especially in regarding it as unlucky. See also **13: unlucky number.**

unlucky number, the superstition that it is unlucky for thirteen to sit down to dinner together at the same table, because one of them will die before a year has passed, comes from the Last Supper, attended by Christ and his twelve disciples. Christ was crucified, and Judas Iscariot hanged himself. This superstition has been extended to other applications of 13, as in hotel room numbers, numbering of floors in hotels, apartment houses, and office buildings, etc.; it also is applied, particularly, to the thirteenth day of a month that falls on a Friday, deemed as an especially unlucky time.

Veadar, the thirteenth, or intercalary month added to the Jewish year after Adar.

14

Apollo 14, a U. S. spacecraft that landed on the moon, February 5, 1971. The mission was the fourth of six manned lunar landings during the Apollo space program.

Bastille day, July 14, a national holiday in France and among French people everywhere, commemorating the fall on that date, in 1789, of the Bastille, an ancient prison in Paris that symbolized the oppression of the masses.

carbon-14, a radioactive isotope of carbon, the decay of which in deceased organisms is the basis of radiocarbon dating, a scientific means of obtaining fairly accurate estimates of the age of archaeological samples from 500 to 50,000 years old.

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The Yearbook of Spoken Opinion

Compiled and Edited by
ALAN F. PATER
and
JASON R. PATER

MONITOR BOOK COMPANY, INC.

(RUTH GORDON)

great within the area which they serve. But I want to stay on the creative end—writing and performing.

At San Francisco Film Festival, Oct. 20/ San Francisco Examiner, 10-22:26.

Cary Grant
Actor

1

I don't wish to sound ungrateful, but the truth is I have very little to do with movies any more. I seldom go to the movies. I realize that they fill an enormous gap for many people, but not for me. I am more attracted to the world of reality. I won't say that I'll *never* make another picture, because I can't look into the future. I guess you can say that I'm retired from the movies until some writer comes up with a character who is deaf and dumb and sitting in a wheel-chair. At my age . . .

Interview, New York/ The New York Times, 7-22:(2)7.

Gene Hackman
Actor

2

It wouldn't be fair to say I haven't been affected by what has happened to me [his success in films]. The "Oscar," for example, is an affirmation of your worth by the standards of your peers; and unless you just don't care what people think of you, it's bound to have an effect. I do care; and winning it has definitely improved my opinion of myself as an actor.

Interview, San Francisco/ Los Angeles Times, 3-18:(Calendar)20.

Henry Hathaway
Director

3

People never remember what they hear in a movie. They only recall what they see. The big hits have unforgettable scenes in them, usually action. Pictures that are filled with dialogue do not do as well. So a conscientious director tries to make everything as visual as possible . . . One day I asked Alfred Hitchcock how he goes about shooting a script. He said sometimes he shoots 10 pages of dialogue in one day, and then spends 10 days shooting one page of something visual.

Interview, Los Angeles/ The Dallas Times Herald, 7-19:(C)12.

Goldie Hawn
Actress

4

In this business, you give and give, and they, your public, take and take and do not give anything back. They can be fickle, too. You get to feeling utterly drained, and you get selfish; you are terrified of giving any more because you're afraid you haven't got it to give. And your personal life sours. But if you know yourself, respect yourself, love yourself, you can keep giving freely, on and on; you replenish yourself.

Interview, Los Angeles/ The New York Times, 1-28:(2)14.

Katharine Hepburn
Actress

5

Everyone needs love at some time. God help us if we have never had any love in our lives. That's why I regret that we don't have any real love on the [film] screen any more. It's just sex, and that's old stuff.

Quote, 6-24:577.

6

A lot of hogwash is talked about acting. It's not all that fancy! When Nijinsky visited Chaplin on a set, Charlie was about to have a custard pie in his face, and Nijinsky said, "The nuances! The miraculous timing!" And it's a lot of bunk. You laugh, you cry, you pick up a little bit, and then you're a working actor. It's a *craft!* You're out there desperately doing something you hope people will come and see. Nowadays, directors, stars are constantly talking—pretentiously and a great deal more than they should—about their art. Talk, talk, talk, talk, *talk!* Spencer Tracy always said acting was "Learn your lines and

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the time. They are really funny, tell a good story, mimic their faces well and have timing. The only difference is that they don't have the confidence or ego or whatever it takes to go on stage or on television and do it there. And when you can do that and say "I'm funny," then you are a talent.

USA Today, 11-3:(D)2.

