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THE WHITE HOUSE
WASHINGTON

296-8344

December 4, 1991

MEMORANDUM FOR THE PRESIDENT

THROUGH: DAVID DEMAREST
TONY SNOW *TS*

FROM: JOSEPH P. DUGGAN *JPD*

SUBJECT: KENNEDY CENTER HONORS

I. SUMMARY

On Sunday, December 8, at 5:30 p.m., you will give brief remarks in the East Room about the winners of this year's Kennedy Center Honors. About 300 will attend.

II. DISCUSSION

The remarks (5 minutes, on cards) laud the seven winners and praise the Kennedy Center.

Note that the first two paragraphs and the final paragraph will become a video insert into the program later that evening at the Kennedy Center. The taped program will be broadcast at a later date on network television.

(Duggan/Simon)
December 4, 1991
Draft Two
KenCen

PRESIDENTIAL REMARKS: KENNEDY CENTER HONORS
 THE EAST ROOM
 SUNDAY, DECEMBER 8, 1991
 5:30 P.M.

Barbara and I are delighted to take part in celebrating the achievement of seven outstanding Americans who have devoted their lives to the performing arts. Their work represents the carnival of creative diversity that makes America a nation like no other. They richly deserve their selection for the Kennedy Center Honors.

The Kennedy Center is truly our national center for performing arts. It plays a vital role in educating and nurturing young artists, helping ensure we will have exceptional performers and writers and composers to honor in decades to come. Barbara and I take great pleasure in attending performances of theater and music and dance at the center every season of the year.

And now, let me recognize the honorees for 1991:

Roy Acuff, from the Smoky Mountains of Tennessee, is a minister's son. As a songwriter and singer he has that biblical genius for speaking straight to the heart. A prodigious publisher and impresario, he has created a following for America's country music in our cities and towns -- and even in places overseas. Like the Wabash Cannon Ball, Roy Acuff's music "glides along the woodland through the hills and by the shore."

We honor this mighty man for giving us music that not only is popular but is timeless.

Betty Comden and Adolph Green helped bring the American musical to full flower in the 1930s -- and their work is still flourishing in the 1990s, on Broadway and in Hollywood. In Peter Pan, their writing lifted Mary Martin to lyric heights no wires or pulleys could ever reach. In Singin' in the Rain, On the Town, Applause -- and dozens more productions -- they put song and dance and love and laughter together in a combination unmistakably American.

For the creative melding of American dance forms, and for sheer acrobatic virtuosity on the stage, there has never been a match for the Nicholas Brothers. Fayard Nicholas and his brother Harold have captivated audiences around the globe with their combinations of tap dance, jazz ballet and acrobatics. From the stage of the fabled Cotton Club to the great song-and-dance spectacles of the silver screen, the Nicholas Brothers have dazzled generations of Americans with the excitement and grace of their performances.

During four decades as a film actor, Gregory Peck has embodied strength and dignity in his portrayals. For moviegoers, Gregory Peck represents the faith of Father Chisholm, the humanity and courage of General Frank Savage, and the incorruptible devotion to justice of Atticus Finch. Off the screen, Gregory Peck has devoted his talent to leadership of the American Film Institute and the Academy of Motion Picture Arts

and Sciences. He wins our laurels today not only as an actor's actor, but also as a leader in his profession.

Robert Shaw has led the United States to unprecedented distinction in choral music. Robert Shaw is also a minister's son, and from the very beginning of his career he has harmonized the gift of song with his study of philosophy, theology and literature. Leading by example, he demands excellence from his students and his professional musicians and singers. He has given our nation a treasure of great performances, from the classical and sacred traditions as well as from the modern period and our own American folk idiom.

I speak for a grateful nation in honoring these artists. To Roy Acuff; to Betty Comden and Adolph Green; to Fayard Nicholas and Harold Nicholas; to Gregory Peck; and to Robert Shaw: Thank you for the wonders you have worked with your great talents.

May God bless each of you, and God bless the United States of America.

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KENNEDY CENTER HONORS \ THE EAST ROOM
SUNDAY, DECEMBER 8, 1991 \ 5:30 P.M.

BARBARA AND I ARE DELIGHTED TO TAKE PART IN CELEBRATING THE ACHIEVEMENT OF SEVEN OUTSTANDING AMERICANS WHO HAVE DEVOTED THEIR LIVES TO THE PERFORMING ARTS. THEIR WORK REPRESENTS THE CARNIVAL OF CREATIVE DIVERSITY THAT MAKES AMERICA A NATION LIKE NO OTHER. THEY RICHLY DESERVE THEIR SELECTION FOR THE KENNEDY CENTER HONORS.

- 2 -

THE KENNEDY CENTER IS TRULY OUR NATIONAL CENTER FOR PERFORMING ARTS. IT PLAYS A VITAL ROLE IN EDUCATING AND NURTURING YOUNG ARTISTS, HELPING ENSURE WE WILL HAVE EXCEPTIONAL PERFORMERS AND WRITERS AND COMPOSERS TO HONOR IN DECADES TO COME. BARBARA AND I TAKE GREAT PLEASURE IN ATTENDING PERFORMANCES OF THEATER AND MUSIC AND DANCE AT THE CENTER EVERY SEASON OF THE YEAR.

AND NOW, LET ME RECOGNIZE THE HONOREES FOR 1991:
ROY ACUFF, FROM THE SMOKY MOUNTAINS OF TENNESSEE,
IS A MINISTER'S SON. AS A SONGWRITER AND SINGER, HE
HAS THAT BIBLICAL GENIUS FOR SPEAKING STRAIGHT TO THE
HEART. A PRODIGIOUS PUBLISHER AND IMPRESARIO, HE HAS
CREATED A FOLLOWING FOR AMERICA'S COUNTRY MUSIC IN OUR
CITIES AND TOWNS -- AND EVEN IN PLACES OVERSEAS. LIKE
THE WABASH CANNONBALL, ROY ACUFF'S MUSIC "GLIDES ALONG
THE WOODLAND THROUGH THE HILLS AND BY THE SHORE."

WE HONOR THIS MIGHTY MAN FOR GIVING US MUSIC THAT NOT
ONLY IS POPULAR BUT TIMELESS.

BETTY COMDEN AND ADOLPH GREEN HELPED BRING THE
AMERICAN MUSICAL TO FULL FLOWER IN THE 1940S -- AND
THEIR WORK IS STILL FLOURISHING IN THE 1990S, ON
BROADWAY AND IN HOLLYWOOD. IN PETER PAN, THEIR WRITING
LIFTED MARY MARTIN TO LYRIC HEIGHTS NO WIRES OR PULLEYS
COULD EVER REACH.

IN SINGIN' IN THE RAIN, ON THE TOWN, APPLAUSE -- AND DOZENS MORE PRODUCTIONS -- THEY PUT SONG AND DANCE AND LOVE AND LAUGHTER TOGETHER IN A COMBINATION UNMISTAKABLY AMERICAN.

FOR THE CREATIVE MELDING OF AMERICAN DANCE FORMS, AND FOR SHEER ACROBATIC VIRTUOSITY ON THE STAGE, THERE HAS NEVER BEEN A MATCH FOR THE NICHOLAS BROTHERS.

FAYARD [FAY-YERD] NICHOLAS AND HIS BROTHER HAROLD HAVE CAPTIVATED AUDIENCES AROUND THE GLOBE WITH THEIR COMBINATIONS OF TAP DANCE, JAZZ BALLET AND ACROBATICS. FROM THE STAGE OF THE FABLED COTTON CLUB TO THE GREAT SONG-AND-DANCE SPECTACULARS OF THE SILVER SCREEN, THE NICHOLAS BROTHERS HAVE DAZZLED GENERATIONS OF AMERICANS WITH THE EXCITEMENT AND GRACE OF THEIR PERFORMANCES.

DURING FOUR DECADES AS A FILM ACTOR, GREGORY PECK HAS EMBODIED STRENGTH AND DIGNITY IN HIS PORTRAYALS. FOR MOVIEGOERS, GREGORY PECK REPRESENTS THE FAITH OF FATHER CHISHOLM, THE HUMANITY AND COURAGE OF GENERAL FRANK SAVAGE, AND THE INCORRUPTIBLE DEVOTION TO JUSTICE OF ATTICUS FINCH.

OFF THE SCREEN, GREGORY PECK HAS DEVOTED HIS TALENT TO LEADERSHIP OF THE AMERICAN FILM INSTITUTE AND THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES. HE WINS OUR LAURELS TODAY NOT ONLY AS AN ACTOR'S ACTOR, BUT ALSO AS A LEADER IN HIS PROFESSION.

ROBERT SHAW HAS LED THE UNITED STATES TO UNPRECEDENTED DISTINCTION IN CHORAL MUSIC.

ROBERT SHAW IS ALSO A MINISTER'S SON, AND FROM THE VERY BEGINNING OF HIS CAREER HE HAS HARMONIZED THE GIFT OF SONG WITH HIS STUDY OF PHILOSOPHY, THEOLOGY AND LITERATURE. LEADING BY EXAMPLE, HE DEMANDS EXCELLENCE FROM HIS STUDENTS AND HIS PROFESSIONAL MUSICIANS AND SINGERS. HE HAS GIVEN OUR NATION A TREASURE OF GREAT PERFORMANCES, FROM THE CLASSICAL AND SACRED TRADITIONS AS WELL AS FROM THE MODERN PERIOD AND OUR OWN AMERICAN FOLK IDIOM.

I SPEAK FOR A GRATEFUL NATION IN HONORING THESE ARTISTS. TO ROY ACUFF; TO BETTY COMDEN AND ADOLPH GREEN; TO FAYARD NICHOLAS AND HAROLD NICHOLAS; TO GREGORY PECK; AND TO ROBERT SHAW: THANK YOU FOR THE WONDERS YOU HAVE WORKED WITH YOUR GREAT TALENTS.

MAY GOD BLESS EACH OF YOU, AND GOD BLESS THE UNITED STATES OF AMERICA.

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*Peter
Center
release
8-8-91*

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*Current
Biography
1947*

*Maxill's
survey of
Cinema*

*Celebrity
Register
1990*

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n' and a-singin'
 und a-singin'
 nd a-singin'
 Nine.

I'm weary now, I want to leave this town
 I'm weary now and I want to leave this town
 I can't find a job, I'm tired of hanging around.

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WABASH CANNON BALL

"The earliest record of a passenger train by the famous name Wabash Cannon Ball dates to 1885 . . . when the old Wabash Railroad applied the term to its Chicago to Kansas City run."

—C. R. Fountain, Norfolk & Western Railway Co.
 (quoted in the *Champaign-Urbana Courier*)

"The first published version of 'Wabash Cannon Ball' was written by William Kindt in 1905. Kindt must have based his text on an earlier song entitled 'The Great Rock Island Route!', which was published by 1882, words and music by J. A. Roff. The earliest recordings on disc were in 1929 . . . however, the recordings that were most responsible for the widespread popularity of the song were those by Roy Acuff in 1936 and 1947. It is interesting to note the extent to which Roy Acuff's 1936 version has driven out earlier versions. Acuff's earlier text was essentially the same as the one recorded by Hugh Cross in 1929."

—Norm Cohen, Executive Secretary,
 John Edwards Memorial Foundation

"I learned the 'Wabash Cannon Ball' when I was a very young boy living in East Tennessee near Knoxville. I sing the song in exactly the same way I found it. I never changed a word. The fact that there's a reference to a Daddy Claxton in the last verse, which also happens to be my middle name, is a coincidence. My father named me after Dr. P. T. Claxton, a prominent teacher and lecturer at Auston Peay College in Clarksville, Tennessee. On the day I was born he had given a lecture in our town. My father was so impressed, he named me after him."

—Roy Acuff

WABASH CANNON BALL

by A. P. Carter

From the great Atlantic Ocean to the wide Pacific shore
 From the queen of flowing mountains to the south bell by the shore

go-lucky youngster forever
 g high' on box cars, canning
 he old smokies, silver rails
 ack.' Whistles? Pretty train
 ing a delicious, nourishing
 e rushed outside where
 me old smokie in the dis

—Mrs. Carrie Rodgers
 by Husband, Jimmie Rodgers

s her head and cries
 s her head and cries
 a train and rides

rain
 train
 in.

at railroad track
 at railroad track
 m that old smoke stack

ound world looks blue
 ound world looks blue
 do.

She's mighty tall and handsome and known quite well by all
She's the combination on the Wabash Cannon Ball.

She came down from Birmingham one cold December day
As she rolled into the station, you could hear all the people say
"There's a girl from Tennessee, she's long and she's tall
She came down from Birmingham on the Wabash Cannon Ball."

Our Eastern states are dandy, so the people always say
From New York to Saint Louis and Chicago, by the way
From the hills of Minnesota where the rippling waters fall
No changes can be taken on the Wabash Cannon Ball.

Here's to Daddy Claxton, may his name forever stand
And always be remembered 'round the courts of Alabam'
His earthly race is over, and the curtains 'round him fall
We'll carry him home to victory on the Wabash Cannon Ball.

Listen to the jingle, the rumble and the roar
As she glides along the woodland through the hills and by the shore
Hear the mighty rush of the engine, hear the lonesome hobo's squall
We're traveling through the jungles on the Wabash Cannon Ball.

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WAITING FOR A TRAIN

"Most people on the railroads would put hobos off the train and tell them, 'This is no free ride.' They wouldn't put them in jail, they would just tell them to be on the way, whereas Daddy would let them go ahead and ride. I remember Mother telling me that he'd just close the doors and make out like he didn't even see them. Daddy would pick up hobos—that's what my mother called them—and buy them food and clothing and even luggage. I remember one time he brought one home whose name was 'Sides.' He just kept staying and staying until Mother finally told Daddy it was time he went on down the way. 'We're not running a hotel here, Jimmie.' But that was just like him; every time we turned around he was picking up somebody. He would give you the shirt off his back."

—Anita Rodgers Court

WAITING
by Jimmie

All around
A thousand
I walked
He said "
"I haven't
He said "

He put m
Wide ope
Nobody s
I'm on m
My pocke
I'm a tho

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WAY OUT

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MAGILL'S SURVEY OF CINEMA

English Language Films

FIRST SERIES
VOLUME 4
SCA-Z

Edited by

FRANK N. MAGILL

Associate Editors

PATRICIA KING HANSON

STEPHEN L. HANSON

SALEM PRESS
Englewood Cliffs, N.J.

TO KILL A MOCKINGBIRD

Released: 1962

Production: Alan J. Pakula for Universal

Direction: Robert Mulligan

Screenplay: Horton Foote (AA); based on the novel of the same name by Harper Lee

Cinematography: Russell Harlan

Editing: Aaron Stell

Art direction: Alexander Golitzen and Henry Bumstead (AA); set decoration, Oliver Emert (AA)

Running time: 129 minutes

Principal characters:

Atticus Finch	Gregory Peck (AA)
Scout	Mary Badham
Jem	Phillip Alford
Dill	John Megna
Tom Robinson	Brock Peters
Mayella Ewell	Collin Wilcox
Boo Radley	Robert Duvall

When *To Kill a Mockingbird* was released in 1962, it received acclaim on three different levels. First, it was a resounding critical success on the basis of the fine performances it contained and the modest, coherent technique by which its story unfolded. Second, the film was literally beloved by audiences. This popular response was notable in view of the fact that people were bringing with them dangerously high expectations created by deep loyalty to the best-selling, Pulitzer Prize-winning novel by Harper Lee from which the film was adapted. Third, the film was given several awards for its "decency" in the presentation of racial injustice in the South; in the heightened climate of the Civil Rights Movement, *To Kill a Mockingbird* was taken primarily as a moral exposition of the plight of blacks in America. It is evident now that "decency" is very much at the heart of this motion picture, but its qualities of decency are more complicated and enduring than was generally realized in 1962. The film endures because its direction, screenplay, cinematography, and performances all serve to sensitize the viewer less to a specific injustice than to the problem of injustice as a fact of life, and to how dignity, sensitivity, and moral courage are maintained in the face of human irrationality.

The film reveals its vision of these fundamental problems by presenting them from a child's perspective. The viewer is invited to see the complicated interplay of good and evil as it dawns on energetic and innocent minds. The story begins with and centers on two children and their widowed father in a small Alabama town during the Depression. In the midst of the story,

To Kill a Mockingbird

apparently simple life of a 6-year-old tomboy, and her father's fantasies and fears of an elaborate reality. These characters (Robert Duvall), the supposed father, has not been seen since his death. His fearsome habits and appearances can expand the imaginations of Scout and Jem are aided over the course of the small, eccentric Dill (Jo

Gently presiding over the case (Gregory Peck), a lawyer named "Atticus" by Scout and Jem. Atticus's tenderness, always apparent, never talking down to Scout, that a more ambiguous, lives of Scout and Jem. Atticus is asked to defend a black man against a rape of a "white-trash" girl. Atticus defend a black man against children to the hostility precipitated by this situation. Atticus's father's character, the differences between Scout's angles from which life stands threats and comforts him one night as he goes to bed. Atticus has been moved during the course of the film, a lynch mob has to leave at his father's insistence. Atticus the crowd by humanizing potential lynchers who

The Boo Radley plot. Scout, and Dill sneak a glimpse of Boo. When Atticus discards his overalls with later to find them neatly folded as he begins to find little Boo Radley property. Both Scout's role in the rape case, Jem too suffers growing pains at school, and, once in school, backfires.

TWELVE O'CLOCK HIGH

Released: 1949

Production: Darryl F. Zanuck for Twentieth Century-Fox

Direction: Henry King

Screenplay: Sy Bartlett and Beirne Lay, Jr.; based on their novel of the same name

Cinematography: Leon Shamroy

Editing: Barbara McLean

Sound: Thomas T. Moulton (AA)

Running time: 132 minutes

Principal characters:

General Frank Savage	Gregory Peck
Major Harvey Stovall	Dean Jagger (AA)
Colonel Davenport	Gary Merrill
Lieutenant Colonel Ben Gately	Hugh Marlowe
Captain "Doc" Kaiser	Paul Stewart
General Pritchard	Millard Mitchell
Major Cobb	John Kellogg
Sergeant McIlhenny	Robert Arthur
Lieutenant Bishop	Robert Patten

Henry King made some notable silent films (*Tol'able David*, 1921; *Stella Dallas*, 1925) before becoming, in the early 1930's, a mainstay at Twentieth Century-Fox. There, he sporadically turned out amiable, usually sentimental projects such as *In Old Chicago* (1938) and *The Song of Bernadette* (1943) amidst an embarrassing amount of studio hack work. Nonetheless, *Twelve O'Clock High* reveals King's talent for a bleak, forceful account of men in combat. This film—its title is a term used by the Air Force during World War II to mean "bombers over target"—details the resignation of a disillusioned bomb group in the hands of Brigadier General Frank Savage (Gregory Peck), on the surface a strict disciplinarian with minimal regard for human shortcomings. His character owes much to the famous Major General Frank A. Armstrong, Jr., who in fact led the first daylight raids that the Flying Fortresses made on the Continent. In *Twelve O'Clock High* (and in *The Gunfighter* the next year, again with Gregory Peck as star), King evidences an impressive grasp of human motivations and of the price exacted by heroism. By keeping his people in a series of confrontations, he focuses on the various tensions and rivalries generated in combat situations.