Andy Griffith
Actor

1

Most people go along saying, "Well, if this would only happen, or if that would just come true, then my life would be fulfilled, everything would be great." But that ain't the way it works. Now, I'm tickled silly to be playing [on a new TV series] and having producers and a network think I'm back in fashion. But even if the show's successful, it doesn't mean I'm going to live happily ever after. What you do is, you approach everything realistically and give it the best caring effort you know how, and then maybe things will turn out.

Interview/
TV Guide, 10-4:35.

Alec Guinness
Actor

2

It's a pity if the people who are celebrities or near-celebrities let it go to their heads and think they are great people, because one knows only too well that may last only six months or a few years. I have seen people fall for quick success and not know how to deal with it. They take to the drink or, nowadays, to the drugs. It's as if it's too much for them. There's something pathetic about people who have overnight success and huge amounts of money and take off into a fantasy world and have their entourage of henchmen around them. I've seen it too often.

Interview/U.S. News & World Report, 3-31:64.

Philip C. Habib
Special Envoy for the President of the United States

3

In my profession, optimism is a necessity. But I think there is a cause for optimism. Why should we try to educate a generation of pessimists? . . . Any problem that can be created by human beings can be solved by human beings. That's a basis for optimism.

At California State University-San Diego commencement, May 25/
Los Angeles Times, 5-26:(I)5.

Katharine Hepburn
Actress

4

I don't think you should spend this life preparing for the next. Life *is* very hard, isn't it? But we're all going to die, and we must not be afraid to die. *Life's* what's important. Walking, beauty, family. Birth and pain and joy—and then death.

Interview/Ladies' Home Journal, September:165.

Thor Heyerdahl
Anthropologist, Explorer

5

We in the so-called developed world should learn a lot from developing people, as we call them, before we have developed so much that none of us will know what life is on this planet . . . As one who travels as much as I do, I'm struck by the fact that some of these people, whom we want to force a new civilization on, receive you with a smile. They are laughing; they show every sign of being happy. But walk on the streets in a big city [in the developed world]. Do you see any person laughing or smiling at you? There must be something they have which we shouldn't take away from them.

Interview/USA Today, 9-2:(A)9.

Michael Hooker
Chancellor, University of Maryland, Baltimore County

6

When I was a kid, I worked. I came home; I worked after school. I worked weekends—had a

Katharine Hepburn
Actress

1

What is interesting about an actor, in the last analysis, is if they can arrest your total attention. Can their concentration make you concentrate enough to identify something which they're doing with something in your own life—which is why one is moved, and usually why one laughs.

Interview, New York/ The New York Times, 3-3:16.

2

The [old-time movie moguls] Sam Goldwyns, Louis B. Mayers, Harry Cohns, and that bunch, were all romantics. They were tough men, but they were pushovers for this business. They wanted to make money, too, but they had a romantic attitude toward the people who made movies and the movies themselves. Now, for the most part, it's a money-making business. The money behind the business today is *cold* money. Theirs [the earlier moguls] was *hot* money.

Interview, New York/ Los Angeles Times, 3-29:(IV)9.

Charlton Heston
Actor

3

One of the things about acting or painting or writing or composing music, you're doing something you screw up at every day. You never get it right. You can spend a lifetime, and if you're honest with yourself, never once was it perfect. Never once was it the way I imagined it lying awake at 4 o'clock in the morning thinking about the next day. People say to me, "Well, what is your ambition now? You've got the awards and the parts and the money. What are your goals now?" I say, "To get it right one time."

Interview, Los Angeles/ The Washington Post, 5-2:(D)1.

4

American film exports the American dream, which is achievable, not a fantasy. What film has done to the developing world is to change its sense of possibility.

Time, 6-16:72.

Gerry Hogan
Vice president, Turner Broadcasting System

5

[Defending his company's use of a new process to make color films out of old classic black-and-white films]: We're not destroying the black-and-white print. The classic picture lives on. If you turn the color knob [on your TV set] off, you'll see it in perfect black and white. The option is there for anyone who doesn't appreciate the color version to see it in black and white. But we are taking advantage of new technology to freshen these films. We're giving them a more contemporary look which we think will appeal to a new generation of viewers.

The New York Times, 8-5:21.

John Houseman
Director, Actor

6

It's very nice to have become a celebrity late in life. I've been in and around theatre, radio, television and film for as long as I remember, and now I finally realize why I always envied actors so much. They are pampered and catered to and get all the exterior rewards. It's wonderful.

USA Today, 10-20:(D)2.

Hu Qiaomu
Member, Politburo, Communist Party of China

7

In today's artistic circles, there are some people who don't bear the masses in mind, nor do they bear in mind art—only money. Films which are healthy and beneficial to socialism should get the green light—and bad films should get the red light.

The New York Times, 1-13:4.

William Hurt
Actor

8

Acting is basically characterization in ensemble. You take your body and you shape it and you

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and

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swept out the stock room of a dry-goods store.

The Washington Post (TV Channels), 10–11.

Jean Genet
Poet

Legally, I am a Frenchman. But the destiny of France does not touch me at all. I would be happy any place in the world—Japan, Guatemala, America—where revolutionary acts are taking place.

Interview, San Francisco/Look, 6–16:Sec.T.

Stewart Granger
Actor

Friday night, when we're through (with his TV series), it's such a relief that I usually get loaded. Saturday I spend nursing my hangover and Sunday I spend being depressed at the thought of working again on Monday. That's my weekend. But what the hell—the money's good.

Interview, London/ San Francisco Examiner, 2–10:27.

George Hamilton
Actor

(For) too many years I was being what others wanted me to be under a studio contract, and what's come out of it is everyone thinking I'm something I'm not. And now I walk around with somebody—me—and can sit back and watch other people talk, because they're not talking to me, they're talking to what they think I am. It's a marvelous thing to see. It's like being an 8 by 10 glossy. If I met George Hamilton, I'd think he was without much depth and dresses well, from all you read in the newspapers and magazines.

Interview, Las Vegas/ Los Angeles Herald-Examiner, 6–20:B7.

Noel Harrison
Actor, Singer

I've learned to live life as it comes. If it all falls apart and I have to go back to playing my guitar at deb parties, then I'm quite prepared to do it. I now have the strength and the will, and they alone will take me quite nicely through life.

Interview, London/ The Christian Science Monitor, 3–25:17.

Hugh M. Hefner
Publisher, "Playboy" magazine

Next to beautiful women, I think I like gadgets best.

Los Angeles Times (West Magazine), 3–22:10.

Katharine Hepburn
Actress

Really, I'm rather square. But it's the squares who carry the burden of the world, and the bores who become heroes.

Interview, Madrid/San Francisco Examiner & Chronicle (Datebook), 9–27:4.

Walter J. Hickel
Secretary of the Interior of the United States

This job is very challenging. I enjoy challenges. I get totally involved. I commit myself and move. I never dreamt I'd be here. I don't move toward goals. I solve *problems.* People who set goals set them too low; reach them too quick. Then they lean back. I've never had fear of anything. Never. People say I'm naive. But I say I have utter confidence. Perhaps they are the same thing. You must ask what motivates men. My motivation is not political, not economic, not social. I'm motivated by seeing the job to be done and then doing it. I brought Alaska its first escalator. That was in 1959. I built a supermarket and decided to put in an escalator. Why? Because the challenge was there. It took two 40-foot flatbed trucks to get it up the highway. But I did it. Now there are four escalators in Alaska.

Interview/Life, 8–28:48B.

Eric Hoffer
Author, Philosopher

No more columns, no more television, no more pictures, no more teaching. I'm going

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(ARTUR RUBINSTEIN)

future . . . When [conductor Igor] Stravinsky spoke at Harvard University, he uttered this very bad sentence that "music does not need any emotion." Now, this is something absolutely, utterly, completely false. For me, this is treason of music. The existence of music is solely due to emotion. Of course, Stravinsky pretended, because he was never able to write any music without emotion. You would never get me to listen to music which has no emotion. Most people who go to such concerts do it because they are snobs who fear being called dated . . . [But] the music of today is out of reach for me . . . I have no right to judge what I do not understand.

Interview, Geneva/
The Dallas Times Herald, 12-16:(C)13.

Andres Segovia
Guitarist

1

An artist knows very well when acoustics are not good. When the people in the last rows do not hear, they do not applaud.

Interview, New York/
The New York Times, 2-15:20.

Beverly Sills
Opera singer

2

I sing for sheer pleasure. I only hope to God the audience enjoys it as much as I do. It's a great advantage to be a late bloomer. All the pressures are off. I feel I don't have to prove myself any more. I feel the public senses that. I'm relaxed, it's relaxed and not nervous, and it comes along with me for the ride. I'm just out there enjoying myself and the people realize this. They stop me in restaurants and call me by my first name. They say they always feel so friendly to me. I'm not by nature a machine. I'm not by nature a perfectionist. I do the best I can. If it's not good – so please come back and hear me the next time.