The story is framed in a simple flashback. In 1949, a middle-aged American attorney, Harvey Stovall (Dean Jagger), buys an old Toby jug in a London antique shop and, his memories awakened, bicycles out to Archbury Field, where he wanders among the ruins of a large American air base. The flashback

Twelve O'Clock High

to the fall of 1949 for the weary, loss-stricken Mitchell) replaces the group with General Savage's discipline. At the time, afterwards they all request requests while Savage's low-altitude daylight General's office involves drawing their requests. Savage himself, Savage, of his responsibilities. Although *Twelve O'Clock High*, it becomes a deterioration: General appears in almost every which he does not appear in relation to him. appear as a defeated of hard luck. Savage while building up casualties is Lieutenant

As a punishment he publicly humiliates Gately on his plane "The Lep Gately—any navigator bombardier who "can rebel against the blo their own self-pity matter how much th tells them, will be to representative their a man recently nom well-documented br committal responses though the attitude iron man, never givi Some in Savage's Harvey Stovall, a vet general as his "client immediately what S conscientious, human ability. He aptly defer

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December 3, 1991
Draft One
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publisher and impresario, he has created a following for America's country music in our cities and towns -- and even in places overseas. Like the Wabash Cannon Ball, Roy Acuff's music "glides along the woodland through the hills and by the shore." We honor this mighty man for giving us music that not only is popular but is timeless.

I speak for a grateful nation in honoring these artists. To Betty Comden and Adolph Green, with their sure touch for comedy and lyrics for the stage; to Fayard Nicholas and Harold Nicholas, the brothers who invented the "classical tap" dance; to Gregory Peck, who has projected such powerful humanity on the screen; to Robert Shaw, whose diligence has lifted American choral music to new heights; and to Roy Acuff, who has carried our hearts on the plain strong wings of country music: Thank you for the wonders you have worked with your great talents.

May God bless each of you, and God bless the United States of America.

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the aid of a group of economics, scientific agriculture, and nutrition experts, from the forty-four nations composing the membership of the commission, a constitution embodying the aims of the United Nations Food and Agriculture Organization was drawn up by August 1944 and ratified by thirty-four nations at Quebec in October 1945. Its functions were to be research, publicizing, conservation, and improvement of agriculture; and its objectives, to raise standards of nutrition, to improve agricultural production, to raise rural standards of living, and to contribute to an expanding world economy.

At the January 1946 meeting of the United Nations General Assembly in London, the name of the Canadian Ambassador to the United States was under discussion as a possible choice for the secretary-generalship of the U.N., an office later assigned to Trygve Lie⁴⁶. As the chairman of the fifty-five-nation Political and Security Committee of the U.N. General Assembly, Pearson presided over the debate, in the May 1947 special session, which determined the establishment and terms of reference of the committee of inquiry into Palestine, to report its findings in September 1947 at the regular General Assembly meeting. At the latter time the compromise between the Soviet and American viewpoints, which resulted in the vote for the partition of Palestine at the end of November, was considered by George Barrett of the *New York Times* as "largely a result of the tireless efforts of Lester B. Pearson," who had proposed several solutions to problems confronting the committee.

Pearson, who was recalled from his post as Canadian Ambassador to the United States on his appointment as Canadian Under Secretary of State for External Affairs in September 1946, is a student of Pan American and Far Eastern affairs. He had been Canadian representative, until his departure from Washington, on the Far Eastern Commission from its inception. At the 1947 Herald Tribune Forum, Under Secretary Pearson voiced Canada's attitude toward the Pan American nations: "We are anxious and able to develop and increase our trade and economic relationships not only with the United States but with all our Latin-American friends. For Canadians, who maintain their high standard of living by foreign trade, it is of the greatest importance to extend that trade with an area of the world which has the promise, as possibly no other area of the world now has, of economic stability and growth and progress."

The honorary degrees bestowed upon Canada's Under Secretary of State have come from four universities: Toronto, Yale, New York, and Rochester. His wife, the former Maryon Elspeth Moody, was, as the Under Secretary himself, graduated from the University of Toronto; they were married on August 22, 1925. The Pearsons have a son and a daughter: Geoffrey Arthur Holland and Patricia Lillian. Pearson, it was once said by the *New York Herald Tribune*, "is a stocky, genial man who refreshes diplomacy with a lively sense of humor and a scorn for pomposity."

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PECK, GREGORY Apr. 5, 1916- Actor
Address: 10331 Wilshire Blvd., Los Angeles 24, Calif.

Gregory Peck came to Hollywood in 1943 after a brief stage career on the road, in summer stock, and on Broadway. By 1944, after his appearance in two films, *Days of Glory* and *Keys of the Kingdom*, he had made a reputation that brought him contracts with four motion pictures studios; and with his performance in such films as *Spellbound* and *The Yearling*, his popularity was established. Typical of the comment which Peck has evoked was that of Clarence Brown, his director in *The Yearling*, who described him as "an inspiration—an actor of quiet strength."

Born Eldred Gregory Peck on April 5, 1916, the future actor was reared in his native La Jolla, a southern California seaside town, where his father owned a drugstore. According to a September 1945 *Photoplay* article, his parents, Gregory and Bernice (Ayres) Peck were separated about six years after their marriage, and young Gregory was brought up chiefly by his father and maternal grandmother. Gregory attended grade school in La Jolla and high school in San Diego.

For a year the youth was enrolled at San Diego State College, but left to work for an oil company as night watchman and utility delivery man. When told by his assistant manager that he had a future with the company, that ten or fifteen years would bring him "as much as three hundred dollars a month," Peck decided to go back to school, this time entering the University of California, at Berkeley. He had hoped to become a doctor, an ambition which his father encouraged, but found that he had "to wade through too many [chemistry and physics] books to make people well. . . . If there's anything the world doesn't need, it's a bad doctor," he concluded and changed his major to English and drama. Campus athletic activities and part-time jobs left little time for study: a track and crew man, he was a California alternate in the 1938 Poughkeepsie regatta, waited at table, ran a parking lot.

At the University of California's Little Theater, where he played in *Moby Dick* and *Anna Christie*, Peck found himself. "I got rid of Gregory Peck, the guy who was so unsure of himself," he has related, "and became, to myself, a veritable wonder man" on stage. Immediately after his graduation from the university in the summer of 1939, he set out for New York, hoping for a role behind the Broadway footlights. His first New York job, however, was as a twenty-five-dollar-a-week "talker" in the amusement area of the World's Fair



GREGORY PECK

in 1939. After about six weeks he left to guide sight-seers through Radio City, work which netted him an average of forty dollars a week until it ended after a few months as visitors became fewer.

In the meantime, Peck had won a scholarship in a contest sponsored by the Neighborhood Playhouse School of the Theater, in New York. He studied there for two years, supplementing the fifty dollars a month which he received from the school for living expenses with occasional work as a model. During the summer months he played in stock; in the summer of 1940, he won the annual award, endowed by Dorothy Stickney⁴², at the Barter Theatre, in Abingdon, Virginia, where patrons may obtain a ticket for a chicken or a hatful of eggs. The following summer Peck appeared at the summer theaters in Suffern and White Plains, New York. In the fall of 1941 Guthrie McClintic⁴³ saw him act at the Neighborhood Playhouse and gave him a fifty-dollar-a-week, eight-line role in a revival of *The Doctor's Dilemma*, in which Katharine Cornell⁴⁴ was touring. While playing with this road company, Peck met Finnish-born Greta Konen, Miss Cornell's hairdresser and make-up expert. Miss Konen and Peck were married in 1942.

After the completion of the tour with the Cornell company, Peck was assigned to understudy Philip Merivale and Jean-Pierre Aumont in *Rose Burke*, a McClintic production which did not reach Broadway. Then, in the summer of the year 1942, while Gregory Peck was at the Cape Playhouse in Dennis, Massachusetts, he received a call from McClintic to play the lead in Emlyn Williams'⁴⁵ *Morning Star*. When it opened in Philadelphia, wrote Pete Martin (*Saturday Evening Post*, September 22, 1945), Peck "received about as bad a set of notices from the critics as it is possible for an actor to get." More sure of himself, how-

ever, by the time the play arrived on Broadway, his performance was well received by New York critics. But *Morning Star*, not a success, closed after a month. He appeared in two other plays on Broadway, *The Willow and I* and *Sons and Soldiers*, both short-lived, but according to Martin, each "a succès d'estime" for Peck. He was also the juvenile lead opposite Jane Cowl in *Punch and Juliette*, which did not appear in New York.

It was in one of these "flops" that Hollywood scenario writer-producer Casey Robinson saw Peck, and as a result made him an offer which was the beginning of Peck's motion picture career. The actor's first film was Robinson's *Days of Glory*, in which he played the part of a leader of guerrillas. Reviewers were impressed by Peck and his leading lady, Tamara Toumanova, but not by the film. Even before the release of *Days of Glory* in June 1944, the "Peck stampede" had begun. Peck's agent, wrote Amy Porter (*Collier's*, December 15, 1945), "was a harried auctioneer presiding over the wildest bidding (among producers) Hollywood had ever seen." Peck signed five contracts: with Twentieth Century-Fox, Metro-Goldwyn-Mayer, RKO, and with producers Casey Robinson and David O. Selznick⁴⁶; he was thus committed to star in about fourteen films. Much of this good fortune the actor himself attributed to the wartime shortage of cinema stars, agreeing with one interviewer that there are many good actors "who never get discovered." (A spinal injury incurred in his years of college athletics made him ineligible for the armed forces in World War II.)

In 1945 audiences saw Peck in three films considered among the most outstanding of the year. As the selfless missionary priest in the screen adaptation (a Twentieth Century-Fox production released in December 1944) of A. J. Cronin's⁴⁷ *Keys of the Kingdom*, he gave a "quiet and forceful" performance which won for him a nomination for the Motion Picture Academy Award, as well as praise from Cronin for catching "the clumsiness and beauty of Father Chisholm's character." It was this role, he told *Saturday Evening Post* readers in March 1947, that he liked best of those which he had had thus far. In MGM's *Valley of Decision*, in which he was starred with Greer Garson⁴⁸, he played the son of a steel magnate who braves social criticism as he woos the family's young Irish servant. This role was not his best, remarked Sara Hamilton in *Photoplay*; but she added, "He succeeded in giving it life, strength, and charm." Again the actor won plaudits for his part opposite Ingrid Bergman⁴⁹ in the Hitchcock⁴⁹-directed *Spellbound* (a Selznick International picture), which, according to *Collier's*, broke "all box-office records. Peck's "portrait of the mentally ill ex-Army doctor is ably modulated and utterly convincing," was one opinion. *Picturegoer*, a British film magazine, called Peck the best actor of 1944 for his performance in *Spellbound*.

The actor continued to build his screen reputation in 1946-47 with parts in MGM's *The Yearling*, David O. Selznick's *Duel in the Sun*, and *The Macomber Affair*, a picture based on

an Ernest Hemingway performance in *The* the understanding boy ain't a boy fe highest praise and nomination for the Award. For his *Duel in the Sun*, award for the best A contrast to his c Penny were the t which Peck was ca the *Sun*, the high dollar Western, wh tacular disappointr Lewt McCanles; an he was the cynical son, who adapted h whisky he drank. Peck also had a *The Macomber Aff* had made a profitl way play *Bell for*.

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Happy when he he is not, Peck is his work. "He is r observed Ingrid Be to do it over." the actor has no about the drama, no powering ambition been impressed with directors from w learned much, and e be "an actor who i gets better and bet from becoming com cess, he has remark return to the stage ceive "the real bo critics. In the sum three plays, among *Western World*, at collaboration with McGuire⁴¹, Jennifer rer, Peck operated a given the name S at La Jolla, Californ He appeared in se serving as a managin Day and Shepherd Wingers Company, the West Coast wi Street.

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play arrived on Broadway was well received by the *Morning Star*, not a month. He appeared in *The Willow and the Ash*, both short-lived, but which "a *succès d'estime*" the juvenile lead opposite *Juliette*, which New York.

"flops" that Hollywood Casey Robinson saw of him an offer which Peck's motion picture film was Robinson's. He played the part of the leading lady, Tamara, in *The Lady in June* 1944, the *Regent*. Peck's agent, *Thiers*, December 15, presiding over (producers) Hollywood signed five Century-Fox, Metro-Goldwyn and with producers O. Selznick⁴⁴; he had in about fourteen years of fortune the actor's wartime shortage of money. One interviewer that he never get an injury incurred in his made him ineligible for World War II.)

Peck in three films the most outstanding of the missionary priest in the twentieth Century-Fox (November 1944) of A. J. *Kingdom*, he gave a performance which won the Motion Picture Academy's praise from Cronin for his mess and beauty of character. It was this evening *Post* readers liked best of those. In MGM's *Valiant* he was starred with the son of a steel mill as he woos a servant. This role in Sara Hamilton in *Valiant*. "He succeeded in charm." Again the part opposite Ingrid Bergman (directed *Spellbound* picture), which he all box-office receipts mentally ill excited and utterly convinced. *Picturegoer*, a British Peck the best actor in *Spellbound*.

He would his screen reports in MGM's *The Duel in the Sun*, a picture based on

an Ernest Hemingway short story. His performance in *The Yearling*, as Penny Baxter, the understanding father, who knows that "a boy ain't a boy fer long," received the critics' highest praise and also brought him a second nomination for the Motion Picture Academy Award. For his roles in *The Yearling* and *Duel in the Sun*, he won the *Look* magazine award for the best acting performance in 1946. A contrast to his characterization of the gentle Penny were the two unsympathetic roles in which Peck was cast at this time: in *Duel in the Sun*, the highly publicized, multimillion-dollar Western, which reviewers found a spectacular disappointment, he played the lawless Lewt McCandles; and in *The Macomber Affair*, he was the cynical hunting guide, Robert Wilson, who adapted his morals to suit those whose whisky he drank. As a 10 per cent owner, Peck also had a voice in the production of *The Macomber Affair*. (In a previous year he had made a profitable investment in the Broadway play *Bell for Adano*.)

Other films in which Peck was scheduled to appear were *The Paradine Case*, a Hitchcock-directed, Selznick production, and dramatizations of two novels, *Gentleman's Agreement* and *Earth and High Heaven*. He was also reported to be considering the leading role in a screen adaptation of Thomas Wolfe's *The Web and the Rock*. On the radio he was heard in programs such as the *Cavalcade of America* and the *Screen Guild Players* and in special broadcasts for the March of Dimes Campaign and the United Jewish Appeal.

Happy when he is working, restless when he is not, Peck is admittedly a worrier about his work. "He is never pleased with a scene," observed Ingrid Bergman, "and always wants to do it over." According to interviewers, the actor has no special theory to expound about the drama, nor does he harbor any overpowering ambition to play Hamlet. He has been impressed with the talents of his various directors from whom, he states, he has learned much, and declares that his goal is to be "an actor who play by play in every way gets better and better." To prevent himself from becoming complacent about his film success, he has remarked that he would like to return to the stage at intervals, there to receive "the real body blows" of the theater critics. In the summer of 1946 he appeared in three plays, among them *The Playboy of the Western World*, at the Cape Playhouse. In collaboration with Joseph Cotten⁴⁵, Dorothy McGuire⁴⁶, Jennifer Jones⁴⁷, and Melchor Ferrer, Peck operated a stock company which was given the name Selznick Actors Company, at La Jolla, California, in the summer of 1947. He appeared in several plays in addition to serving as a managing producer. With Laraine Day and Shephard Traube, he has formed the Winners Company, a group which is touring the West Coast with a production of *Angel Street*.

On August 16, 1946, "three Pecks (the actor, his wife, and their son Jonathan) became a bushel." The new addition to the family was a son, Stephan. The Pecks live in a house

overlooking San Fernando Valley and Coldwater Canyon, where Peck, "a deep breather," can enjoy plenty of living space. He likes to swim, box, and ride horseback. No lover of night clubs, the actor prefers an evening of good talk and likes to entertain friends at his home, particularly those who will lend an ear to his guitar playing. He and his wife like to step through an American square dance or a mazurka. Their large record collection includes such dances, as well as folk songs sung by Burl Ives⁴⁸, compositions by Rachmaninoff and Debussy, and some of Franklin D. Roosevelt's⁴⁹ "fireside chats," which Peck waxed with his own recording machine. He is interested in politics and has been a member of the Independent Citizens Committee, but, he adds, "I'm not a chronic crusader." He was one of the signatories to a letter to the House Un-American Activities Committee deploring the investigation of communism in the motion picture industry. Many interviewers have discovered a resemblance in Peck to Lincoln, Mary Morris of *PM* noting "a suggestion of nobility in the bony, rugged face" and a "rather gentle, shy manner." "Any pictured resemblance," declared the actor, "lies in the frame [his is six feet three, weighs 170 pounds]. . . My honest face if any, never impresses anybody—except once when I bluffed in poker and ran a pair of nines over a straight."

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PEKER, RECEP (pě'kâr rā'zhëb) 1888-
 Former Prime Minister of Turkey
 Address: Ankara, Turkey

Former Turkish Prime Minister Recep Peker was one of the early associates of Kemal Atatürk, founder of the Turkish Republic. After a career in the Sultan's Army, Peker served on the general staff of the Nationalist Army which fought the Greeks in 1919-22 and brought about the Turkish Revolution. Subsequently he held many Governmental posts, climaxed by the Prime Ministership. He held this office until his resignation in September 1947.

Recep Peker was given the single name, Recep, at the time of his birth in 1888. It was not until 1934, under a modernization law of the Turkish Republic, that Recep assumed a family name, Peker; according to *World Report*, his full name means "Recep, the very strong man." (Other anglicized spellings of



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AUDREY HEPBURN
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and BROOKE SHIELDS



the label of folksinger. ("I'm a contemporary singer, period.") From the beginning, she says, "I've had a great deal of diversity in my music," including folk/pop, country, religious, and Broadway theatre. Her songs also often make political statements. Her 20th album, *Home Again* (1983), contains a song she wrote ("Shoot First") about violence among children, an issue she feels strongly about. "People are always asking me if I'm still political," she says, "and of course the answer is that I always have been and will continue to be."

Judy (Marjorie) Collins was born in Seattle, 1 May 1939, and raised in Denver where she trained for a decade under a student of Sibelius to become a classical artist. Then, at 16, she picked up her father's old guitar, taught herself to play—and her musical career veered off in a new direction. Three years later, she got a job "in a little pub for \$100 a week and all the beer I could drink." Living in the East, she became "involved with the lefties and the liberals and the activists" and "started to be fairly clear about the bad things in society." She recorded her first album, *Maid of Constant Sorrow*, in 1961. Others include *In My Life* (1966), *Wildflowers* (1968), *Judith* (1974) and *Hard Time for Lovers* (1979), which appeared with a nude cover. Collins took time from record sessions and concert appearances to become a filmmaker in 1974, producing a documentary (*Antonia: A Portrait of the Woman*) about her remarkable piano teacher, Antonia Brica, who was the first woman to conduct a major symphony orchestra. In 1969, she did Shakespeare in the Park; Joe Papp cast her as Solveig in *Peer Gynt*. She hasn't done any more theatre, but "I'm not through yet," she says.

Collins and her ex-husband, Peter A. Taylor, have one son, Clark Collins. Despite her hectic schedule (about 10 months travel per annum), she manages time for a private life. The secret to having a personal life, she says, is "by not answering too many questions about my private life." However, Judy answered a lot of unanswered questions when her autobiography *Trust Your Heart* hit the bookstands in 1987. *Variety* said the book "possesses the same chilling emotional dichotomy inherent in the repertoire she has always chosen to represent her on recordings. . . . A painfully honest account of Collins' life and career, rips at the senses and strikes a series of familiar chords."

Phil Collins



"I'm a white guy from Hounslow in London," says the rocker who rocks both on his own and with the band *Genesis*. "Because of my love of R & B and the fact that I surround myself with black musicians, music critics think I'm trying to convince people that I'm half-black. I have never been under any misconception of who I am or where I come from."