Interview/Los Angeles Times, 1-30:(1)3.

Leonard Slatkin
Conductor

3

[His advice for young conductors]: You've got to know the literature; you've got to go to all the concerts you can. There are certain things about conducting that can be taught – score reading, ear training, some rehearsal techniques – but there are also things that cannot be taught. How can you teach someone what to say to an orchestra, for instance? How do you teach communication? I think of it very much as a partnership. I am just another musician who happens to be a conductor. I can't play the clarinet; what right do I have to make a dictatorial decision about the clarinet? I don't see any reason to be unpleasant – actually, I don't think there ever was any reason for a conductor to be unpleasant, but that used to be the style.

Interview, Dallas/
The Dallas Times Herald, 1-16:(F)6.

Isaac Stern
Violinist

4

A prodigy is a kid who picks up a violin at 3 and can't live without it . . . A prodigy should be encouraged, but he has to be handled with great care. What must be controlled is the greed of parents and teachers. The biggest problem is to encourage the child while letting him develop normally as well. A prodigy is a phenomenally talented child who can progress maybe four times faster than the normal child – but this still may be four times slower than his parents and teachers want. I've known prodigies who were burned out by the time they reached adulthood, because they were pushed too hard.

Interview, Dallas/
The Dallas Times Herald, 9-12:(B)4.

Rise Stevens
President, Mannes College of Music, New York; Former opera singer

5

I loved the [opera] stage, and this is what I tell our young performers. They must feel love; the stage must be a friend. It becomes a question of security and confidence and, of

RISE STEVENS)

course, can be gained only by regular opportunity to perform, suffer, enjoy and grow.

Interview, New York/
Los Angeles Times, 7-3:(Calendar)64.

Leopold Stokowski
Conductor 1

[On why he is still conducting at age 95]: It is the music, the music. Brahms, he has been in the grave a very long time. But his music lives. That is why I am here today.

Interview, London/
Los Angeles Times, 4-12:(1)4.

Jule Styne
Composer 2

With [lyricist] Steve Sondheim on *Gypsy*, I wrote all the music first. That's the healthy way. That way, you get the most out of the composer and you give the lyricist new rhythmic ideas. All lyric writers, except Oscar Hammerstein, have preconceived rhythmic patterns. When the music is written first, the lyricist will do his best job because he is not writing to his own preconceived rhythmic notions.

Interview, New York/
The New York Times, 1-16:(2)22.

Joan Sutherland
Opera singer 3

I think today there is a danger [for new singers] in listening too much to records and aiming for an effect and not knowing how the effect is reached. What is part of one voice is foreign to another voice and to try and imitate the end product without knowing how it is accomplished, or why, is very dangerous. I mean, someone said to me the other day, "I noticed when you go for your high notes that your chin is sort of flat and drops backward." And I said, "I do that because when I go for my high notes, I open my mouth very wide and I have the sort of face that's shaped that way . . . Don't *you* try and sing your high notes by putting your chin back! That's terribly wrong!" It amazes me that people would think like that!

Interview, New York/
The Christian Science Monitor, 1-21:26.

Peter Ustinov
Actor, Director, Writer 4

[On his experiences directing opera]: [There are] among the younger singers, singers who are eager to act well, and there are some of the older ones who can't act at all; there are some who can act very well, but can't sing any more very well; and there are others, if you are unlucky, who can't do either very brilliantly and you have to – more than in the theatre – be a psychologist and try and drag some cohesion out of all this. And there are those who do exactly what you say during rehearsal and then, when the first act comes, they do what they did in some other previous production because it made them sing more easily . . . And then, just when you are most depressed, considering the enthusiasm of your beginnings, suddenly Mozart or Verdi or Puccini gallops to the rescue. And when the music is added, you wonder why you've taken such trouble, because that's what people want in any case. And they are absolutely right!

Interview, New York/
The Christian Science Monitor, 12-7:25.

Frederica von Stade
Opera singer 5

The opera- and theatre-going public is very different from what it used to be a few years ago. People are entertained to death by television, and it is necessary to give them something really exciting. It isn't enough any more just to provide live entertainment. Opera's growing popularity is the product of that search for something different. It combines the voice, instrumental music, drama and ballet in a way no other form of entertainment does. Audiences also are getting the benefit of up-to-date direction by some fine people in this country and Europe. All this is making new demands on singers, who have to act as well as sing with more vitality than was often the case before.