Where he comes from is a comfortable middle-class suburb of London where he was born in 1950, the son of an insurance man and a stage agent for children. As reported by Rob Hoerburger in *Rolling Stone* (in 1985) Collins had his first set of drums at age 10 and was

playing sessions by the time he was fourteen. Unlike other British rockers of the period who toiled in dingy, smoke-filled clubs, Collins' first performing experience was at his parents' yacht club. He attended, at the urging of his mother, a London high school for stagestruck teenagers and soon he was in demand, not as a drummer, but as an actor. But he wanted to drum his way to Nirvana and after playing for George Harrison's "All Things Must Pass" album, he heard about a group of presters from the chic Charterhouse School who had formed a band that was popular on the university circuit. He joined them and by 1978 *Genesis* had its first gold album, *And Then They Were Three*. The group's second album, *Abacab*, sold more than one million copies. Meanwhile, Collins, having suffered a particularly bitter divorce, got his feelings out into the airwaves with a solo album, *Face Value*, and it fared

well among the top ten albums of 1981. *Genesis* released another album in 1982, *Hello . . . I Must Be Going!* and Collins's next solo album was 1985's *No Jacket Required*, which hit the number one spot on *Billboard's* chart within a mere four weeks, quicker than even Michael Jackson's album *Thriller*. The album also garnered a Grammy award in 1986. Some of Collins's songs of special note include the Academy Award Best Song nominee for the picture *Against All Odds* ("Take a Look at Me Now"); "Easy Lover" (co-written and performed with Philip Bailey), "One More Night," and "Sussudio." 1988 and 1989 were especially fruitful years for Collins; he starred in the film *Buster* and wrote the film's title song, "Two Hearts," with Lamont Dozier. The tune won a Grammy and Golden Globe award, as well as being nominated for an Academy Award.

In the summer of 1984, Collins, whose two children from his first marriage are Joely and Simon, married Jill Tavelman. The couple had a girl, Lily Jane, on 18 March 1989. "Collins has brought the music industry to its knees," wrote Hoerburger, "by being an agreeable man who makes agreeable music."

Betty Comden



A five-member group called The Revuers opened to rave reviews in 1938 at the (Greenwich) Village Vanguard. Among them were performer-writers Betty Comden and Adolph Green and young director Judy Tuvim. Almost twenty years later, in 1956, Comden and Green wrote the book and lyrics for the smash *Bells Are Ringing*, and Judy Tuvim (re-named Holliday) starred. Comden and Green remained a winning team; their laurels include writing the screenplay for the legendary *Singin' in the Rain* (Screen Writers Award) and, more recently, the book for *Applause* in 1970.

They've performed live, in *On the Town*, *A Party With Betty Comden and Adolph Green* in 1959 and 1977 and then in a collection of their materials from The Revuers act and shows and films. With her Mona-Lisa smile, Comden says her long, remarkable collaboration with Green has been the result of "a kind of radar."

Betty Comden was born 3 May 1919 in Brooklyn and says she "backed into" the theater after casually deciding to take a dramatics course at NYU. With the breakup of the Revuers (when Judy accepted a movie contract), Betty and Adolph found their own fame appearing in and writing book and lyrics for Leonard Bernstein's *On the Town* (1944). Other author-lyricist credits include *Two on the Aisle* (1951), *Subways Are for Sleeping* (1961-62) and the short-lived *A Doll's Life* in 1982. They wrote lyrics only for *Wonderful Town* (1953), *Peter Pan* (1954), *Say, Darling* (1958), and *Do-Re-Mi* (1960-61). They received Oscar nominations for *The Band Wagon* and *It's Always Fair Weather* and won Screen Writers Awards for both. They collected Tonys for *Wonderful Town*, *Hallelujah, Baby*, *Applause* and *On the Twentieth Century*. A legit version of *Singin' in the Rain* opened on Broadway in 1985, and a revival of *The Band Wagon* was in the works. In 1983, Betty acted in *Isn't It Romantic* at Playwright's Horizons. Despite what many people believe, she isn't Mrs. Adolph Green. In 1942 she married Steven Kyle, who died in 1979 (two children, Susanna and Alan). In 1984, she filled the unbilled shot-from-the-back title role in Sidney Lumet's comedy about a dying movie fan, *Garbo Talks*.

Perry Como

Put someone with Italian blood down in the coal regions, and his only defense against bleakness is music. Back in Canonsburg, Pa., where his father was a millhand with 13 kids, Perry Como used to pump his trombone and sing for his family and customers in the three-chair barber-shop he owned at 14, until a friend persuaded him to audition for Freddy Carlone's band. Offered the job of vocalist, he embarked at 21 upon a career as a

Parade" on CBS and is currently writing a book, *Second Act*, for 1990 publication. Divorced from art director Ed Thrasher in 1983, she lives in Canyon Country, California, surrounded by mountains, with her two children, Jeff and Kelly.

Rocky Graziano



The former middleweight boxing champion, a crowd pleaser in the ring because of his hammerlike right, his KO ability and colorful performances, started pleasing a new kind of crowd back in the 1950's when he became a regular on TV's "Martha Raye Show." Still busy in show biz, he considers performing before the cameras tougher than boxing ever was. "If I blow a line I'm embarrassed. It's worse than being knocked out in the ring."

Born Rocco Barbella, 7 June 1922 on New York's Lower East Side, the middleweight whiz once summed up his childhood this way: "When you're in Rome, you talk Italian. When

you're in Jerusalem, you talk Jewish. And when you live on the East Side, you talk tough, like everybody else talks tough, and you do the things they do." Out of public school by the seventh grade, he did time in reform school before realizing he could do better being tough in the ring than on the streets. He was champ in 1947-48. All during his boxing career, which lasted until he was 30, his answer to the question "Why do you fight?" was always "The money, of course." He figures he spent "maybe a million" in his years at the top. Despite his own acting prowess, it was Paul Newman who played the title role in the film version of his first autobiographical book, *Somebody Up There Likes Me*. In 1981 he published *Somebody Down There Likes Me Too*. But he still keeps in training in the studios. Married to the former Norma Unger in 1943 (one daughter), he now plays himself on TV commercials, complete with typical pug-like poor diction, but also with the smile that will melt your heart.

Andrew Greeley



"*The Cardinal Sins* is enough to give trash a bad name," cracked the Chicago *Sun-Times* book reviewer of the first novel by "the priest who writes dirty books," as he's called by those who are not impressed by Andrew Greeley's insistence that in his novels he's following a long biblical tradition. "Both Jesus and the early story-tellers did not try to edify with their stories," he says. "Rather their tales were about secular events—kings and generals, family feuds, passionate love affairs . . . crooked judges, women taken in adultery." And further recognizing that many people suppose him to be an embarrassment to the church

(although he's never been formally rebuked or punished for anything he's written) and will eventually leave the priesthood, he states, "I'm a priest, I'm a Catholic. It's the only church I have. At times it may not be very attractive, very efficient, or very intelligent, but I won't leave it until the day after the Pope does."

From the time he was in the second grade, Chicago-born (5 February 1928) Andrew Greeley wanted to be a priest and he was ordained in 1954 ("I kept my mouth shut in the seminary. . . . I was really very docile"). He received a Doctorate in Sociology while serving in his first (and last) parish, which became the subject of his first book, *The Church in the Suburbs*, followed by other serious sociological tomes (it's been said of him that he never had an unpublished thought and that a common utterance to his secretary is "Take a book."), including *Why can't They Be Like Us?*; *That Most Distressful Nation: The Taming of the American Irish*; *The American Catholic: A Social Portrait*; *The*

Jesus Myth; *The Moses Myth* and *The Making of the Popes*, 1978. Much of the raw material for his books and myriad magazine and newspaper articles is drawn from data gathered by the National Opinion Research Center, the Chicago-based organization formed by Greeley in the early 60's, which studies American life in general and American Catholic life in particular. Although Greeley had often been a thorn in the side of the Catholic hierarchy (for his support of the ordination of women, etc.), publication of *The Cardinal Sins* in 1981 opened the floodgates of criticism, less for the steaminess of the novel (reactions ranged from those who claimed, "This priest knows nothing about sex," to those who wondered, "How does this priest know so much about sex?") than for its parallel in its title character's tangled financial dealings to those of then Cardinal Cody of Chicago. Greeley's disclaimer that "I didn't become a priest to make money . . . and I didn't write books to make money" notwithstanding, the fact is that proceeds from sales of the novel exceeded by twelve times receipts from his first 63 books. He gave away the first million, endowed an \$850,000 chair in Roman Catholic studies at the University of Chicago (where he taught for ten years and was denied tenure for what he calls "his blurred identity"), and underwrote a \$150,000 lectureship at his former seminary. Succeeding novels, inhabited in the main by Irish Catholic priest, pols and prosperous patriarchs, include *Thy Brother's Wife*, *Ascent Into Hell*, *Lord of the Dance* and *Virgin and Martyr*.

Greeley has been extremely prolific in the 1980's and his recent works include *Confessions of a Parish Priest*, *Happy Are the Clean of Heart*, *Patience of a Saint*, *The Final Planet*, *Happy Are Those Who Thirst for Justice*, *Rite to Spring*, *Angel Fire* and *Love Song*. He lives most of the time in Arizona, where he is tenured professor of sociology at the University of Arizona at Tucson.

Adolph Green



"Looking something like Fernandel—only more so," Adolph Green has composed (with Betty Comden) the words to some of the most successful Broadway and Hollywood musicals. "Over the years," he beams, "she has had me screaming in helpless laughter." When asked how they managed to "stick" together so long, Comden once replied, "Sheer fear and terror." "Hunger!" blurted out Green.

Born 2 December 1915 in the Bronx, he attended City College "for one day" before becoming a "full-time bum." He started off as a performer in a group called the Revuers which included Comden and the late Judy

Holliday, and went on to a career of writing and occasional performing with Comden as his partner and co-author. The first Broadway musical for which they wrote the book and lyrics, *On the Town* (1944) (also the first show for Leonard Bernstein and Jerome Robbins) marked their first appearance on the stage as actors. In subsequent years, they wrote book and lyrics for *Bells are Ringing* (1960), *Two on the Aisle* (1951), *Subways Are for Sleeping* (1962) and *On the Twentieth Century*, with lyrics only for *Wonderful Town* (1953), *Peter Pan* (1954), *Say Darling* (1958), and *Do, Re, Mi* (1960-61). They contributed to *Hallelujah*, *Baby* and *Applause* (book). They have won five Tony Awards. Their movie musicals include *Singin' in the Rain* (voted one of the ten best American films of all time by an American Film Institute poll); they wrote the book for the 1985 Broadway stage version. Other films: *Band Wagon* (also slated for a possible Broadway bow), *The Barkleys of Broadway*, *On the Town* and the non-musical screenplay of *Auntie Mame*. They have received three Screen Writers Guild Awards. In 1958 they appeared in *A Party With Comden & Green* to great acclaim; Brooks Atkinson, critic for the *New York Times* wrote "What Al Hirschfeld is to the satiric line . . . they are to the satire of song and sketch." In 1977 they did a repeat of *A Party* on Broadway. Lately, Green has been appearing as an actor in films. They include *Simon*, *My Favorite Year* (with Peter O'Toole), *Playing for Keeps*, and Sidney Lumet's *Garbo Talks*. He is married to actress Phyllis Newman whom he adores ("Of course we fight. It usually focuses on some aspect of my childishness.") They have two children, Adam and Amanda (who's interested in acting). Father, mother and daughter appeared together in a 1984 production of Murray

Schisgal's *The New Yorkers*. (Unfortunately, *not* to glowing reviews.) Green enjoys both being a performer as well as a writer. "One's a thrill right then, the other's a long-term, long-playing thrill."

Cynthia Gregory



"Already she dances Odette/Odile as if she had the accumulated tradition of a young Russian or British dancer behind her . . . as if she had dreamed of the ballet from her cradle," reported Clive Barnes in the *New York Times* about 20-year-old Cynthia Gregory's first venture in 1967 into the treacherous waters of *Swan Lake*. Walter Terry added in the *Saturday review*: "On her entrance it was apparent that here was a ballerina. It was instinctive, this placement of arms, this extension of the legs, this tilt of the head." Those accolades might have turned the head as well had it not belonged to the supremely confident

(onstage; off-stage she's painfully shy), six-foot-one (on *pointe*) prima ballerina assoluta (so labeled by Rudolf Nureyev) who at the age of seven had appeared on the cover of *Dance* magazine. Her prodigious technique alone—assured, sustained balances, flawlessly executed *fouettes* and graceful, slow *pirouettes en attitude*—would be enough to assure her a secure place in any ballet company in the world. "But I would have died of boredom and I would have bored the audience to death, too," she told Olga Maynard in *Dance* magazine in 1975. To add new dimensions to the characters she portrayed, then, she transformed *Giselle* from a shy (not frail; not at six-foot-one!) but vivacious peasant girl to a "yearningly spectral" and "caressingly romantic" Willy; made Odette/Odile "more a woman than a swan," a distinction that lends the character a touching vulnerability; acted *La Sylphide* more as a pixie than a sprite. Her interpretations of contemporary roles are no less impressive: Carmen in Roland Petit's *Carmen*; Caroline and The Mistress in *Jardin aux Lilas*; Hagar in *Pillar of Fire*; *Theme and Variations*, *Voluntaries* and Twyla Tharp's *Bach Paria*, among many others.

Cynthia Kathleen Gregory, of Greek and French-Canadian ancestry, was born 8 July 1946 in Los Angeles and began taking ballet lessons at five "to acquire poise." By 13, she was taking lessons from New York City Ballet principal dancer Jacques d'Amboise, who commended her to Lew Christiansen, director of the San Francisco Ballet, and after a brief period at their school, became an official member of the company in 1961. Stifed by the company's limited repertoire, she left in 1965 (with her then husband, Terry Orr, another dancer with the company who is now ballet master at ABT) and joined American Ballet Theatre in 1965, becoming a principal dancer in 1967, and beginning a love-hate relationship with the company. She "retired" in December 1975 (speculation as to the reason ranged from her disenchantment with the attention lavished on Soviet defectors Makarova and Baryshnikov, to resentment of the high fees paid guest artists, to the breakup of her marriage, in addition to her chronic complaint that the company failed to provide her with sufficiently tall partners). After two years and a new marriage to rock music manager and promoter John Hemminger (who died at 42 in 1984), she returned to the company—"better than ever"—critics agreed. She also had a small lump of her patrician nose surgically corrected. "I could have lived with my old nose," she explained, "but Giselle is happier with this one." Cynthia Gregory's 20th anniversary at ABT was celebrated at the Met, in June, 1985, with a gala evening of spectacular *pas de deux*, all starring the prima ballerina partnered by the company's leading *danseurs*. Cynthia's personal life took flight in 1985, when she married Hilary B. Miller.

Wayne Gretzky

In a tear-dripping moment, Wayne Gretzky announced during a press conference in 1988 that he was leaving his hometown (Edmonton Oilers) to join the L.A. Kings. Due to personal changes, he chose to make the move



and be close to his new wife, actress Janet Jones. "He was born to put the puck in the net," says Gordie Howe, the highest scoring player in National Hockey League history and now the most ardent supporter of his former idolater. The unspoiled, amiable and unfailingly polite Wayne Gretzky was just 23 when he led the Edmonton Oilers to the Stanley Cup in 1984, thereby breaking the New York Islanders' four-year stranglehold on that emblem of hockey supremacy. Gretzky led the Oilers to the championship again in 1985, and received the Conn Smyth Trophy as the playoffs' MVP.

Not since Bobby Orr's emergence in the 60s has one player so dominated the sport, and so energized a team that hadn't even been in the NHL when he joined them in 1978. Once in the league, the phenomenal center—known as "the Kid" and "the Great Gretzky"—proceeded to shatter the marks set by Orr, Phil Esposito and other hockey legends, including most points in a season (212), most assists in a season (120), most points per game (2.05) and the quickest accumulation of 300 points (in 159 games). He reached the 301-point plateau in one-third the time it took Gordie Howe; he was the youngest player to be voted the Hart Trophy as the league's MVP (in 1980, the year he also won the Lady Byng Memorial Trophy for gentlemanly play). The most menacing stickhandler, with an uncanny power of anticipation (stemming no doubt from his father's early exhortations to "Skate to where the puck's going to be, not to where it's been"), Gretzky likes to shoot against the flow, maintaining an unhurried grace, transcending the furious movement around him and reducing it to slow motion. His mental vantage point and a great pair of hands enable him to hold the puck the extra millisecond that upsets the rhythm of the game and opponents' reflexes. Born 26 January 1961 in Brantford, Ontario, Canada, Wayne began skating at two and a half on a rink his telephone-technician father created by flooding the backyard. His father was his first coach, and he entered organized hockey at the age of six with a team otherwise composed of ten and eleven-year olds. His advance through the Bantam League and the Juniors was rapid, and when he signed with the Oilers, they knew he was their ticket to an NHL franchise. He passed the Islanders' Mike Bossy as the highest paid hockey player in history in 1982 (15-year contract for \$20 million). During the 1987-1988 season, Gretzky broke his own NHL record for assists in one playoff year with 31; he became the NHL's all-time career leader in assists (1,050) on 1 March 1988 and set an NHL record for the most consecutive—as well as the most in a career—100-or-more-point seasons. He and his wife, Janet, also scored with the birth of their first child; Paulina, on 19 December 1988.

Jennifer Grey



A third generation performer, Jennifer Grey made a name for herself with the role of "Baby" in the box office phenomenon *Dirty Dancing*. The physically demanding role required the skills of a professional dancer which Grey was not, although she had studied dance since the age of five and began her career as a dancer in a Dr. Pepper commercial. Her costar, Patrick Swayze, cited Grey's "incredible natural talent" that allowed her to "come out with a sensuality in her dancing that has just staggered everybody". The film made the 5'4", brown-haired, grey-eyed actress a household name.

Jennifer Grey was born in 1960, the daughter of Academy Award winning actor-dancer-singer Joel Grey and singer Jo Wilder, and the granddaughter of famous Borscht Belt comedian Mickey Katz. A graduate of the Neighborhood Playhouse School of Theatre where she studied with Sanford Meisner and Wynn Handman, Grey was cast as an understudy in the Off-Broadway production of *Album* directed by Joan Micklin Silver. She followed it up with

a performance in 1989. This was the twenty-sixth time he had cancelled an appearance at the Lyric during this decade. Pavarotti tries not to think about the day he'll have to give up singing. "We don't have time to pause and see where we are. If someone asks an old singer how he is feeling he will either say he doesn't know or lie. Because every moment of every day is a new experience to be conquered. People my age don't ask who and why and what is it like to be great—we just do, and be the best we can. I love people. I genuinely love everybody," says the equally lovable, singer who never fails to bring enthusiasm and sheer delight to his performances. His hectic performing schedule keeps him on the road ten months a year and he puts in time to conduct master classes and appear in documentary films. When he does make it home—one month each year—to Rimini, Italy, he spends the time with his wife Adua and their three daughters. Pavarotti also keeps a Manhattan apartment, the scene of many late night poker games with fellow singers and musicians.

Gregory Peck



His screen credits provide a cross-section of some of Hollywood's finest cinematic contributions, including *Twelve O'Clock High*, *Spellbound*, *The Gunfighter*, *Roman Holiday*, and *The Guns of Navarone*. But it was his classic portrayal of the Lincoln-esque southern lawyer, Arthur Finch in the widely-hailed *To Kill a Mockingbird* that won him an Academy Award in 1962.