Interview/U.S. News & World Report, 11-7:52.

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much as we hate to admit it, greater wisdom can reside in those much younger than we.

Before Commonwealth Club, San Francisco, June 11/ San Francisco Examiner, 6-12:5.

W. Averell Harriman
Former United States Ambassador-at-Large

I'm afraid our country, as a whole, hasn't made very much headway in preparing people for retirement. We have to educate people about what to do when they retire . . . The most important computer is the human brain. Good judgment comes from years and years of that brain's storing up millions and millions of important impressions. A wise decision comes when a man who has lived a long time is able to dig deep into that brain. To throw away people who have developed such magnificent mental computers is a great waste.

Interview, Washington/ Modern Maturity, December:12.

Katharine Hepburn
Actress

That's one of the troubles today—people are afraid to face up to responsibilities. Work is the only thing that ever made anybody happy. The notion that work is a burden is a terrible mistake.

News conference, Baltimore/ Los Angeles Herald-Examiner, 4-26:(B)5.

Alfred Hitchcock
Motion picture director

Good wine should be drunk on one's own. The enemy of good wines—and good food—is conversation. It's quite pointless to serve either at a dinner party.

San Francisco Examiner, 11-17:44.

Eric Hoffer
Philosopher

We have the rudiments of reverence for the human body, but we consider as nothing the rape of the human mind.

Quote, 5-2:409.

Dustin Hoffman
Actor

. . . I certainly am aware of fame and money; but they have nothing to do with any vacuums you have inside. When success comes, it is no magic land. You are still the same person with the same crazies running around inside you.

Interview, New York/ The Boston Globe, 6-27:53.

Paul G. Hoffman
Administrator, United Nations Development Program

A person who has problems in his family doesn't, or shouldn't, for that reason neglect the problems of his community. In the same way, richer countries can ignore only at their peril the increasing disparities between their high and steadily improving standards of living and the abysmal conditions of life of the vast majority of the world's people. This is a moral as well as a material issue. It means that we have to do what is right as well as what is essential in practical terms of our own economic and political survival. Perhaps this sounds "preachy"; but can anyone nowadays make a real distinction between what conscience and reason tell us? Just try it.

Interview/Vista-The Magazine of the United Nations Association, May-June:15.

It is appalling to contemplate the fact that in large parts of our planet poverty and poverty of opportunity still kill and permanently cripple quite as many people as would be killed or permanently crippled in a conventional war . . . It simply mocks reason that the wealthier nations are devoting some $200 billion every year to building their defense capabilities and less than $15 billion to helping their poorer next-door neighbors combat the poverty and poverty of opportunity which are major sources of international tension.

Before UN General Assembly economic committee, New York/ Los Angeles Times, 10-25:(2)6.

torture that can happen to me is not having a mask to get in back of.

TV Guide, 5-8:33.

Indira Gandhi
Prime Minister of India

My public life started at the age of three. I have no recollection of games, children's parties or playing with other children. My favorite occupation as a very small child was to deliver thunderous speeches to the servants, standing on a high table. All my games were political games; I was, like Joan of Arc, perpetually being burned at the stake.

The New York Times, 11-5:10.

Ruth Gordon
Actress

I think I'm *terribly* interestin'. I'm a classic. The wonderful thing about a classic is that a classic never gets old; a classic is eternally modern. Would ya believe it, I never think of myself as old. And *I* think I should be playin' all the *young* parts. Just 'cause I look old and everythin', that doesn't really matter . . .

Interview, San Francisco/
The New York Times, 4-4:(2)13.

Billy Graham
Evangelist

A minister never retires—although admittedly I can't keep up this crusade work all my life. But I hope to be preaching and writing on the day I die.

Interview, San Francisco, July 20/
San Francisco Examiner, 7-21:15.

Lee Grant
Actress

There are two types of people acting. Yes, they're different; but one isn't better than the other. Some have a strong sense of identity. In others, that sense is weak. Those with a strong identity become personality actors, and they're good at it. Those who don't have this sense of their own identity pass the day being 300 kinds of people. I'm that. I don't have a strong self-image at all.

Interview, Los Angeles/
Los Angeles Herald-Examiner, 2-11:(B)4.

Graham Greene
Author

My chief sickness is getting easily bored—a symptom of manic depression. What I cherish most is probably escape from boredom, especially from oneself. That can come from loving somebody, or from a good wine, or from travel.

Interview, Antibes, France/
The New York Times Book Review, 9-12:2.

Katharine Hepburn
Actress

I'm like an old building, and people say, "You're not going to tear that down." Or like an old top that's still spinning, and people say, "Oh, see it spin; see it go down the street; follow it."

News conference, Baltimore, March 1/
The Washington Post, 3-2:(B)1.

Hildegarde
Entertainer

If antiques get more valuable when they're older, why shouldn't I be more valuable when I get older? And isn't old brandy better than young brandy and an old Hildegarde better than a young Hildegarde?

Family Weekly, 12-5:5.

James D. Hodgson
Secretary of Labor
of the United States

To me, life is so damned fascinating as it is that I don't find much desire to get away from it. Just sticking around and watching what happens next is the element of my fascination.

Interview/
The Washington Post (Book World), 1-3:2.

Katharine Hepburn
Actress

Film separates; but the life-spark in the theatre is the relationship between you and the part and the audience.

Interview, Baltimore/ Los Angeles Herald-Examiner, 4-26:(B)5.

John Houseman
Director

. . . the new theatres being built around the country, and the several that will be along in New York fairly shortly, can be an answer to what's ailing us. Why on earth should people go to those crowded, uncomfortable theatres that have outlived their time? They're damned unpleasant places to go. These new theatres are pleasant places to be. I'm bullish about this; I believe that our new regional theatres are producing new playwrights and new audience attitudes that soon will be reflected in New York.

Interview, Washington/ The Washington Post, 11-14:(H)

William Inge
Playwright

Playwriting is a selfish art. Writers who write to fulfill themselves, but with an audience in mind, achieve respect and success. Those who write just for an audience, turn out television and bad novels and are doomed to be forgotten.

Los Angeles Herald-Examiner (California Living), 9-26:6.

Danny Kaye
Entertainer

There are hundreds of local symphonies, and business leaders are proud to be on the board and help subsidize them. That is not so with theatre groups, however. The cultural attitude toward the stage is different. Theatre actresses are considered "loose" women.

At "Playbill"-sponsored luncheon, New York, May 20/Variety, 5-26:48.

David Merrick
Producer

Of course, it's no substitute for a good play (the new 7:30 p.m. Broadway curtain time). I've found that if you have a hit play, you can put it on at 4 a.m. and get an audience.

The New York Times, 1-10:(4)10.

Financially, some (plays) just don't (make it). *Take Me Along* ran 448 performances over at the Shubert and still didn't get out of the red. What is a hit and what isn't, anyway? *Variety* listed *Take Me Along* as a failure . . . . You can't tell me that if people go to a play for over, well, 200 performances, that it wasn't worth producing.

Interview, New York/ The Washington Post, 11-30:(B)2.

Ray Milland
Actor

I don't understand actors. In the theatre, they must do the same thing precisely with their eyeball or pinkie each performance or they forget their lines. So you fall into a dreadful rut. Some actors . . . love the theatre and the interplay with the audience. Not me; I hate live audiences. I'll never work in the theatre again as long as I live.

Interview, Los Angeles/ The Dallas Times Herald, 9-21:(A)19.

Agnes Moorehead
Actress

My repertory experience was the most valuable of my life. One week, I'd play a leading role; and the next, I'd do a walk-on as a maid. The trick is to be the best maid or cook or spear-carrier that you can. Talent without self-discipline is pathetic. Today, the film and TV world is run over with talented young people completely undisciplined. In this day and age, there's no time for self-indulgence. An actor must be totally prepared to do anything, anywhere, at any hour. The only way to the top is work, work, work.

San Francisco, March 30/ San Francisco Examiner, 2-1:31.

(GEORGE HALLEY)

little white gloves. We're at that point right now in fashion. We've had so much costumerie that the only fantasy left is to be serious.

Interview, Los Angeles/ Los Angeles Times, 8-10:(4)1.

There are still enough women who will pay big prices to get individuality and luxurious fabrics. Last week in Beverly Hills, one customer bought 14 of my designs. And several women have picked out my most elaborate gowns for the opera. But the number of women who buy like that is becoming smaller every season. Maybe in times like these people don't want others to think they are extravagant or obsessed with fashion. I believe that is why Yves Saint Laurent announced that in the future he will make only a small couture collection, and he'll show it only to private customers, without publicity.