The legendary Peck (born Eldred Gregory Peck in La Jolla, California, 5 April 1916) was a pre-med student at the University of California at Berkeley when the compulsion to act overrode his interest in medicine. A back injury,

which had previously caused him to drop out from the university rowing team, also barred him from military service in World War II. After a drama scholarship and short-run appearances on Broadway, he attained instant stardom in RKO's *Days of Glory*, followed by *The Keys to the Kingdom* (which won him one of four Oscar nominations he would receive). In due time he would produce features as well, one of which, *The Trial of the Catonsville Nine* was a "labor of love," a militant, anti-war movie based on Father Dan Berrigan's play. "We made it," says Peck, who also helped underwrite the costs, "because we wanted to get it said." In making *Catonsville* (1972), Peck could not bring himself to endorse civil disobedience to the extent propounded by author Berrigan. At the same time he and his associates felt that the picture itself was their way of saying no to war. Peck has also produced or co-produced: *Pork Chop Hill*, *Cape Fear*, *Behold a Pale Horse*, *The Dove and Dodsworth* (1983). Other screen credits include *Sea Wolves* (1981), *Amazing Grace and Chuck* (1986) and *The Old Gringo* (1989).

Peck was first married to Greta Rice, from whom he was divorced in 1954 (three sons, one of whom committed suicide in 1975). In 1955 he married the French newspaper writer Veronique Passani (two children). His significant distinctions include The Medal of Freedom in 1969 and an appointment as National Chairman of the American Cancer Society in 1966. From 1967-70 he was President of the Academy of Motion Picture Arts and Sciences, and in 1968 he was reappointed for a six-year term as a member of the National Council on the Arts. He is a member of the Board of Trustees of the American Film Institute.

I.M. Pei

"The form that a building takes has to be emotionally satisfying. Geometry can be expressive, not sterile," says this modern architect and city planner who's been called the master builder of the '70s, 80s and 90s. Typical of his graceful jewel-like structures dominated by geometric shapes are the John F. Kennedy Library in Boston and the East Building of the National Gallery of Art in Washington, D.C. At a time when many of his contemporaries have



turned decisively against modernism, Pei apparently stands firm and is viewed by some as "the last modernist." Yet, he's not a conventional modernist and insists he's never been addicted to the notion that "form follows function." Part of the "function" they talk about is psychological, he says. Pei's destiny is to discover the "middle way" between extremes—a balance between rigid geometry and deep psychological needs, between modernism and tradition. And "when he succeeds, the results are worth the struggle," says *Newsweek*.

Ieoh Ming Pei was born in Canton, China, 26 April 1917, the son of a prominent banker and economist. His early years were spent in Shanghai, Hong Kong and Suzhou, his family's ancestral home. After attending St. John's Middle School in Shanghai, he went to the United States in 1935 for his professional education, enrolling first at MIT (Bachelor of Architecture, 1940) and later at Harvard Graduate School of Design (Master of Architecture, 1946). He studied with Walter Gropius and Marcel Breuer at Harvard and was a member of the faculty from 1945-48. Joining William Zeckendorf's Webb & Knapp real estate development firm in 1948 as director of architecture, Pei became a leading expert in urban multi-story designing and city planning. Brooklyn's Bedford-Stuyvesant renewal project is among the many redevelopments he's helped plan in American cities. In 1955, he formed I.M. Pei & Associates, which became I.M. Pei & Partners in 1966. His firm has designed more than 100 projects in the United States and abroad, including 42 award winners.

Pei's one great disaster came in the early 1970s when the doublepaned windows of the spectacular 60-story John Hancock Tower in Boston, designed by a Pei partner, began mysteriously to fall out. For a while, the tower was a national laughingstock and Pei, as the frontline name, shared the blame. The problem was corrected and knowledgeable observers now fault the manufacturer. Pei's myriad honors pile as high as his drafting board. His designs have been hailed as incorporating "beauty and common sense" and relating "sympathetically to the background, whether it is natural landscape or neighboring buildings."

Pei likes to define architecture as the "art of the possible." His Fragrant Hill Hotel in Peking was a blend of East and West, built around a dozen luxuriant garden courts, each designed by a living Chinese master. In 1942, he married Eileen Loo (three sons, one daughter). They became American citizens in 1954.

Sean Penn



If *Time* magazine is correct in calling them the "sons of De Niro," referring to the new breed of intense, young matinee idols, then this consummate pro is the heir-apparent, the likeliest-to-succeed of the lot. His realistic portrayals of a diverse group of characters in movies such as *Racing with the Moon* and *The Falcon and the Snowman* have won him plenty of praise. "I like to spend my time researching my parts, the people I play, because I feel a need and a responsibility to the people who live the life I'm portraying, so that they're not disappointed or feel misrepresented when they see the film. So they recognize something real," says Penn.

Sean Penn about whom director Louis Malle recalls: "I'd see him in *Five Times at Rigdemont High* and I thought he was brilliant as the stoned surfer... to the point that I didn't think it was a characterization at all. When he came to my office to interview for *Crackers*, I nearly fell off my chair because in front of me was someone who had nothing to do with that character; this young man, lean, not very tall, good looking, very shy, very quiet. Sean has exceptional talent for absorbing all sorts of different characters." His most challenging role may have been the one he assumed in August 1985 when he

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ication was formed, which, reported the *Inter-
national Journal of Religious Education*, would
work out "principles for relating religion and
public schools without violating the historic
principle of separation of church and state."
Since the decision of the McCollum suit had
not yet been reached, Shaver stated, according
to *Christian Century*: "Whatever the decision,
we must move into higher standards in what-
ever weekday teaching we undertake."

Shortly before the rendering of the Supreme
Court decision in the McCollum case, Shaver
summarized the issues involved in the litigation
in an article for *Religious Education*
(March-April 1948), including as well the view-
point of proponents of released-time religious
classes: "It will be carried on in some form
or forms, difficult and undesirable as these may
be. . . Most of us will try to find alternatives
—after school, before school, Saturdays, even-
ings—but it will be hard sledding to teach re-
ligion on marginal time." With the handing
down of the McCollum decision on March 8,
1948, forbidding religious teaching in public
school buildings, Shaver declared that he be-
lieved the court's decision, "drastic and dif-
ficult to interpret though it may be," might
prove a blessing in disguise, for "it can be
made the beginning of a new day in religious
education for Protestantism. Freeing the move-
ment from entangling alliances with the public
school and thus putting it on its own will de-
mand a high quality of program—in curricu-
lum, in administrative setup, in teaching, and
in other aspects—as high as Protestants expect
and insist upon in the public schools." The
Christian Science Monitor on October 5, 1948,
reported Shaver as saying that released-time
religious classes had been resumed in the United
States, not in the public schools, but by allow-
ing pupils to leave classes earlier in order to
attend their local churches.

In addition to lending active direction to the
field of religious education, Shaver has con-
tributed to the literature of the movement. He
has written about twenty books, numerous pam-
phlets, and about five hundred articles for de-
nominational and religious education magazines.
His principal theme has been the need for a
well-educated, understanding, skilled teaching
staff in this field. Reflecting on this in his
introduction to Catherine Miller's *Leading
Youth to Abundant Life*, Shaver commented,
"The curriculum is 90 per cent teachers." If
this statement is essentially true, the develop-
ment of a consecrated and skilled staff of
leaders is the first responsibility of a teaching
church."

Erwin Shaver, himself, has taught some two
hundred training sessions and summer confer-
ences for lay leaders; conducted courses in
religious education at the University of Chicago,
Bangor Seminary, Lancaster Seminary, Au-
burn School of Religious Education, and Bos-
ton University; and lectured at Yale, Hartford,
and Union Theological Seminary. In 1933 the
Doctor of Divinity degree was conferred on
him by Northland College (Ashland, Wiscon-
sin). His associations are the Religious Edu-
cation Association, of which he has been
vice-president, and the National Education

Association, in which he is a member of the
department of supervision and curriculum de-
velopment. His clubs are the Boston City and
the Chocorua Mountain Club.

By his first marriage, to Ellen Montgomery
Griffiths (who is deceased), Shaver is the
father of a son, Robert Griffiths, and a daugh-
ter, Doris Virginia (Mrs. Ouderkirk). In
June 1943 he was married to Marjorie Foster
Kendall. The clergyman's height is five feet ten
and a half inches, his weight 168 pounds; gray-
haired, he has brown eyes. Metalcraft is his
hobby. Mountain climbing and golf provide
him with recreation—he has earned membership
in the "Hole in One" Club.

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SHAW, ROBERT (LAWSON) Apr. 30,
1916- Choral conductor

Address: b. c/o James A. Davidson Manage-
ment, 113 W. 57th St., New York 19; h. 7
Dickel Rd., Scarsdale, N.Y.

The Collegiate Chorale, one of the best-
known choral groups in the United States, was
formed in 1941, when the young people of the
Marble Collegiate Church in New York City
decided to secure a professional leader for their
proposed company of singers. As conductor
they chose Robert Shaw, the director of the
Fred Waring Glee Club. Shaw's Collegiate
Chorale shortly outgrew its original organiza-
tion; comprising about two hundred amateur
singers, it has devoted itself to the development
and perpetuation of the choral art. Shaw is a
member of the faculty of New York's Juilliard
School of Music and has been associated with
the Berkshire Music Festival at Tanglewood,
in Massachusetts.

Robert Lawson Shaw is a product of a back-
ground of religion and music. His father, Shir-
ley Richard Shaw, was a minister of the
Christian Church; his mother, Nelle (Lawson)
Shaw, had gained a reputation as a church
soloist; and the entire family, he has remarked,
used to be engaged as a unit for choir and
other church work by the congregation for
which his father preached. He filled many
pulpits, and consequently each of the Shaw
children (five in all—two daughters and three
sons) was born in a different California town.
Robert Shaw was born in the mining town
of Red Bluff, on April 30, 1916. He received
his education in various other California towns,
and by the time he was ready for college he
had already attained the status of an assistant
minister. His choice for his advanced education
was Pomona College, his father's alma mater,
a small liberal arts school in Claremont, Cali-
fornia. He enrolled there in 1934 with the in-
tention of becoming a minister, took literature
and philosophy courses, and earned his expenses
by taking many kinds of jobs (*Saturday Even-
ing Post*, December 25, 1948).

At Pomona, in addition to conducting the
local church choir, Shaw sang in the glee club,
which was generally reputed to be harder to
"make" than the football team. On one occasion

Sacred
music,
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ROBERT SHAW

when the professor who conducted it fell ill, Shaw was asked to substitute. The following year the conductor took his sabbatical leave, and Shaw was put in charge (at a stipend of five hundred dollars); at that time his formal music training had been a year's course in elementary harmony. That was the year that Fred Waring and his Pennsylvanians came to Pomona "on location" for the musical motion picture *Varsity Show*. Waring listened to the college's glee club, then offered Shaw a position with his band any time the latter should want it. Still contemplating the ministry as a career, Shaw declined. In the summer of 1938, however, he changed his decision and wrote to Waring. Waring replied with orders to report to New York, and \$150 for the fare, a good part of which, stated the *Saturday Evening Post*, the thrifty Shaw returned to his employer on his arrival. In New York, Waring set him at the task of building the Fred Waring Glee Club "from scratch." Until 1945, when he severed his connection with the orchestra leader, Shaw was to be its official director.

Shaw's original intention had been to return to college in the autumn of 1938, but when the time came he found that he was satisfied with his position. He continued with Fred Waring in the capacity of director of the glee club and undertook also a number of other assignments. On one occasion Billy Rose solicited his services to assist in training the Aquacade performers to swim to music for their opening at the New York World's Fair. When the fair opened in the spring of 1939, he did a stint as an announcer there without benefit of a microphone, subsequently was invited by Billy Rose to help open a similar spectacle in San Francisco. The latter Shaw accepted and, while out in California, returned to Pomona to complete his remaining credits toward his B.A. degree, which he received with the class of 1940.

Shortly after he returned to New York, Shaw was approached by a group of the young people of the Marble Collegiate Church to lead their recreational singing. Seeing in this request an opportunity to combine his leanings toward a religious career with his love of music and to test his belief that a large amateur chorus could render the classics acceptably, he agreed. With a two-line advertisement in the *New York Times* calling for singers, the Collegiate Chorale was formed in 1941. The advertisement brought a response from some five hundred persons from many walks of life, all of whom wanted to sing "for the joy of singing"; from that number about two hundred were chosen for the new choral group.

The first meeting was held in the basement of the church, but by the second rehearsal the church elders were protesting and the group had to find space elsewhere—in a YMCA hall, a temporary vacant radio studio, the parish house of another church. Later a permanent home was found in the New York City Center building. In the early days of the Collegiate Chorale, too, part of Shaw's salary from the Fred Waring organization went to pay for scores, and Waring directly furnished the money for the robes. The Collegiate Chorale, which meets once a week for rehearsal, was organized on an amateur basis and is a nonprofit group today, with members paying ten dollars a year for the privilege of belonging and the profits from concerts being used to defray expenses. All decisions concerning programs, concerts, dues, or procedure are arrived at by a general vote of the membership.

Shaw, writing in the *New York Herald Tribune*, expressed the creed of his choral group in part in these words: "We believe that music is more a necessity than a luxury . . . that music is peculiarly a doer's art, and its benefits are in direct proportion to active participation . . . that the choral art stands in a unique position to be of service to man and music because it offers the most immediate and accessible avenue of participation." The chorale's purpose is threefold: to provide authoritative performances of the great choral music already in existence and to stimulate the creation of additions to that literature; to assist by example the growth of choruses similar to itself in an endeavor to expand the choral art and gain for it full professional recognition; and to furnish potential professional singers with an opportunity for study. In addition to performing the classics, it has commissioned many works from contemporary American composers. In 1948 it began a series of music study courses integrated with its own program and in conjunction with the faculty of the Julliard School of Music.

The Collegiate Chorale appeared publicly for the first time at a concert of Leon Barzin's National Orchestral Association in Carnegie Hall early in 1942. Writing of that performance about a year later, Henry Simon of *PM* said: "The vitality of Robert Shaw's performance, the fierce power combined with amazing control over the balance of tone, phrasing, and even diction of his amateur singers made an impression not easily forgotten." At subse-

quent concerts of the Collegiate Chorale found fault with quality, or more found more to award a citation American-born conductors. On a composer and conductor said of him: "The choral field today

Shaw's chorale its own and with titles as *Toscanini Koussevitzky*"⁴⁰ Alexander Small harmonic Symphony, and the repertoire ranges works to the requiem Fauré; the Beecham Ninth Symphony *St. John Passion*, such modern compositions as *Prairie*, Paul Hindemith's *in the Dooryard* Stein's "Airborne"

Among Shaw's been the preparation of Rose's production *Seven Lively Arts* documentary *The Ring of Orchestras* chestras (since 1943). In 1945 he Waring for whom doing musical at year began his with the Julliard Berkshire Music that time, too, newly formed conducting company genheim Fellows and the technique conducting, and development of symphony performance of music intensive analysis of the Julliard studying piano and College and Szell"⁴¹. In March absence from College several tours he 1950, he will do study of orchest

Shaw has been unassuming young is to get the whole tall (five feet eight pounds). In 1937 Farley, then a department store; Collegiate Chorale The couple have Peter Thain. Music recreation and h

ed to New York, group of the young late Church to lead Seeing in this recombine his leanings h his love of music a large amateur sics acceptably, he advertisement in the r singers, the Col- in 1941. The ad- se from some five walks of life, all r the joy of sing- out two hundred- al group. l in the basement ond rehearsal the g and the group in a YMCA hall, udio, the parish ater a permanent York City Center of the Collegiate salary from the vent to pay for rished the money e Chorale, which al, was organized nonprofit group en dollars a year z and the profits defray expenses. grams, concerts, l at by a general

w York Herald l of his choral "We believe that n a luxury . . . er's art, and its n to active par- art stands in a ice to man and t immediate and n." The chorale's de authoritative l music already the creation of sist by example to itself in an l art and gain nition; and to ngers with an on to perform- issioned many can composers. e study courses n and in con- Julliard School

d publicly for Leon Barzin's in Carnegie that perform- Simon of *PM* w's perform- with amazing phrasing, and ers made an At subse-

quent concerts other critics "discovered" the Collegiate Chorale, and although they at times found fault with interpretation, balance, tone quality, or mood projection, in general they found more to praise. In 1943 Shaw was awarded a citation as "the year's most important American-born conductor" by the National Association for American Composers and Conductors. On one occasion Virgil Thomson, composer and critic for the *Herald Tribune*, said of him: "I do not know his equal in the choral field today."

Shaw's chorale has appeared in concerts of its own and with such conductors and organizations as Toscanini⁴² and the NBC Symphony, Koussevitzky⁴⁰ and the Boston Symphony, Alexander Smallens⁴⁷ and the new York Philharmonic Symphony at Lewisohn Stadium, Leonard Bernstein⁴⁴ and the New York City Symphony, and the New Friends of Music. Its repertoire ranges from all manner of short works to the requiems of Brahms, Mozart, and Fauré; the Beethoven *Missa Solemnis* and Ninth Symphony; the Bach B Minor Mass, *St. John Passion*, and *Christmas Oratorio*; and such modern compositions as Lukas Foss's *The Prairie*, Paul Hindemith's⁴⁴ *When Lilacs Last in the Dooryard Bloomed*, and Marc Blitzstein's⁴⁰ "Airborne" Symphony.

Among Shaw's incidental commissions have been the preparation of choruses for Billy Rose's productions of *Carmen Jones* and *The Seven Lively Arts* and for the motion picture documentary *The Roosevelt Story*; the conducting of orchestral programs with various orchestras (since 1945); and the conducting of choral clinics throughout the country (since 1943). In 1945 he relinquished his position with Waring for whose "Pennsylvanians" he was doing musical arrangements, and later in the year began his association as choral director with the Julliard School of Music and the Berkshire Music Festival at Tanglewood. About that time, too, he became conductor of the newly formed chorale of the RCA-Victor recording company. In 1944 he received a Guggenheim Fellowship "to study musical theory and the techniques of instrumental and choral conducting, and to prepare a book on the development of symphonic choruses for the performance of modern choral music" and began intensive analysis of scores with Julius Herford of the Julliard faculty. Earlier he had been studying piano with Fred Hart of Sarah Lawrence College and theory with conductor George Szell⁴⁵. In March 1949 Shaw took a leave of absence from Collegiate Chorale; except for several tours he will make with the group in 1950, he will devote about two years to the study of orchestral musical technique.

Shaw has been described as a modest and unassuming young man whose consuming desire is to get the whole world singing. He is blond, tall (five feet eleven inches), and weighs 180 pounds. In 1939 he was married to Maxine Farley, then a minor executive in Macy's department store; she is now librarian of the Collegiate Chorale and his "business partner." The couple have two children, Johanna and Peter Thain. Music, says the conductor, is his recreation and hobby as well as his means of

livelihood, but he also enjoys sports, especially swimming, and likes to work with wood.

References

- Collier's 115:21+ My 5 '45 por
N Y Herald Tribune VIII p13 O 22 '44;
IX p20 N 4 '45 por; p62 N 3 '46 por;
X p3 O 26 '47.
PM: p26 My 25 '43 por
Read Digest 54:93-6 Ap '49
Sat Eve Post 221:34-5+ D 25 '48 por
Victor, Record R 7:6+ D '44 por
Who's Who in America, 1948-49

SHAWN, TED: Oct. 21, 1891- Dancer; choreographer

Address: P.O. Box 877, Eustis, Fla.

Ted Shawn is credited with having made significant contributions to the development of the dance in the United States. He was among the first to create dances based on American themes, the Indian, Colonial, and post-Revolutionary. He formed the first group of all-male dancers, which greatly diminished American prejudice against men dancers. He also was the founder and is the managing director of the University of the Dance and Jacob's Pillow Dance Festival, Inc., which are held in Massachusetts. With his wife, Ruth St. Denis⁴⁰, he established the Denishawn schools and formed the group known as Denishawn Dancers.

The dancer was born Edwin Myers Shawn in Kansas City, Missouri, on October 21, 1891. His father, Elmer Ellsworth Shawn, originally surnamed Von Schaun, was the son of emigrants who had left Germany with many other liberals in 1848. Ted Shawn's mother was the former Mary Lee Booth, whose forebears had left England for Virginia in 1637 and had later settled in Kentucky, where they owned the land on which the city of Louisville now stands. Young Shawn's twelfth year was distinguished by two events: the death of his only brother and his father's resignation from the editorial staff of the Kansas City *Star* in order to go to Denver, where he became the leading editorial writer on the Rocky Mountain *News* and the Denver *Times*. The boy began high school in Kansas City—the Manual Training High School—then completed his last year of secondary education in 1908 at the University of Denver Preparatory School. Awarded the Evans Scholarship to the University of Denver, young Shawn attended that college for three years, majoring in English and theology, with the intention of becoming a Methodist minister. While he was in college he joined Sigma Phi Epsilon. He worked in the Denver Public Library and delivered newspapers to earn the expenses not covered by his scholarship. During his junior year at college, Shawn suffered a paralysis of the legs, for which his doctors prescribed ballet practice.

While Ted Shawn did not return to his preparation for the ministry, his interest in religion was to manifest itself in the dance. His decision to follow dancing as a career was in part influenced by seeing in 1910 a performance by Ruth St. Denis, who had already created new forms of expression in the dance

The Kennedy Center Honors

A National Celebration of the Performing Arts

91 NOV 1 P2:18

The John F. Kennedy Center for the Performing Arts Washington, D.C. 20566

FAX TRANSMITTAL

DATE: December 2, 1991

TO: Christine Martin

FAX #: 456-6218

FROM: George Stevens Jr.

FAX #: 202/296-8344

PHONE#: 202/416-7960

NO. OF PAGES (including this sheet) 3

* * * * *

MESSAGE

The John F. Kennedy Center for the Performing Arts Washington, D.C. 20566-0001

The Kennedy Center Honors

A National Celebration of the Performing Arts

Created by
George Stevens, Jr. and Nick Vanoff

Produced by
George Stevens, Jr. and Don Mischer

December 2, 1991

MEMORANDUM

TO: Christine Martin

FROM: George Stevens, Jr.

RE: President Bush's Remarks at the
December 8 Kennedy Center Honors Reception

The format that seems to work best for the President's remarks is one that breaks down into three basic sections.

- An opening section in which the President welcomes the visitors, comments on the performing arts and the honoring of these seven Americans for their contribution to the life of our country.
- Individual tributes to each of the honorees. Betty Comden and Adolph Green should be dealt with together and Fayard and Harold Nicholas should be dealt with together. Thus, there will be five tributes and these should trace the highlights of the honorees' careers. Laurie Firestone is planning on the honorees standing while their tribute is being read - so I think each should start off with, for example: "Gregory Peck..." and then some indication so the President knows to pause and look at the honoree.
- A closing paragraph which is a general summing up. It is nice if the names of the seven honorees are stated in this conclusion.

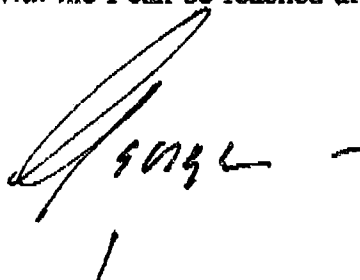
This format allows us to use the opening and the closing on the telecast and still provides for the full recognition of the honorees by the President at the White House.

A final note. Last year there was mention of the honorees who had died during the year and it was my feeling that it was a bit of a downer and I would suggest that that not be done this year.

MEMORANDUM
December 2, 1991
Page Two

If you wish to speak with me I can be reached at 202/416-7960.

Thanks very much.

Handwritten signature and initials, possibly "S. J. L." with a horizontal line to the right and a vertical line below.

GS:tmf

cc: Laurie Firestone

The John F. Kennedy Center for the Performing Arts

WASHINGTON, D.C. 20588-0001
202 416-8000
FAX 202 416-8205

TO: Bob Simon
The White House

FROM: Laura Longlois

DATE: December 2, 1991

RE: The Kennedy Center Honors/President's Remarks

As you requested, I have sent over "The Kennedy Center Honors" release and bios on this year's Honorees, which should provide the specifics you will need for the President's remarks on each of them (Comden and Green, and Fayard and Harold Nicholas are to be handled as artistic collaborators).

I am sure you and Joe Duggan will bring some great new thoughts to the Honors this year. I'm only passing along a few of my own and a thought or two from our chairman to give you jumping off points:

1. The John F. Kennedy Center for the Performing Arts is the national center for the performing arts--and it takes a leading position both in creating and presenting the arts and in the education of artists and audiences alike.

2. While serving our community here in Washington, the Kennedy Center also serves the nation, looking to our nation for inspiration and diversity in the creation and presentation of the performing arts.

The President would be able to add personal notes about how the Center encourages the arts of the nation, with these examples, if you wished:

(Barbara and I) have had the pleasure of experiencing firsthand some of the arts the Kennedy Center made possible this year: Barbara just went to the Center to see a brand new work by one of our nation's outstanding playwrights, August Wilson, called *Two Trains Running*. Several weeks before she had a chance to see a new play commissioned by the Center for young people--and written, as it happens, by

a playwright friend of ours. It was about relationships between generations--between kids and their grandparents--and even the critics agreed with her that it was well done.

We also got to see the first terrific new ballet in the Kennedy Center's new national ballet commissioning project by, as it happened, our beloved Houston Ballet. They performed in the Center's first festival celebrating the nation's diversity--the Texas Festival--and gave Paul Taylor's wonderful new "Company B" its world premiere.

But projects like these wouldn't happen without the Kennedy Center. And that is true of so many artistic and arts education programs around the nation that are nurtured by the nation's center for the performing arts. The Center today is helping ensure that we will have exceptional artists to celebrate in the decades to come--the Honorees of the future.

#

Concluding remarks should address the evening's Honorees and their extraordinary gifts to the nation--the artistic integrity, energy, diversity and dimension that make our nation great.

I am also sending the usual kinds of background materials--annual report, corporate fund report, Honors brochures--via messenger tomorrow morning, in case those would prove useful.

Please call--416-8432--or FAX--416-8421--if I can be of further help.

THESE QUOTATIONS ARE CARVED INTO THE
RIVER FACADE OF THE KENNEDY CENTER
WHERE THEY ARE CLEARLY VISIBLE FROM THE
RIVER TERRACE.

PANEL 1

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.

JOHN FITZGERALD KENNEDY

Remarks at Amherst College upon receiving an
Honorary Degree, October 26, 1963.

PANEL 2

THIS COUNTRY CANNOT AFFORD TO BE MATERIALLY
RICH AND SPIRITUALLY POOR.

I AM CERTAIN THAT AFTER THE DUST OF CENTURIES HAS
PASSED OVER OUR CITIES, WE, TOO, WILL BE REMEMBERED
NOT FOR VICTORIES OR DEFEATS IN BATTLE OR IN
POLITICS, BUT FOR OUR CONTRIBUTION TO THE HUMAN
SPIRIT.

JOHN FITZGERALD KENNEDY

Top: State of the Union Address delivered before a
joint session of Congress, January 14, 1963.

Bottom: Remarks at a closed-circuit television
broadcast on behalf of the National
Cultural Center, November 29, 1962.

PANEL 3

I LOOK FORWARD TO AN AMERICA WHICH WILL NOT BE
AFRAID OF GRACE AND BEAUTY.

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.

JOHN FITZGERALD KENNEDY

Top: Remarks at Amherst College upon receiving an
Honorary Degree, October 26, 1963.

Bottom: Magazine article "The Arts in America,"
December 18, 1962.

PANEL 4

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 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.

JOHN FITZGERALD KENNEDY

Letter to Ms. Theodate Johnson, Publisher of Musical America, September 13, 1960.

tries marvelled at thee for thy songs, verbs, and parables, and interpretations. ou didst bow thy loins unto women, and ody thou wast brought into subjection. *Apocrypha: Ecclesiasticus*, xlvii, 13-19.

SON

ave a stubborn and rebellious son, ill not obey the voice of his father, or e of his mother, and that, when they astened him, will not hearken unto . . . All the men of his city shall stone i stones, that he die.

stament: Deuteronomy, xxi, 18-21.

] had thirty sons that rode on thirty , and they had thirty cities.

stament: Judges, x, 4.

on] had forty sons and thirty nephews, on threescore and ten ass colts.

stament: Judges, xii, 14.

sons made themselves vile, and he re- hem not.

stament: I. Samuel, iii, 13.

hou whose son the stripling is.

stament: I. Samuel, xvii, 56. The only f "stripling," referring to the young i.

which came forth of my bowels, seek- fe.

stament: II. Samuel, xvi, 11.

son to keep my name in remembrance.

stament: II. Samuel, xviii, 18.

that shall issue from thee . . . shall s in the palace of the king of Babylon.

stament: II. Kings, xx, 18.

that my sons have sinned, and cursed air hearts.

stament: Job, i, 5.

ny Son; this day have I begotten thee.

stament: Psalms, ii, 7. Quoted by Paul , xiii, 33), as a prophecy of the coming us.

maketh a glad father: but a foolish heaviness of his mother.

stament: Proverbs, x, 1; xv, 20.

son is a grief to his father, and bitter- : that bare him.

stament: Proverbs, xvii, 25.

on is the calamity of his father.

stament: Proverbs, xix, 13.

y son while there is hope, and let not are for his crying.

stament: Proverbs, xix, 18.

isteth his father, and chaseth away his a son that causeth shame, and bringeth

stament: Proverbs, xix, 26.

r son, and he shall give thee rest; yea, e delight unto thy soul.

stament: Proverbs, xxix, 17.

¹ He begetteth a son, and there is nothing in his hand.

Old Testament: Ecclesiastes, v, 14.

I went unto the prophetess; and she conceived, and bare a son.

Old Testament: Isaiah, viii, 3.

² He that teacheth his son grieveth his enemy. Though the father die, yet he is as though he were not dead: for he hath left one behind him that is like himself. . . . He left behind him an avenger against his enemies, and one that shall requite kindness to his friends.

O. T. Apocrypha: Ecclesiasticus, xxx, 3-6.

³ This is my beloved Son, in whom I am well pleased.

New Testament: Matthew, iii, 17; xvii, 5;

Mark, i, 11; ix, 7; *Luke*, iii, 22; ix, 35; *II. Peter*, i, 17.

The Son of man hath not where to lay his head.

New Testament: Matthew, viii, 20. The phrase "Son of man" is repeated many times.

Of a truth thou art the Son of God.

New Testament: Matthew, xiv, 33. "Son of God" is also of frequent occurrence.

He shall be called the Son of the Highest.

New Testament: Luke, i, 32.

His only begotten Son.

New Testament: John, i, 14, 18; iii, 16, 18;

Hebrews, xi, 17; *I. John*, iv, 9.

When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son!

New Testament: John, xix, 26.

SONG

⁴ Chenaniah, chief of the Levites, was for song: he instructed about the song, because he was skillful.

Old Testament: I. Chronicles, xv, 22.

All these were under the hands of their father for song in the house of the Lord.

Old Testament: I. Chronicles, xxv, 6.

The number of them . . . that were instructed in the songs of the Lord, even all that was cunning, was two hundred fourscore and eight.

Old Testament: I. Chronicles, xxv, 7.

Songs of praise and thanksgiving unto God.

Old Testament: Nehemiah, xii, 46.

Psalms, and hymns, and spiritual songs.

New Testament: Ephesians, v, 19; *Colossians*, iii, xvi.

⁵ The song of the Lord began.

Old Testament: II. Chronicles, xxix, 27.

How shall we sing the Lord's song in a strange land?

Old Testament: Psalms, cxxxvii, 4.

The song of songs, which is Solomon's.

Old Testament: Song of Solomon, i, 1.

They sing the song of Moses.

New Testament: Revelation, xv, 3.

⁶ Now am I their song, yea, I am their byword.

Old Testament: Job, xxx, 9.

I was the song of the drunkards.

Old Testament: Psalms, lxix, 12.

I was a derision to all my people; and their song all the day.

Old Testament: Lamentations, iii, xiv.

⁷ He hath put a new song in my mouth.

Old Testament: Psalms, xl, 3.

In the night his song shall be with me.

Old Testament: Psalms, xlii, 8.

I call to remembrance my song in the night.

Old Testament: Psalms, lxxvii, 6.

They that carried us away captive required of us a song, . . . saying, Sing us one of the songs of Zion.

Old Testament: Psalms, cxxxvii, 3.

⁸ From the uttermost part of the earth have we heard songs, even glory to the righteous.

Old Testament: Isaiah, xxiv, 16.

Ye shall have a song, as in the night when a holy solemnity is kept.

Old Testament: Isaiah, xxx, 29.

I will cause the noise of thy songs to cease; and the sound of thy harps shall be no more heard.

Old Testament: Ezekiel, xxvii, 13.

II—Song: Singing

⁹ I will sing unto the Lord.

Old Testament: Exodus, xv, 1; *Judges*, v, 3;

I. Chronicles, xvi, 23; *Psalms*, xiii, 6, etc., etc.

Sing unto the Lord a new song.

Old Testament: Psalms, xcvi, 1; cxlix, 1.

I will sing unto thee among the nations.

Old Testament: Psalms, lvii, 9.

¹⁰ It is not the voice of them that shout for mastery, neither is it the voice of them that cry for being overcome: but the noise of them that sing do I hear.

Old Testament: Exodus, xxxii, 18.

Awake, awake, Deborah: awake, awake, utter a song.

Old Testament: Judges, v, 12.

Awake and sing, ye that dwell in dust.

Old Testament: Isaiah, xxvi, 19.

¹¹ The voice of singing men and singing women.

Old Testament: II. Samuel, xix, 35; *II. Chron-*

icles, xxxv, 25.

There were . . . two hundred singing men and singing women.

Old Testament: Ezra, ii, 65.

They had two hundred forty and five singing men and singing women.

Old Testament: Nehemiah, vii, 67.

¹² They ministered . . . with singing.

Old Testament: I. Chronicles, vi, 32.

With singing, and with harps.

Old Testament: I. Chronicles, xiii, 8.

With rejoicing and with singing.

Old Testament: II. Chronicles, xxiii, 18.

Show

Come before his presence with singing.

Old Testament: Psalms, c, 2.

They break forth into singing.

Old Testament: Isaiah, xiv, 7; xlv, 23; xlix, 13; liv, 1.

Rejoice even with joy and singing.

Old Testament: Isaiah, xxxv, 2.

He will joy over thee with singing.

Old Testament: Zephaniah, iii, 17.

1 I will sing aloud of thy mercy.

Old Testament: Psalms, lix, 16.

Let them sing aloud upon their beds.

Old Testament: Psalms, cxlix, 5.

With the voice together shall they sing.

Old Testament: Isaiah, lii, 8.

2 As he that taketh away a garment in cold weather, and as vinegar upon nitre, so is he that singeth songs to an heavy heart.

Old Testament: Proverbs, xxv, 20.

3 We will sing my songs to the stringed instruments all the days of our life.

Old Testament: Isaiah, xxxviii, 20.

I will sing with the spirit, and I will sing with the understanding also.

New Testament: I. Corinthians, xiv, 15.

4 Let the inhabitants of the rock sing, let them shout from the top of the mountains.

Old Testament: Isaiah, xlii, 11.

Sing, O heavens; and be joyful, O earth; and break forth into singing, O mountains.

Old Testament: Isaiah, xlix, 13.

I heard the voice of harpers harping with their harps: And they sung as it were a new song: . . . and no man could learn that song but the hundred and forty and four thousand, which were redeemed from the earth.

New Testament: Revelation, xiv, 2-3.

III—Song: The Singer

5 Singers with instruments of musick, psalteries and harps and cymbals, sounding, by lifting up the voice with joy.

Old Testament: I. Chronicles, xv, 16; II. Chronicles, xxiii, 13.

The singers sang, and the trumpeters sounded.

Old Testament: II. Chronicles, xxix, 28.

The singers sang loud.

Old Testament: Nehemiah, xii, 42.

The singers went before.

Old Testament: Psalms, lxxviii, 25.

6 I gat me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts.

Old Testament: Ecclesiastes, ii, 8.

Use not much the company of a woman that is a singer, lest thou be taken with her attempts.

O. T. Apocrypha: Ecclesiasticus, ix, 4.

SORE

7 When any man hath a running issue out of his flesh, because of his issue he is unclean.

Old Testament: Leviticus, xv, 3.

Every one shall know his own sore.

Old Testament: II. Chronicles, vi, 29.

My sore ran in the night, and ceased not.

Old Testament: Psalms, lxxvii, 2.

Wounds, and bruises, and putrifying sores.

Old Testament: Isaiah, i, 6. The only use of "putrifying."

There fell a noisome and grievous sore upon the men.

New Testament: Revelation, xvi, 2.

SORROW

See also Grief, Woe

8 I will greatly multiply thy sorrow.

Old Testament: Genesis, iii, 16.

In sorrow shalt thou eat . . . all the days of thy life.

Old Testament: Genesis, iii, 17.

Sorrow shall take hold on the inhabitants of Palestina.

Old Testament: Exodus, xv, 14.

The Lord shall give thee there a trembling heart . . . and sorrow of mind.

Old Testament: Deuteronomy, xxviii, 65.

9 There is none of you that is sorry for me.

Old Testament: I. Samuel, xxii, 8.

Who shall be sorry for thee?

Old Testament: Isaiah, li, 19.

They were exceeding sorry.

New Testament: Matthew, xvii, 23; xviii, 31.

If I make you sorry, who is he then that maketh me glad, but the same which is made sorry by me?

New Testament: II. Corinthians, ii, 2.

Though I made you sorry, . . . I do not repent.

New Testament: II. Corinthians, vii, 8.

Ye were made sorry after a godly manner.

New Testament: II. Corinthians, vii, 9.

10 Why is thy countenance sad, seeing thou art not sick? this is nothing else but sorrow of heart.

Old Testament: Nehemiah, ii, 2.

They were much cast down in their own eyes.

Old Testament: Nehemiah, vi, 16.

11 Turned . . . from sorrow to joy.

Old Testament: Esther, ix, 22.

Ye shall be sorrowful, but your sorrow shall be turned into joy.

New Testament: John, xvi, 20.

12 Yea, I would harden myself in sorrow.

Old Testament: Job, vi, 10.

How long shall I take counsel in my soul, having sorrow in my heart daily?

Old Testament: Psalms, xliii, 2.

My sorrow is continually before me.

Old Testament: Psalms, xxxviii, 1.

The sorrows of death compassed

found trouble and sorrow.

Old Testament: Psalms, cxvi, 3.

1 Even in laughter the heart is sorr

Old Testament: Proverbs, xiv, 13.

They were exceeding sorrowful.

New Testament: Matthew, xxvi, 2

xiv, 34.

[They] began to be sorrowful and w

New Testament: Matthew, xxv,

xiv, 19.

He was very sorrowful.

New Testament: Luke, xviii, 23, 2

2 Sorrow is better than laughter: fo

of the countenance the heart is m

Old Testament: Ecclesiastes, vii,

Remove sorrow from my heart.

Old Testament: Ecclesiastes, xi, 1

3 Pangs and sorrows shall take hold

Old Testament: Isaiah, xliii, 8.

There shall be heaviness and sorrow

Old Testament: Isaiah, xxix, 2.

Ye shall lie down in sorrow.

Old Testament: Isaiah, 50, 11.

Ye shall cry for sorrow of heart.

Old Testament: Isaiah, lxv, 14.

Give them sorrow of heart.

Old Testament: Lamentations, ii

4 A man of sorrows, and acquainte

Old Testament: Isaiah, liii, 3. See

Surely he hath borne our griefs, ar

sorrows.