San Francisco/ San Francisco Examiner, 8-16:21.

Katharine Hepburn
Actress

(Women) have to pretend they care how they look. Now men are imitating us with all these fancy clothes. One can only assume from this that the female is infinitely superior —which I have known for some time.

News conference, Baltimore/ Los Angeles Herald-Examiner, 4-26:(B)5.

Betsey Johnson
Fashion designer

Clothes are finally just clothes. People will begin to wear only what they want—no more mini-midi controversy. Whenever I get confused about designing, I look at what's happening in the world. How can you expect sanity to come out of insanity?

Newsweek, 3-29:77.

Ted Lapidus
Fashion designer

I take the sophistication of the rich and give it to the masses. The secret is never to modify what is expensive, but to take it, study the prototype and discover how to reproduce it. It is a matter of engineering, of mathematics, of dividing a garment into parts and teaching machines the language of beauty. It is not modern for men to spend hours doing what machines can do in minutes, and better. Why should the couture linger in the drama of the 19th century when technology has put man on the moon?

New York/ The Christian Science Monitor, 1-8:6.

Sophia Loren
Actress

The midiskirt? Yes, I am fond of it. Of course, it depends on how you are built and how you walk. You must feel like a queen at that moment.

Interview/TV Guide, 1-9:26.

Shirley MacLaine
Actress

Whatever you put on your skin is a sign of what you are. All of us who say we don't care what we wear are not being honest. When I was in London, just before the election, I went into the shops on Kings Road and saw all the depressing colors and the very covered-up clothes which left no skin showing. I began to get the feeling that the people would vote conservative. That's the way they were dressing.

Interview, New York/ The New York Times, 1-15:17.

Vincent Monte-Sano
President, New York Couture Business Council; Former couturier

Fashion (in 1970) became a charade, a masquerade, a giant put-on. No wonder women of good taste are confused. I am critical of Seventh Avenue for dredging up the past. The look of the '30s has no place in a space and technological age; it would be as if we resurrected . . . the DC-3 to replace the 747. Never in making a major purchase has

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Leonard and Thelma Spinrad

PARKER PUBLISHING COMPANY, INC. West Nyack, N.Y.

Quotations about December:

". . . drear-nighted December"–John Keats, "In A Drear-Nighted December," 1818

"Ah, distinctly I remember, it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor."–Edgar Allan Poe, "The Raven," 1845

"A gray discouraged sky overhead; the short last daylight of December."–Walt Whitman, "To Think of Time," 1855

"Will you love me in December as you do in May?"–James J. Walker, "Will You Love Me in December As You Do in May?" 1905

Month-long observances in December:

Christmas Seal campaign (see entry for November)
Worldwide Bible Reading (see entry for November)
National Indigestion Season (see entry for November)
Aviation Month International (see entry for November)

December's special weeks, with usual starting dates:

National Mimicry Week, first Sunday (George Q. Lewis, 342 Madison Avenue, New York, N.Y. 10017)
Human Rights Week, includes UN Human Rights Day, December 10, and U.S. Bill of Rights Day, December 15 (usually by Presidential proclamation)

Variable dates within December:

Winter arrives around December 21.
Flashlight Safety Day, on the shortest day of the year, usually December 21 or 22 (Union Carbide Corporation, for Eveready batteries, 270 Park Avenue, New York, N.Y.)
Football bowl games, including Sun Bowl, El Paso, Texas; Peach Bowl, Atlanta; Tangerine Bowl, Orlando, Fla.; Liberty Bowl, Memphis; Gator Bowl, Jacksonville, Fla.
Hanukkah, Jewish gift-giving festival week.
Westinghouse Science Talent Search entry deadline is December 15 (Science Clubs of America, 1719 N Street NW, Washington, D.C. 20036)
Amateur Athletic Union of U.S. meets first week (3400 West 86 Street, Indianapolis, Ind. 46268)

National Assn. of Manufacturers meets beginning first Wednesday (277 Park Avenue, New York, N.Y. 10017)
American Assn. for Advancement of Science meets beginning December 26 (1515 Massachusetts Avenue NW, Washington, D.C. 20005)
Modern Language Assn. meets beginning December 27 (62 Fifth Avenue, New York, N.Y. 10011)
American Historical Assn. meets beginning December 27 or 28 (400 A Street SE, Washington, D.C. 20003)
American Economic Assn. meets beginning December 27 or 28 (1313 21st Avenue South, Nashville, Tenn. 37212)
Association of American Law Schools meets beginning December 28 (1 Dupont Circle NW, Washington, D.C. 20036)

——DECEMBER 1——

Zodiac sign for the day: Sagittarius, the archer.
Zodiac birthstone for the day: Topaz.