Old Testament: Isaiah, liii, 4.

5 Shall not sorrows take thee, as

travail?

Old Testament: Jeremiah, xliii, 2.

Why criest thou for thine affliction

is incurable.

Old Testament: Jeremiah, xxx, 1

6 Behold, and see if there be any

unto my sorrow.

Old Testament: Lamentations, i,

Hear, I pray you, all people, and b

row.

Old Testament: Lamentations, i,

Thou shalt be filled with . . . sor

cup of astonishment and desolation

Old Testament: Ezekiel, xxiii, 33

7 Keep thy sorrow to thyself, and

good courage that which hath be

O. T. Apocrypha: II. Esdras, x, 1

Make not an hungry soul sorrowful

voke a man in his distress.

O. T. Apocrypha: Ecclesiasticus,

Remove sorrow far from thee: fo

killed many, and there is no profit

O. T. Apocrypha: Ecclesiasticus

The revenger of blood himself shall slay the murderer.

Old Testament: Numbers, xxxv, 19, 21.

Whoso killeth any person, the murderer shall be put to death by the mouth of witnesses.

Old Testament: Numbers, xxxv, 30.

Ye shall take no satisfaction for the life of a murderer.

Old Testament: Numbers, xxxv, 31.

The murderer rising with the light killeth the poor and needy.

Old Testament: Job, xxiv, 14.

¹ The king was wroth, . . . and destroyed those murderers.

New Testament: Matthew, xxii, 7.

He was a murderer from the beginning.

New Testament: John, viii, 44.

No doubt this man is a murderer.

New Testament: Acts, xxviii, 4.

Let none of you suffer as a murderer.

New Testament: I. Peter, iv, 15.

Whosoever hateth his brother is a murderer.

New Testament: I. John, iii, 15.

No murderer hath eternal life.

New Testament: I. John, iii, 15.

MURMURING

² The people murmured against Moses.

Old Testament: Exodus, xv, 24; xvi, 2; Numbers, xiv, 2; xvi, 41; Joshua, ix, 18, etc.

What are we, that ye murmur against us?

Old Testament: Exodus, xvi, 7; Numbers, xvi, 11.

The Lord heareth your murmurings which ye murmur against him: and what are we? your murmurings are not against us, but against the Lord.

Old Testament: Exodus, xvi, 8.

How long shall I bear with this evil congregation, which murmur against me? I have heard the murmurings of the children of Israel, which they murmur against me.

Old Testament: Numbers, xiv, 27.

³ They murmured against the goodman of the house.

New Testament: Matthew, xx, 11.

Jesus . . . said unto them, Murmur not among yourselves.

New Testament: John, vi, 43.

Jesus knew in himself that his disciples murmured.

New Testament: John, vi, 61.

Neither murmur ye, as some of them also murmured, and were destroyed of the destroyer.

New Testament: I. Corinthians, x, 10.

These are murmurers, complainers.

New Testament: Jude, i, 16. The only use of "murmurers."

MUSIC

⁴ And David and all Israel played before God with all their might, and with singing, and

with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets.

Old Testament: I. Chronicles, xiii, 8.

Singers, with instruments of music.

Old Testament: I. Chronicles, xv, 16; II. Chronicles, v, 13; Amos, vi, 5, etc.

With musical instruments.

Old Testament: I. Chronicles, xvi, 42; Nehemiah, xii, 36, etc. For a description of the various musical instruments, see HASTINGS, *Dictionary of the Bible*, p. 637. See also under HARP.

⁵ With sound of the cornet, and with trumpets, and with cymbals, making a noise with psalteries and harps.

Old Testament: I. Chronicles, xv, 28.

The singers went before; the players on instruments followed after; among them were the damsels playing with timbrels.

Old Testament: Psalms, lxxviii, 25.

⁶ Pour not out words where there is a musician.

O. T. Apocrypha: Ecclesiasticus, xxxii, 4.

A concert of music in a banquet of wine is as a signet of carbuncle set in gold. As a signet of an emerald set in a work of gold, so is the melody of music with pleasant wine.

O. T. Apocrypha: Ecclesiasticus, xxxii, 5-6.

MYRRH

⁷ Bearing spicery and balm and myrrh.

Old Testament: Genesis, xxxvii, 25; xliiii, 11. Myrrh, which is mentioned in both the *Old Testament* and the *New*, was the dried gum of a species of balsam, growing in Arabia and India, with a pleasant though faint odour. Another variety was a fragrant resin from a Palestine shrub called the rock rose.

⁸ All thy garments smell of myrrh.

Old Testament: Psalms, xlv, 8.

I have perfumed my bed with myrrh.

Old Testament: Proverbs, vii, 17.

Perfumed with myrrh and frankincense.

Old Testament: Song of Solomon, iii, 6.

I have gathered my myrrh with my spice.

Old Testament: Song of Solomon, v, 1.

My hands dropped myrrh, and my fingers with sweet smelling myrrh.

Old Testament: Song of Solomon, v, 5, 13.

[They] presented gold, and frankincense, and myrrh.

New Testament: Matthew, ii, 11.

They gave him to drink wine mingled with myrrh.

New Testament: Mark, xv, 23.

MYSTERY

⁹ That which is far off, and exceeding deep, who can find it out?

Old Testament: Ecclesiastes, vii, 24. The word "mystery" does not occur in the *Old Testament*.

¹ It is given unto you to know the kingdom of heaven.

New Testament: Matthew, x Unto you it is given to know the kingdom of God.

New Testament: Mark, iv, 1 The mystery, which was kept world began.

New Testament: Romans, xv We speak the wisdom of God in

New Testament: I. Corinthia

² Behold, I shew you a mys

³ Now Naaman, captain of the of Syria, was a great man v . . . he was also a mighty man he was a leper.

Old Testament: II. Kings, v, And Elisha . . . sent to the l Let him come now to me, and h there is a prophet in Israel. So N his horses and with his chariot, door of the house of Elisha. A messenger unto him, saying, l Jordan seven times, . . . and clean.

Old Testament: II. Kings, v, But Naaman was wroth, and said, . . . Are not Abana and l Damascus, better than all the may I not wash in them and turned and went away in a rag And his servants came near, him, and said, My father, if the thee do some great thing, would done it? how much rather then thee, Wash, and be clean?

Then went he down, and dip times in the Jordan, according the man of God: and his flesh ca the flesh of a little child, and he

Old Testament: II. Kings, v,

NABAL, see under

NABOTH

⁴ Naboth the Jezreelite had a was in Jezreel, hard by the king of Samaria. And Ahab both, saying, Give me thy may have it for a garden of l is near unto my house: and for it a better vineyard than good to thee, I will give thee in money.

And Naboth said to Ahab, it me, that I should give th my fathers unto thee. And Ah house heavy and displeased.

the day the contract was signed. In 1964 Sharp was in charge of negotiations that led to long-term grain sales to China, Bulgaria, Czechoslovakia, Poland, and East Germany.

In November 1965 Sharp won re-election to the House of Commons by defeating Dalton Camp. Immediately after the election, Prime Minister Pearson named him Minister of Finance, the second most important post in the Cabinet, to replace Walter Gordon. In May 1966 a debate developed in the Liberal party over trade and tariff policy, with Walter Gordon advocating a policy of economic nationalism discriminatory against foreign capital, and Sharp leading the faction in favor of maximum trade and moderate tariffs. Both agreed that national banks should be controlled within Canada, however. Gordon, with the former Secretary of State Maurice Lamontagne, also opposed Sharp's efforts to raise the 6 percent interest ceiling on bank loans. According to a report circulating in June 1966, Sharp was ready to resign his post if the government capitulated to his opponents on the interest question.

Mitchell Sharp and Margaret Ann (Daisy) Boyd, were married on April 23, 1938. They have one son, Noel. Sharp is five feet nine and one half inches tall and weighs 167 pounds. He has graying red hair, blue eyes, and a face described by a colleague in Parliament as "craggy, open and substantial." As quoted by Anthony Westell in the *Toronto Globe and Mail Globe Magazine* (February 20, 1965), communications theorist Marshall McLuhan described Sharp, after a television appearance by the Cabinet member, as "easily the most telegenic image in politics or show business." Although he is austere by temperament, Sharp has a warm, ready smile. And although he is a man devoted to hard work, he occasionally relaxes by skating, taking strenuous walks, or playing the piano. His clubs are the Toronto Club in Toronto and the Rideau Club in Ottawa. He is a member of the United Church. Honors bestowed on Sharp include the Golden Boy Award and the University of Manitoba Alumni Jubilee Award.

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SHAW, ROBERT (LAWSON)

Apr. 30, 1916- Choral and orchestral conductor
Address: b. c/o Columbia Artists Management, Inc., 165 W. 57th St., New York 10019; h. 18200 Shelburne Rd., Shaker Heights, Ohio 44118

NOTE: This biography supersedes the article that appeared in *Current Biography* in 1949.

If the art of choral singing has at last achieved the standing it deserves in the United States, the man

most responsible for its elevated status is Robert Shaw, who combines a reverence for the choral classics with an appreciation of the native American musical spirit. Shaw left his native state of California

in 1938, when he reorganized and became director of the Fred Waring Glee Club. In 1941 he formed the Collegiate Chorale, an amateur group of 200 voices which in 1943 earned for him a citation as the most outstanding American conductor of the year from the National Association for American Composers and Conductors. In 1948 he created the Robert Shaw Chorale, his own professional company of singers augmented by a small orchestra, with which he has toured the United States, Europe, and South America, performing both secular and religious choral masterpieces and the best of American Negro spirituals and folk music. In recent years Shaw has appeared as guest conductor with leading orchestras, and since 1956 he has been associate conductor of the Cleveland Symphony Orchestra and director of the Cleveland Orchestra Chorus. Starting with the 1967-68 season, he will be music director of the Atlanta Symphony, but will continue as choral consultant to the Cleveland Symphony.

The origins of Robert Lawson Shaw suggest the waning American frontier. He was born in the mining town of Red Bluff, California on April 30, 1916 to Shirley Richard Shaw and Nelle Mae (Lawson) Shaw. Somewhat imbued with the evangelistic spirit, the father moved from pulpit to pulpit so often that his two daughters and three sons were each born in different California towns. The mother was often the leading vocalist in the choir of whatever congregation her husband happened to be leading. One of Robert Shaw's grandfathers was also a clergyman.

After attending a succession of public schools in California, Shaw decided to follow his father into the ministry. Choosing his father's alma mater, he entered Pomona College in Claremont, California in 1934, where he studied literature and philosophy and helped to support himself by working at odd jobs. While a student he directed a local church choir and belonged to the college glee club, in which he performed so impressively that on one occasion he was asked to fill in for its ailing director. Later he succeeded to the conductor's post with an annual stipend of \$500, although his formal musical training at that time consisted of only a year's study of theory.

One of the visitors to the Pomona College campus while Shaw was an undergraduate there was Fred Waring, who brought his orchestra and chorus, known as the Pennsylvanians, for the filming of *Varsity Show* (Warner, 1937). After hearing the Pomona glee club, Waring was so impressed with its young conductor that he offered Shaw a place with his own organization, but Shaw deferred accepting the offer until later, after he had decided to give up the ministry for music. Traveling to New York City in 1938, after obtaining his B. A. degree from Pomona College, he reorganized and directed the Fred Waring Glee Club. Shaw remained with Waring until 1945, when he resigned to devote himself to his own projects. During his early years with Waring, Shaw found himself working in enterprises far removed from choral conducting. Employed by Billy

Rose, in 1939 he helped forming to music at the World's Fair and at the Exposition in San Francisco.

In 1941 Shaw accepted young people of the Metropolitan Fifth Avenue in New York singing. From the known Collegiate Choral voices. In addition to entertained some loftier performances of choral creation of new choral professional recognition; and for future professional singing.

After casting about to cities, the Collegiate Choral home in the New York City. Shaw doled out money Waring to buy scores, and the robes. Strictly amateur once a week and earned dollars a year. Profits went back to defray expenses were reached by majority.

Under Shaw's direction made its debut with the Choral Association at Columbia. As time went on, it presented performances of choral masterpieces, Mozart, and Brahms. After members Beethoven's Symphony No. 9, Toscanini, they received maestro: "The chorus is through the music just as size. As for Robert Shaw, maestro I have been looking for."

Shaw may owe his success large measure to his choice of voices as a single instrument discipline that such a contrast from the beginning result has been that his distinctive choral sound. gained more prominence forces of the Robert Shaw group of highly trained small orchestra, which now work radio in 1948. From 1952 the Robert Shaw Choral Masterworks Series in Columbia. such early composers as rich Schütz to such composers Dello Joio, and Poulenc. impressed reviewers was (January 21, 1952), who now had "one of the most fully blended chorus-orchestra world, capable of far more mass chorus and far more smaller ensemble." Since then been to bring great music national tours an important Robert Shaw Chorale,

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Rose, in 1939 he helped to train swimmers in performing to music at the Aquacade at the New York World's Fair and at the Golden Gate International Exposition in San Francisco.

In 1941 Shaw accepted an invitation from the young people of the Marble Collegiate Church on Fifth Avenue in New York to direct their recreational singing. From the group developed the well-known Collegiate Chorale, an amateur chorus of 200 voices. In addition to enjoyment, the members entertained some loftier goals: to provide excellent performances of choral classics; to stimulate the creation of new choral literature; to achieve professional recognition; and to offer participatory study for future professional singers.

After casting about to find proper rehearsal facilities, the Collegiate Chorale found a permanent home in the New York City Center building. At first Shaw doled out money from his salary with Fred Waring to buy scores, and Waring himself paid for the robes. Strictly amateur and nonprofit, the group met once a week and each member paid a fee of ten dollars a year. Profits from concerts were plowed back to defray expenses, and important decisions were reached by majority vote.

Under Shaw's direction the Collegiate Chorale made its debut with Leon Barzin's National Orchestral Association at Carnegie Hall in March 1942. As time went on, it presented warmly received performances of choral masterworks by Bach, Beethoven, Mozart, and Brahms, and of contemporary works. After members of the chorus performed Beethoven's Symphony No. 9 (Choral) with Arturo Toscanini, they received a rare accolade from the maestro: "The chorus was wonderful. They went through the music just once. I found nothing to criticize. As for Robert Shaw, I have at last found the maestro I have been looking for."

Shaw may owe his success as a choral director in large measure to his concept of an ensemble of voices as a single instrument. The precision and discipline that such a concept implies have been apparent from the beginning of his career, and the result has been that his choruses have achieved a distinctive choral sound. This distinctive sound has gained more prominence through the much reduced forces of the Robert Shaw Chorale, a professional group of highly trained singers, augmented by a small orchestra, which made its debut on NBC network radio in 1948. From January through May of 1952 the Robert Shaw Chorale presented the Choral Masterworks Series in Carnegie Hall, ranging from such early composers as Josquin Des Prés and Heinrich Schütz to such contemporaries as Stravinsky, Dello Joio, and Poulenc. Among the many favorably impressed reviewers was a critic for *Time* magazine (January 21, 1952), who reported that Robert Shaw now had "one of the most highly trained and carefully blended chorus-orchestra combinations in the world, capable of far more clarity than a booming mass chorus and far more power than the usual smaller ensemble." Since one of Shaw's aims has been to bring great music to the masses, he has made national tours an important part of the work of the Robert Shaw Chorale, with the repertory of the



ROBERT SHAW

Choral Masterworks Series serving as a mainstay of the tour programs.

So ardent is Shaw's devotion to choral masterworks and so intense his desire to make them available to a mass audience that he reportedly often invests his own money to ensure their performance. Writing in the *New York Times* (February 9, 1953), Howard Taubman disclosed that Shaw had supported the Choral Masterworks Series of 1952 to the amount of \$40,000. In return for his investment Shaw has had the gratification of exposing music lovers—some of them relatively unsophisticated—to their first encounters with the choral classics. In the two years of 1952 and 1953 alone the Robert Shaw Chorale presented 175 performances of the Mozart *Requiem*. Although some community concert officials have resisted the programming of such works on the grounds that they are too complex for the average listener, audience response has been overwhelmingly favorable. Among these successes have been Bach's Mass in B Minor and *Passion According to St. John*, Beethoven's *Missa Solemnis*, Haydn's *Creation*, and the requiem masses of Brahms and Verdi. Shaw has commissioned the first performances of works by such contemporary composers as Benjamin Britten, Aaron Copland, Samuel Barber, Charles Ives, Darius Milhaud, Bela Bartók, and others.

A formidable national asset in public relations as well as in music, on three international tours the Robert Shaw Chorale has achieved a people-to-people communication virtually impossible on a political level. Under the joint auspices of ANTA and the State Department, in the spring of 1956 the Robert Shaw Chorale performed in Europe and the Middle East. The group visited United States Army installations and appeared in fifteen countries, including Egypt, Syria, Lebanon, Turkey, Greece, Yugoslavia, Spain, and Portugal, closing in Reykjavik, Iceland after the fiftieth concert.

As part of a United States-Soviet cultural exchange, in 1962 the Robert Shaw Chorale visited the Soviet Union. Their arrival in Moscow was quiet and comparatively unheralded, but after their first

performance they became the sensation of the musical season. In Leningrad people queued in line through the night to obtain coupons. Then they stood in another line through most of the next day so that they could exchange the coupons for standing-room tickets. In Lvov the concert was interrupted when a mob rioted outside and broke down the doors in an attempt to get into the hall.

The Robert Shaw Chorale performed thirty concerts in eleven Soviet cities, and as Norman Nadel later reminisced in the New York *World-Telegram and Sun* (August 1, 1964): "The tour was a musical, diplomatic, and spiritual triumph almost without parallel in our time." More than the mere display of virtuosity it was the depth of feeling the chorus projected through the music that stunned Russian audiences. One Russian critic said, as quoted by *Newsweek* (October 29, 1962), "There is something natively communicative in chorales and perhaps they [the Russians] expected American polish and slickness. But perhaps what they do not expect is so much proficiency with so much heart." The "heart" was in evidence again in 1964 when the Robert Shaw Chorale repeated its triumph in a ten-week tour of Latin America.

Long interested in promoting the choral art, Robert Shaw has generously lent his talents to musical enterprises outside the spheres of his own choruses and orchestras. He has been especially interested in the music festival at Anchorage, Alaska, where he has directed the choral programs for many years. Under Serge Koussevitzky he was director of choral music at the Berkshire Music Center in Tanglewood, Massachusetts from 1942 to 1945. Most recently (in 1964 and 1965) he has directed choral activities at the Meadow Brook Music Festival in Rochester, Michigan, which is sponsored by Oakland University and the Detroit Symphony. He taught choral music and directing on the faculty of the Juilliard School of Music in New York City from 1946 to 1950.

Determined to conduct only the Robert Shaw Chorale and to devote the rest of his time to studying the orchestra, in 1948 Shaw took a leave from the Collegiate Chorale and his duties at Juilliard and Tanglewood. The learning process had never really ended for him. During his career he had analyzed orchestral scores with his friend Julius Herford of Juilliard, had studied piano with Fred Hart, and theory with George Szell. By this time he had gained considerable experience with orchestras, including the Boston Symphony, the CBS Symphony, and the Juilliard Orchestra. But the critics had not always been hospitable, and Shaw, sometimes unhappy with the results, once remarked that he did not handle orchestras as well as he did singers and wanted to find out why. By sitting in on rehearsals and by working with outstanding conductors, he hoped to learn how the orchestra functions as a musical instrument. He went to Europe, where he did some attentive listening, but finally decided that he could do better by studying on his own.

His determination to master the mysteries of the orchestra derived not so much from Shaw's desire to become a great orchestral conductor as it did from his need to deepen and broaden his knowledge of

music—to make himself a better musician. In an interview for *Music of the West* magazine (April, 1957) he explained: "The deeper you get into one facet of music, the more you find that music is one language. . . . A Mozart symphony throws light on the *Requiem*, the *Requiem* throws light on the symphony. It is doubtful one can really do a true performance of the *Requiem* without having mastered Mozart's symphonic language."

To assure himself of an opportunity to go on learning about orchestras, Shaw accepted a position as conductor and music director of the San Diego Symphony in 1953. The organization had felt the need of revitalization for some time and welcomed Shaw with the awareness that the novice orchestral conductor would be learning as he worked. The on-the-job training paid off handsomely for both Shaw and the San Diego Symphony, although it reportedly entailed such sacrifices as putting his own money into the organization and resigning from the Collegiate Chorale in 1954. But Shaw was evolving into an orchestral conductor, and by 1955 he could say, as quoted by *Time* (August 1, 1955): "I'm beginning to feel the orchestra in my fingers now. My fingers taste the sound; my ears taste the sound. I can't explain it, I just feel I am closer." In December 1955 the trustees of the Musical Arts Association of Cleveland announced his appointment as associate conductor of the Cleveland Symphony Orchestra under George Szell and as director of the Cleveland Orchestra chorus.

Through his appearances on radio and on the major television networks, Robert Shaw has become known to an ever wider audience. With the Robert Shaw Chorale and Orchestra he has recorded scores of performances for the RCA Victor Red Seal label, including choral masterpieces of Bach, Beethoven, Brahms, Cherubini, and Verdi, sacred music, American folksongs and spirituals, and the lighter music of glee clubs and operettas. The Robert Shaw Chorale became a fixture on operatic recordings of RCA Victor records, and earlier Shaw conducted the choruses for some of Toscanini's historic performances on the same label.

Robert Shaw married Maxine Farley on October 15, 1939. The couple have three children: Johanna, Peter, and Thad. Shaw has said that his hobby is music, a statement that few would challenge since even when Shaw is not occupied at Severance Hall in Cleveland or with the Chorale, he is still involved in music. Church music has long been of primary concern to Shaw, who considers it an integral part of the religious experience. In Cleveland he gave much of his time to the music programming of the First Unitarian Church, and in appreciation its congregation installed him as Minister of Music in September 1960. It represented a singular honor for Shaw, whose devotion to the ministry has remained constant throughout his life.

The recipient of many such honors, in addition to his award from the National Association for Composers and Conductors in 1943, Shaw received a Guggenheim Fellowship in 1944. He has had honorary doctorates in music conferred on him by the College of Wooster (1951); St. Lawrence University (1955); Michigan State University (1960);

University of Alaska (1963). At a testimonial in 1954 leaders of the music profession paid tribute to Shaw's contribution to music. Unabridged by the composer Bernard Rogers, who said: "Shaw is a great man in music. His service to the world can never be measured. It is unique. Our debt to him is very great."

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N Y World-Telegram
Who's Who in America

SHERMAN, ALLAN

Nov. 30, 1924- C
producer
Address: b. c/o Warner
Warner Blvd., Burbank

In October 1962, after five years as a writer and producer, comedian, and radio personality, Allan Sherman achieved a new milestone as a comedian with the long-running radio series *Folk Singer*, an album of lyrics by Sherman satirizing popular music. The album became the fastest-selling record in the history of the record industry, reaching number one in December 1962 by *My Son, the Folk Singer*. Sherman included the song for which he was a co-creator of *It's a Wonderful Life*.

Allan Sherman was born November 30, 1924 at the Chicago Hospital for Jewish Children, originally from a racing car driver, and a writer of comic books. At one time, he had a private garage in Chicago. He was "a flapper, and what a flapper," as Sherman said in his autobiography, *A Gift of Laughter*.

When Sherman was six years old, his parents divorced. He remained in Chicago and eventually took her name. The mother remarried three times often. By the time Sherman was in high school, Sherman had attended several schools in Chicago, Los Angeles, and New York. He frequently visited his grandparents in Chicago, which instilled in him a love of the city.

After graduation from high school, Sherman entered the University of California on the staff of the *Daily Californian* newspaper, and wrote a column on gossip, and doggerel entitled

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University of Alaska (1963); and Kenyon College (1963). At a testimonial dinner honoring Shaw in 1954 leaders of the music world saluted his contribution to music. Unable to attend, the American composer Bernard Rogers sent his greetings, in which he said: "Shaw is the friend of all that is good in music. His service to music of all schools cannot be measured. It is unique, passionate, and selfless. Our debt to him is very deep."

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SHERMAN, ALLAN

Nov. 30, 1924- Comedian; television writer;
producer
Address: b. c/o Warner Brothers Records, 4000
Warner Blvd., Burbank, Calif. 91505

In October 1962, after fifteen years as a television writer and producer, round-faced, bespectacled Allan Sherman achieved overnight fame as a singing comedian with the long-playing record *My Son, the Folk Singer*, an album of old folk tunes with new lyrics by Sherman satirizing urban Jewish mores. The album became the fastest-selling item in the history of the record industry. It was followed in December 1962 by *My Son, the Celebrity*, another album of his parodies written in what one critic called the "Manhattan delicatessen style" and delivered, as another said, in "pure nasal Brooklynesse." His third album, *My Son, the Nut*, issued in 1963, included the song for which he is best known, "Hello Muddah, Hello Faddah." As a television producer Sherman specialized in game and panel shows, and he was a co-creator of *I've Got a Secret*.

Allan Sherman was born Allan Copelon on November 30, 1924 at the Lutheran Deaconess Hospital in Chicago of Jewish parents. His father, Percy Copelon, originally from Birmingham, Alabama, was a racing car driver, automobile mechanic, and inventor. At one time, he owned the largest automotive garage in Chicago. His mother, Rose Sherman, was "a flapper, and what we would now call a 'swinger,'" as Sherman recalled in his autobiography, *A Gift of Laughter* (Atheneum, 1965).

When Sherman was six years old, his parents were divorced. He remained in the custody of his mother and eventually took her maiden name as his own. The mother remarried three times and changed residences often. By the time he graduated from high school, Sherman had attended twenty-one public schools in Chicago, Los Angeles, Miami, and New York. He frequently visited his grandparents in Chicago, where his grandfather took him to Yiddish plays, which instilled in him a love for the theater.

After graduation from high school in 1941, Sherman entered the University of Illinois, where he was on the staff of the *Daily Illini*, the undergraduate newspaper, and wrote a daily column of humor, gossip, and doggerel entitled "The Campus Scout."



ALLAN SHERMAN

He enlisted in the United States Army in December 1942 but was medically discharged for asthmatic allergies five months later. Returning to the university, he wrote the libretto and lyrics for *Nothing Ventured*, the varsity musical show of 1943, in which he played a farcical Adolph Hitler. He also wrote, to the music of Rodgers and Hammerstein's *Oklahoma!*, a campus musical with a patriotic wartime theme. In 1943 he met his future wife, Delores Chackes, who was a fellow student at Illinois. In July 1944 Sherman, with Miss Chackes and another couple, entered a sorority house that was closed for the summer to use the sorority's phonograph. Arrested for trespassing, Miss Chackes was suspended from the university and Sherman was expelled.

After his expulsion from the university, Sherman returned to Chicago, then his home, and began frequenting Gibby's, a bar popular with show business people. At Gibby's he gave impromptu renditions of comic songs he had written. On the advice of actor Edmond O'Brien and jazz pianist Joe Bushkin, who were impressed with his material, Sherman left for New York in May 1945 with a portfolio of some seventy-five of his songs. One, "Merry Christmas," was published by the Famous Music Corporation, but it was a commercial failure.

Before the end of May 1945, Sherman found employment in New York as a gag writer for Lew Parker, a radio comedian, but soon, after a quarrel over some of Sherman's material, Parker's head writer fired him. Through Jack Pulaski of *Variety*, Sherman met Willie Weber, an agent for several comedians, including Jackie Gleason and Jack E. Leonard. He began grinding out a regular diet of jokes and songs for Weber's clients, but payment from Weber was, according to Sherman, erratic. For thirteen weeks he wrote for the early television variety show *Cavalcade of Stars*, starring Jerry Lester, on the Dumont network, and for three weeks he was one of the writers for *Broadway Open House*, also starring Lester. After leaving Lester's staff he was head writer for a few weeks for *The 54th Street Revue*, another television variety show. During this period of writing for television comedians, Sherman

CURRENT BIOGRAPHY YEARBOOK

1976

ACUFF, ROY

Sept. 15, 1903- Singer; fiddler; bandleader
Address: b. Opryland U.S.A.-Grand Ole Opry
Complex, Opryland Drive, Nashville, Tenn.
37214



ROY ACUFF

The generally recognized "King of Country Music" is Roy Acuff, the pioneering star, after Uncle Dave Macon, of Nashville's Grand Ole Opry. Acuff, whose original orientation was white gospel music, began performing mountain music professionally in the early 1930's. With his band, the Smoky Mountain Boys, he moved into the Opry in 1938, and he has been the leading performer there ever since. Through the Opry's weekly broadcasts and through his recordings and his international tours, begun during World War II, Acuff is famous throughout the world for his renditions of "Wabash Cannon Ball," and "The Great Speckled Bird," and his own composition "The Precious Jewel" nudges those in popularity and record sales. Among other songs in the Acuff repertory composed or co-composed by Acuff himself are "The Streamlined Cannon Ball" and "Beneath That Lonely Mound of Clay." On stage Acuff is at ease and often clownish, playing with a Yo-Yo or balancing his fiddle bow on the end of his nose. But he is basically serious about his music, and that seriousness is unmistakable when his wailing tenor voice, sounding like that of a backwoods preacher, is heard belting out such songs as "Wreck on the Highway," "All the World Is Lonely Now," "The Great Judgment Morning," "Pins and Needles in My Heart," and "We Live in Two Different Worlds."

"People used to call it [country music] hill-billy music," Acuff once observed. "I never took offense at that. I'm from the mountains, so I guess I am a hillbilly." Roy Claxton Acuff was born near Maynardsville in the Smoky Mountains of eastern Tennessee on September 15, 1903. His father was Neill Acuff, a Baptist preacher, rural judge, tenant farmer, and amateur fiddler. Acuff notes that he is "the only black sheep in the family, the only one to become a professional entertainer." His mountain childhood is evoked in his lyric, "Way back in the hills as a boy I once wandered/Where deep in the grave lies a girl I once loved. . . ."

When Roy was sixteen, the Acuffs moved to Knoxville, Tennessee. At Central High School in Knoxville he was a star athlete, especially good

at baseball. When he graduated, the New York Yankees offered him a contract, but a serious sunstroke ended his professional sports career just as it was beginning and he turned his attention to music instead. He had always sung during his father's church services, and now he learned to play the fiddle.

Acuff's first job as a professional singer and musician was with Doc Hower's Medicine Show, a traveling troupe. Its star, Clarence Ashley, taught him valuable show business techniques. Later he did backwoods schoolhouse one-nighters and performed on radio station WNOX in Knoxville with a group he organized called the Crazy Tennesseans. Eventually he changed the name of the group to the Smoky Mountain Boys because he considered the original name derogatory to his native state.

The turning point of Roy Acuff's career came in 1936, when he was discovered by talent agent Arthur Satherly, who signed him to a contract with Columbia Records. In February 1938 he made his first appearance at the Grand Ole Opry in Nashville. "I was one of the first fellows who reared back and hit a microphone with a strong voice," Acuff has recalled. "That got me my job. When I sang 'The Great Speckled Bird' I reared back, and I was the first one that ever drew mail off the Opry. You sang to several thousand people in the open [the Opry had not yet moved into Ryman Auditorium] without a microphone, and you couldn't get to them if you didn't put your lungs to the full-

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est test. I like to think that I was the first person to bring voice to the Opry. Until then there were more string bands than singing."

Acuff's first big hits were "Wabash Cannon Ball" and "The Great Speckled Bird," the songs with which he is still most closely identified. "The Great Speckled Bird" is an allusion to the symbolism set forth in the twelfth chapter of the Book of Jeremiah, when God, in lamenting the ravaging of Judah, asks: "Is my heritage to me like a speckled bird of prey?" The lyrics were written by a preacher identified only as the Reverend Gant; the melody was borrowed from A. P. Carter's long-popular "I'm Thinking Tonight of My Blue Eyes." The "Wabash Cannon Ball" is a country classic, apparently rooted in hobo legend, with many versions extant, about a train rumbling and roaring majestically through the countryside. Acuff's rendition is marked by the recurring imitation of a locomotive whistle. Another early Acuff song was "Radio Station S-A-V-E-D," in which Jesus Christ is depicted as the operator of a radio station that brings "news direct from heaven." Among the secular songs in his repertory during the Great Depression was "Old Age Pension Check," which poked fun at Social Security legislation.

By 1940 Acuff had settled on the combination of band instruments with which he still surrounds himself, with occasional exceptions. The instrumentation was that of the traditional mountain string band, free of the new western and swing flourishes. The essential instruments were the fiddle, the string bass, the rhythm guitar, the five-string banjo, and the Hawaiian dobro (the most prominent instrument heard in Acuff recordings). This instrumentation, in addition to the mountain-church singing style, kept Acuff and the Smoky Mountain Boys in the old-fashioned "hillbilly" tradition, unaffected by the cowboy image that was gradually entering most country music.

In 1942 Roy Acuff and Fred Rose, a songwriter and piano player who contributed heavily to the Acuff repertory, formed in Nashville the Acuff-Rose Publishing Company, which is still the world's leading country music publishing company. During World War II Acuff became known to masses of United States servicemen stationed throughout the world through his personal appearances and recordings, thus bringing country music into the American mainstream. Indicative of the trend he was setting was the attendance record he established when he appeared at the Los Angeles County Barn Dance shortly after Foreman Philips founded that show at Venice Pier, California in 1942.

By 1943 Acuff was earning \$200,000 a year. In that year, when Governor Prentice Cooper of Tennessee turned down an invitation to appear as a guest of honor at the Grand Ole Opry with the statement that he thought country music was "disgracing the state," a reporter for the *Nashville Tennessean* got up a petition to run Acuff against Cooper. The petition was successful and Acuff was entered in the 1944 Demo-

cratic primary. He bowed out on that occasion, but when his name was entered in the Republican primary four years later he campaigned in earnest—mostly through his music, in appearances with the Smoky Mountain Boys—and won that primary. In the subsequent race against his old friend Gordon Browning, the Democratic candidate for governor that year, he early conceded defeat. "As governor, I would have been just another politician," he said. "As a singer, I can be Roy Acuff."

In the 1950's, as country music, blending into the urban American atmosphere, began to lose many of its distinctive characteristics, new Acuff songs, such as "Blues in My Mind" and "Too Late Now to Worry Any More," along with such Acuff perennials as "Wabash Cannon Ball," continued to attract nickels and dimes to jukeboxes. Acuff's fidelity to tradition in country music was noted by Robert Shelton in his review of the album *The Voice of Country Music* (Capitol, 1965) in the *New York Times* (March 21, 1965): "On this LP, Acuff and his Smoky Mountain Boys show off a lot of 'down-home' sounds, including the leader's sobbing fiddle, the harmonica of Jimmy Riddle, and, on 'Sixteen Chickens and a Tambourine,' what sounds like a kazoo and jug combination. Occasionally Acuff drifts off into a corny weeper such as 'That's What Makes the Juke-Box Play,' but for the most part the choice of songs is first-rate. The album retains the same qualities of the grand tradition—earthiness, simplicity, directness, even wittiness—that one found in 'the Golden Age' of the 1920's and 1930's."

In 1962 Roy Acuff was elected the first living member of the Country Music Hall of Fame. The citation read: "The 'Smoky Mountain Boy' fiddled and sang his way into the hearts of millions the world over, oftentimes bringing country music to areas where it had never been before. The 'King of Country Music' has carried his troupe of performers overseas to entertain his country's armed forces at Christmastime for more than twenty years. Many successful artists credit their success to a helping hand and encouraging word from Roy Acuff."

In an automobile accident on a rain-slicked highway outside of Sparta, Tennessee on July 10, 1965 Acuff was severely injured, sustaining broken ribs, collarbone, and pelvis. Following his long, slow recuperation, Acuff cut his traveling schedule drastically and spent more time building up his country music museum in Nashville. His wife, Mildred, became the main force behind Hickory Records, the label co-owned by him, on which he had begun to do most of his recording. In October 1967 Acuff and his band recorded *Roy Acuff Sings Famous Opry Favorites*. Typically, the album was cut quickly, in one day, even though Acuff had never before sung any of the songs, with the exception of "Filipino Baby."

Resuming his old pace in the early 1970's, Acuff toured college campuses, state fairs, country music festivals, and armed forces bases abroad.

Diane Zimmerman de in an article in the (December 5, 1971): kick out of Roy Acuff Boys. . . . Acuff hi Tennessee lightning. A ditions . . . with tur and even the Yo-Yo. I the heavy sentiment with a yeast of wry through off-stage as style, to him, is a roc me-down thing out of neat critical categorie vs. 'Nashville.'"

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ace in the early 1970's, mpuses, state fairs, coun- armed forces bases abroad.

Diane Zimmerman described his stage presence in an article in the New York *Sunday News* (December 5, 1971): "It's hard not to get a kick out of Roy Acuff and his Smoky Mountain Boys. . . . Acuff hits the stage like greased Tennessee lightning. And he punctuates his renditions . . . with turns on the fiddle, the uke, and even the Yo-Yo. He even manages to leaven the heavy sentimentality of country music with a yeast of wry good humor that shows through off-stage as well as on. The country style, to him, is a root form of music, 'a hand-me-down thing out of the hills' that defies such neat critical categories as 'folk,' vs. 'bluegrass' vs. 'Nashville.'"

On the Nitty Gritty Dirt Band's album *Will the Circle Be Unbroken?* (United Artists, 1972), Acuff cut "I Saw the Light" and "The Precious Jewel." When a reporter asked him about the recording session with the Dirt Band, he said: "Well now, let me make myself clear to you. I have no respect for hippies . . . because I don't think they have respect for anything. . . . Wes Rose [the son of Fred] called me and asked me if I would consider going into the studio with the Nitty Gritty boys. And I said, 'Wes, I have no objections to doing anything at any time with anybody if they want to do it in the right way.'" He went on to recount, without explanation, that the band members were incognito during the session. "I didn't know if I was in the studio with boys eighteen or thirty-eight or fifty-eight! . . . I said, 'Fellers, they call me one-time Acuff. Now let's get it over with.' And we did it . . . one take and that was it. But really, they really were a good group of boys. I would have liked to see them."

In March 1974 the Grand Ole Opry moved from Ryman Auditorium into its new home in Opryland U.S.A., the entertainment park on the outskirts of Nashville that also holds the two country-music museums owned by Roy Acuff. In the formal opening of the new Grand Ole Opry House, Roy Acuff was on stage to greet and introduce the guest of honor, President Richard Nixon. On that occasion, Acuff presented the President with a yellow Yo-Yo similar to the one that he himself uses in his stage appearances. He ends each performance with "Til we meet again."

Roy and Mildred Louise Acuff have one child, a son, Roy Neal. Acuff is a short, lean, wiry man with blue eyes and wavy black hair that is now graying. He still limps slightly from the injuries he suffered in the 1965 automobile accident. His attitude toward his music is almost evangelical, as he revealed in a statement to a reporter for *Look* (July 13, 1971): "There's no reason any group with the hippie dress—long hair, beards, dirty clothes—couldn't sing on the Opry. But it wouldn't be as accepted as if you or I should walk on as we are in our good American way of life. The music is down to earth, for the home—not to get all hepped up and smoke a lot of marijuana and go wild about. The music is full of Christianity and

sympathy and understanding. It helps make people better." An American flag flies proudly in front of Acuff's antebellum mansion in Nashville.