The day in history:

1917–Father Edward Flanagan founded Boys Town near Omaha, Neb.
1941–National Civil Air Patrol Day marks founding of Patrol as auxiliary U.S. aviation group.
1942–Sir William Beveridge reported to the British government his plan for "cradle to grave" social security.
1958–Central African Republic became member state of French Community.
1961–Fidel Castro, leader of Cuba, publicly declared himself a Marxist.

The day's birthdays:

Baseball's Walter Alston 1911, Butler County, Ohio; actress-singer Mary Martin, Weatherford, Texas; writer Rex Stout 1886, Noblesville, Ind.; actor Cyril Ritchard 1898, Sydney, Australia.

Quotation of the day:

"Conquest gives no right to the conqueror to be a tyrant."–Charles James Fox, December 1, 1783

——DECEMBER 2——

Pan American Health Day, by Presidential proclamation.

Zodiac sign for the day: Sagittarius, the archer.
Zodiac birthstone for the day: Topaz.

The day in history:

1816–First savings bank to operate in U.S. opened for business as Philadelphia Savings Fund Society.
1823–President Monroe promulgated Monroe Doctrine as U.S. policy.
1942–First self-sustaining nuclear reaction was achieved at University of Chicago.
1954–U.S. Senate voted to censure Senator Joseph R. McCarthy (R., Wis.) for his conduct.

The day's birthdays:

Artist Georges Seurat 1859, Paris; opera singer Maria Callas, New York City.

Quotation of the day:

"In the wars of the European powers, in matters relating to themselves, we have never taken any part, nor does it comport with our policy to do so . . . We should consider any attempt on their part to extend their system to any portion of this hemisphere, as dangerous to our peace and safety."–James Monroe, December 2, 1823
"I, John Brown, am now quite certain that the crimes of this guilty land will never be purged away, but with Blood . . ."–John Brown, on the day of his hanging, December 2, 1859

——DECEMBER 3——

St. Francis Xavier, Spanish missionary to Asia, d. on Chinese island of Shangchwan 1552 A.D. and body was enshrined at Goa.

Zodiac sign for the day: Sagittarius, the archer.
Zodiac birthstone for the day: Topaz.

The day in history:

1818–Illinois admitted to U.S. as 21st state.
1935–First low-cost public housing project in U.S. was dedicated in New York City.
1967–First human heart transplant was performed by Dr. Christiaan Barnard on Louis Washkansky, who lived for 18 days thereafter in Capetown, South Africa.
1970–British official James R. Cross, kidnapped two months earlier by Quebec separatists, was released and kidnappers were given safe conduct to Cuba.

The day's birthdays:

Artist Gilbert Stuart 1755, North Kingston, R.I.; singer Andy Williams 1928, Wall Lake, Iowa; writer Joseph Conrad 1857, near Berdichev, Ukraine.

Quotation of the day:

"We desire the peace which comes as of right to the just man armed; not the peace granted on terms of ignominy to the craven and the weakling."–Theodore Roosevelt, December 3, 1901

——DECEMBER 4——

Zodiac sign for the day: Sagittarius, the archer.
Zodiac birthstone for the day: Topaz.

The day in history:

1619–America's first Thanksgiving Day was celebrated at Berkeley Plantation in Virginia.
1867–Patrons of Husbandry National Grange founded in Washington, D.C.
1877–Thomas A. Edison's first phonograph was completed at Menlo Park, N.J.
1948–Free University of Berlin founded in West Berlin during Communist blockade.

The day's birthdays:

Artist Wassily Kandinsky 1866, Moscow; writer Thomas Carlyle 1795, Ecclefechan, Scotland; nurse Edith Cavell 1865, Swardeston, England; Spain's General Francisco Franco 1892, El Ferrol, Spain.

Quotation of the day:

"Every rich man reaches a time in his career when he comes to a turning point and starts to give it away."–Will Rogers, December 4, 1924

——DECEMBER 5——

Zodiac sign for the day: Sagittarius, the archer.
Zodiac birthstone for the day: Topaz.

The day in history:

1776–First U.S. college fraternity, Phi Beta Kappa, was founded at William and Mary College, Williamsburg, Va.