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New Yorker 50:46+ My 6 '74
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ALBERTSON, JACK

June 16, 1910(?) - Actor
Address: b. c/o National Broadcasting Co., 30 Rockefeller Plaza, New York City, N.Y. 10020

One of the most popular situation comedies currently on television is NBC's *Chico and the Man*, which teams Freddie Prinze, a young newcomer, with the veteran entertainer Jack Albertson, whose show business career spans almost half a century. Albertson's success as "The Man" on that series is his latest triumph in a long professional life as a dancer, straight man, comedian, and character actor. Working in television, Broadway theatre, and film, he has won the highest accolades in all three fields in recognition of his talents.

The son of Leo and Flora (Craft) Albertson, Jack Albertson was born in Malden, Massachusetts, of German and Russian-Jewish antecedents. His birthday falls on June 16, but he refuses to divulge the year because of his conviction that "after a certain age producers won't hire you." One reputable source, Leslie Halliwell's *Filmgoer's Companion*, gives the year of his birth as 1910. His father abandoned his mother before Jack was born, and the boy was raised by his stepfather, Alex Erlich, a barber. Albertson's formal education ended after a single year of high school. During a New York *Daily News* interview (January 2, 1973) with Sidney Fields he reminisced: "I was bright but disruptive. I didn't do homework. To cover, I made wisecracks and funny faces at the teachers. They told me to take my business elsewhere."

For a while Albertson worked at a local General Electric plant and in one of the many shoe factories in the Lynn, Massachusetts, area. He was also a rack boy in neighborhood pool parlors, where he was by his own admission a fairly good pool hustler, although he was always on guard to avoid playing anyone who could "out-hustle" him. Reportedly, at one point he ran away to sea, an undertaking not as romantic as it sounds, since his parents apparently helped him pack for the voyage.

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America, 1944-45
he Theatre (1939)

J(OHN) B(ERES-
—Aug. 22, 1945 Air
Air Force; planner of
for British bombers;
18 when it was amal-

gated with the Royal Flying Corps; served
in India, 1923-26 and 1934-38, and with the
BEF in France, 1940.

Obituary

N Y Times p11 Ag 25 '45

COLIJN, HENDRICUS (kō-lin' hēn-
drē'kūs) 1869—Sept. 16, 1944 Dutch states-
man, Premier of the Netherlands in 1925-
26 and again from 1933 to 1939; was head of
the Calvinist Party; an outspoken anti-Nazi,
he was held prisoner from the time of the
German occupation of the Netherlands in
1940 until his death.

Obituary

N Y Times p19 N 13 '44 por

COMDEN, BETTY May 3, 1918- Play-
wright; actress

Address: h. 47 W. 68th St., New York City

GREEN, ADOLPH Dec. 2, 1918- Play-
wright; actor

Address: h. 240 Central Park South, New
York City

"The theater is *jammed* with young talent,"
protests Adolph Green, in answer to Billy
Rose's⁴⁰ contention that there is no scarcer
commodity. And *On the Town* (1944), the
musical ballet-comedy of which Green and
Betty Comden are co-authors, is an even more
effective answer. George Abbott⁴¹, who di-
rected the show, was the only person involved
in its creation who is on the wrong side of
thirty: Leonard Bernstein⁴² (composer), Je-
rome Robbins (choreographer), Paul Feigay
(producer), and Oliver Smith (stage sets, co-
producer) are the other young talent respon-
sible. On Broadway, *On the Town* has made
theater history in at least two other respects:
it is the first musical ever bought by Holly-
wood in a pre-production deal, and it is the
first in which its authors are also actors.

The story of *On the Town*—"the daffiest
musical comedy plot in years"—involves three
sailors on a twenty-four-hour leave in Man-
hattan who are smitten by a picture of "Miss
Turnstiles" on the subway and promptly set
out to find her. The search takes them to
Carnegie Hall, Central Park, Times Square,
three quite identifiable night clubs, and Coney
Island, all of which come in for their share of
cheerful kidding in song, dance, and dialogue.
It might be gathered that both of the young
author-actors are New Yorkers—and they are.
It might be added that they are fanatical New
Yorkers, with no intention of ever becoming
anything else.

Betty Comden is a product of Brooklyn,
where she was born on May 3, 1918, the
daughter of Leo and Rebecca (Sadvoransky)
Comden. Her father was a lawyer, her mother
a schoolteacher, and her brother (overseas
in 1945) is a doctor. So far as she knows
there were no writers or actors among her
more distant ancestors either, but she has
been writing and acting ever since she attended
Brooklyn Ethical Culture School, where the
students read books like Scott's *Ivanhoe* and
dramatized them. And Betty continued to write



BETTY COMDEN

while in Erasmus Hall High School, but by
this time, having acquired the discouraging no-
tion that an actress had to be "very beautiful,"
she spent her other creative moments at the
Clay Club in Greenwich Village instead of try-
ing out for high school plays. By the time she
matriculated at New York University she had
decided to major in dramatics, however.

Major in dramatics she did, with the idea
of teaching it later. But teaching must have
been an extremely half-hearted ambition.
Guided by her unschoolteacherish subconscious,
she never took quite enough teaching courses
to get her license; and when she received her
B.S. degree in 1938 she began patiently making
the rounds of theatrical agents—with no luck
at all. It was during that period that she met
Adolph Green, who was doing exactly the same
thing with exactly the same results.

Her collaborator-to-be was born in another
New York City borough, the Bronx; the date
was December 2, 1918, the parents Daniel and
Helen (Weiss) Green. Adolph had written
poetry and acted in school plays in grammar
school and at camp, but his actual dramatic
experience was even less impressive than
Betty's at this point. Graduated from Clinton
High School in 1934, he found Wall Street
more eager to employ his talents than Broad-
way, and accepted a job as a Wall Street
runner. By the time he met Miss Comden he
had been "vaguely looking" for work as an
actor for four unexciting but athletic years.

There were plenty of other young people in
the same predicament in those semi-depression
days. One of them, Judy Tuvin, knew the
owner of the Village Vanguard, at that time
the last stronghold of old Village bohemianism;
he told her that he would like to put on some
kind of a show there that would employ young
talent. Judy Tuvin brought Adolph Green down
to the Vanguard; Adolph Green promptly
brought in Betty Comden and Alvin Hammer;
Betty Comden introduced John Frank. The
Revuers were being born, even if they
didn't know it yet. It was only after the



ADOLPH GREEN

five of them had been putting on separate acts for a while that the idea came to them of doing a satirical show together. Fortunately all of them not only sang, danced, and acted, but were endowed with ingenuity and imagination—necessary qualities for a group of performers who had to write their own lyrics, music, and dialogue as well as provide their own backdrops and costumes. The Revuers' light-hearted kidding of advertising, journalism, American magazines, and Hollywood attracted all sorts of important theatrical people to the Vanguard, and from putting on one show every Sunday night they were soon playing three nights a week, then six. The Vanguard was rapidly becoming a popular night club, too; the owner was encouraged to install a telephone and to get a liquor license.

In everything but a financial sense the Revuers were already a success—and even twenty-two dollars a week apiece was some improvement over their original five dollars—but in September 1939 the mercenary five forsook the Vanguard for the Rainbow Room in Rockefeller Center. After a two months' engagement there they were invited to put on a weekly program over NBC—a program on which Dinah Shore¹² and the Basin Street boys also appeared. Engagements at Radio City's Music Hall, at Loew's State, at Spivy's, at Cafe Society (both Downtown and Uptown), and several television shows followed. It was while playing an engagement at the Blue Angel that they got their first movie offer—to play in *Duffy's Tavern*. That particular deal fell through, but in Hollywood they worked at the Trocadero until assigned by Twentieth Century-Fox to appear in *Greenwich Village* (1944).

The brief glimpse of the Revuers in *Greenwich Village* hardly made movie history. Only Miss Comden and Green returned to New York, however. Judy Tuvin (now Judy Holliday) and Alvin Hammer had succumbed to the lures of Hollywood; John Frank had dropped out of the group some time before, to

go into defense work. The twosome that remained ended by accepting another engagement at the Blue Angel, and their satire did not seem to suffer from a depletion of their ranks. Then, one spring night, their friend Leonard Bernstein wandered in, with Paul Feigay and Oliver Smith in tow. The three young men asked the two remaining Revuers if they would be interested in doing the book and lyrics for a full-length show built around the idea of *Fancy Free*, the highly successful ballet by Bernstein and Jerome Robbins. There was no doubt that they would.

Soon, too, there was no doubt about what they wanted the show to be. In the first place, they wanted to make their characters three-dimensional—particularly the three young sailors, with their feeling of having to crowd everything into twenty-four hours. They wanted to capture the sailors' feeling about a big, strange city, too—not just any city, but New York, which is not quite like any other place in the world. They wanted everything in the show to be there for a reason, with no gags simply for gags' sake. Most of all, they wanted the music and the ballet to spring naturally from the story. "Integration" was the word they kept using while they worked.

The story, the character development, and the various numbers in *On the Town* were all Miss Comden's and Green's ideas, but neither of them is sure of who invented what—Miss Turnstiles, for example. Their collaborative technique was what it always has been—a matter of sitting down and talking, and writing down in longhand whatever came out of the interchange. As for the show's lyrics, some of them were written before Leonard Bernstein had composed the music for them; the music already existed for the ballads. It all sounded pretty hit-and-miss, but even before the book was in final shape RKO had seen the show's possibilities and had agreed to invest \$31,500 in it on condition that it be the only film company involved. Then, before the first rehearsal, Metro-Goldwyn-Mayer offered to buy the film rights for \$100,000 in cash, plus a percentage of the gross for another \$150,000, plus an investment of \$62,500 in the stage production. The president of RKO waived his company's condition, not wanting to hold up the deal—and that was how *On the Town* became the first musical comedy ever bought by Hollywood before it reached the boards. When *On the Town* opened in Boston late in December 1944 to almost unanimous "rave" notices, the reason for Hollywood's interest became obvious. The Boston *Post* critic predicted that the show would "probably do for New York what *Oklahoma!* did for that state in the wild West"; and the New York opening later that month found it doing something similar for the Adelphi box office, at least.

Not every New York critic "went completely overboard" for the show, but those who did went very far over. *PM*'s Louis Kronenberger¹⁴ pronounced *On the Town* not only "much the best musical of the year," but "one of the freshest, gayest, liveliest musicals I have ever seen." Lewis Nichols of the New York *Times* called it "the freshest and most engaging musical show since the golden days of *Oklahoma!* Everything about it is right . . . a perfect

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The twosome that repeating another engagement and their satire did not depletion of their ranks. Their friend Leonard, with Paul Feigay and the three young men in Revuers if they doing the book and lyrics built around the idea of a highly successful ballet by Robbins. There was no

no doubt about what to be. In the first place, their characters—the three young sailors—having to crowd every hour. They wanted to bring about a big, strange city, but New York, any other place in the country, with no gags simply of all, they wanted the spring naturally from "was the word they worked.

er development, and the *On the Town* were all Miss ideas, but neither of their collaborative techniques has been—a matter of writing down some of the inter-coming lyrics, some of Leonard Bernstein for them; the music allads. It all sounded even before the book had seen the show's need to invest \$31,500 to be the only film come before the first rehearsal, before the film costed \$150,000, plus an in-theatre production. He waived his company's hold up the deal—*On the Town* became the thought by Hollywood. When *On the Town* notices, the reason came obvious. The that the show would rk what *Oklahoma!* "Wild West"; and the hat month found it or the Adelphi box

ic "went completely but those who did Louis Kronen-*On the Town* not only he year," but "one est musicals I have of the New York and most engaging len days of *Oklahoma!* right . . . a perfect

example of what a well-knit fusion of the respectable arts can provide for the theater." Ward Morehouse of the *New York Sun* ransacked his vocabulary of adjectives and came up with "brisk and festive," among others. E. C. Sherburne of the *Christian Science Monitor* described *On the Town* as "theatrical caviar, lifting caricature . . . one notch higher into a vein close to the ballet, which is nearer abstraction in entertainment than anything else now on the boards." The *New Yorker's* Wollcott Gibbs found the whole affair so unlabored and effortless as to seem almost an improvisation. In *Variety*, however, these words appeared: "Not all the players are professional, and some appear to be semi-pros, if not amateurs. Not a real laugh was delivered at the debut and vocally the show is mediocre." The same reviewer pronounced the night club interlude "distinctly unfunny." Burton Rascoe did not go this far, but found *On the Town* only "pretty good fun," for those who are not "too exacting"; and the *New York Post* seemed to be somewhat reluctantly amused.

Those who didn't like the book were also in the minority. Here was "the best musical comedy book since *Pal Joey*," said Louis Kronenberger; Lewis Nichols found the book "coherent for a change," differing from most in that it speeded the action along instead of stopping it dead; the *Christian Science Monitor's* critic also singled the book out for special compliments. But the *New York Herald Tribune's* Howard Barnes decided that George Abbott's "shrewd direction" had made much of "scant material," while Wilella Waldorf talked in the *New York Post* of "proceedings" which "run all the way from slightly satiric tidbits to something approaching children's charades."

The parts that Betty Comden and Adolph Green wrote for themselves in *On the Town* are by no means the leading parts; if anyone could be called the star in a musical without starring roles it is Sono Osato⁴⁵, "Miss Turnstiles," who proves herself as ingratiating a comedian as she is a dancer. The sailor who finally acquires Miss Turnstiles and the predatory female taxi driver whose prey is the second sailor are almost equally fat parts. But Burton Rascoe has picked out as one of the high spots of the season's stage productions the scene in which Betty Comden (the lady anthropologist) pronounces Adolph Green (the third sailor, lost in the Museum of Natural History) "a rare specimen of the dolichocephalic skull." Cue says of Miss Comden that she "will remind you faintly, faintly of a young Fannie Brice," while Green "has that great showman quality, that indefinable cockiness that distinguishes a Joe E. Lewis or a Bob Hope⁴⁶ or even an Al Jolson⁴⁷ . . . which defies description, but is inherent in the way these men walk, talk, use their hands."

In the summer of 1945 the Comden-Green team, on leave from *On the Town*, wrote the book and lyrics for *Billion Dollar Baby*, for which Morton Gould⁴⁸ supplied the music and George Abbott⁴⁹ the directing. Smith and Feigay opened the production before the end of the year.

In private life dark-haired, attractive Betty Comden is part of another team: she was married on January 4, 1942, to Siegfried Schutzman, an artist who in 1945 is a sergeant

in the Engineers, on detached service in connection with the Information and Educational Division. He was stationed in New York just in time for the opening of *On the Town*, which made everything "perfect." Mrs. Schutzman pronounces herself "just so happily married that there's nothing very colorful about my social life." She cooks, keeps house in a quite unpalatial apartment on West, Sixty-eighth Street, owns no pets, and has no special eccentricities except a hatred of shopping (combined with a love for pretty clothes) and an equally violent distaste for being kept waiting. (She cannot cure herself of promptness.) Although she isn't on a diet she never eats chocolate; she didn't smoke even before the cigarette shortage; and she is no kind of parlor entertainer at all, if shows at the Stage Door Canteen and at veterans' hospitals can be excepted. As a member of the Independent Citizens Committee of the Arts, Sciences, and Professions, she makes sending telegrams to Congressmen one of her hobbies.

Adolph Green is unmarried, and interested in nearly everything—particularly the arts. Music is his special love—he whistles, can sing symphonic and rather unknown orchestral works from beginning to end and sound like a whole orchestra. Some day he would like to be a composer and conductor of symphonic music like his friend Leonard Bernstein. He also has a phenomenal memory, and as a student of the motion picture from way back amazes and sometimes annoys his friends by his ability to name the casts of every movie ever made. His chief dislikes, he says, are another Adolph—and "chi-chi."

CRABTREE, JAMES W(ILLIAM) Apr. 18, 1864—June 9, 1945 American educator; secretary emeritus of National Education Association since 1935; served as secretary to N.E.A. from 1917 to 1935, during which period membership grew from 10,000 to more than 200,000; secretary of former President Hoover's⁴⁸ Advisory Committee on Education (1931-32) and World Federation of Education Associations (1935-38).

Obituary

N Y Times p15 Je 11 '45

CRAIG, MALIN (mā'lin) Aug. 5, 1875—July 25, 1945 United States Army officer; Chief of Staff of the United States Army (1935-39); served in Santiago campaign (1898), Boxer Rebellion (1900). First World War (1917-19); retired from active duty in 1939 after having commanded every type of military unit from cavalry troop to field army; recalled in 1941 to become head of War Department's Personnel Board. See *Current Biography* 1944 Yearbook.

Obituary

N Y Times p19 Jl 26 '45 por

CRAVEN, FRANK 1880(?)—Sept. 1, 1945 American actor, director, and playwright, well known in theater and motion pictures; appeared in *Bought and Paid For*, *New Brooms*, *Village Green*, and many other plays; author of *Too*

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



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THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



Press Release

FOR IMMEDIATE RELEASE:
August 8, 1991

**ROY ACUFF, BETTY COMDEN AND ADOLPH GREEN,
NICHOLAS BROTHERS, GREGORY PECK, AND ROBERT SHAW,
TO RECEIVE KENNEDY CENTER HONORS**

**American Artists to be Given National Recognition at
Fourteenth Annual Celebration of the Performing Arts
on Sunday, December 8, 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 individuals who will receive the Kennedy Center Honors of 1991. Recipients to be honored at the 14th annual national celebration of the arts are singer Roy Acuff, musical comedy writers Betty Comden and Adolph Green, dancers Fayard and Harold Nicholas, actor Gregory Peck, and conductor Robert Shaw.

"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 immeasurably enhancing the lives of people around the world and enriching the cultural landscape of our nation, we honor one of the preeminent stars of country music, a musical comedy writing partnership that has changed the face of Broadway, a dancing team who virtually invented the art of acrobatic dancing, an award-winning actor who for five decades has been a top Hollywood star, and the dean of American choral conducting."

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 1991 Honorees will be saluted at a gala performance in the Kennedy Center's Opera House on Sunday evening, December 8. The traditional board of trustees dinner at which the Kennedy Center Honors are bestowed will be held on Saturday evening, December 7.

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 8, prior to the Honors Gala performance. A supper dance in the Kennedy Center's Grand Foyer concludes the festive Gala evening, which for the eighth year will be supported by a major underwriting grant from Merrill Lynch & Co., Inc.

Don Mischer will coproduce this year's event with George Stevens Jr., who has produced the Honors Gala for the past 14 years. The 1991 Kennedy Center Honors will be directed by William Cosel, executive producer and director of PBS's "Evening at Pops" with the Boston Pops Orchestra.

The Kennedy Center Honors was created by Stevens and the late Nick Vanoff in 1978. The Honors broadcast, a three-time winner of the Emmy Award for Outstanding Musical Variety Program and a recipient of the Peabody Award, is a star-filled evening of performance and tribute. It will be broadcast by the CBS television network as a two-hour special.

For the ninth consecutive year, the broadcast will be a General Motors Mark of Excellence presentation.

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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Los Angeles (818) 901-7602

ROY ACUFF

(singer; born Maynardville, TN, September 15, 1903)

"His songs have told their stories--of their disappointments, of their triumphs, of their love, of their faith." With these words President Ronald Reagan in 1982 proclaimed Roy Acuff the troubadour of the American people. And each year, since the 1930s, hundreds of thousands of them have been travelling to Tennessee from all corners of the nation to hear Roy Acuff sing the stories of their lives.

Acuff's first ambition in life was to be a professional baseball player, but that dream came to an end when a severe case of sunstroke left him physically debilitated. Two years of recuperation followed, during which time he picked up the fiddle for a distraction. He wasn't half bad at it.

At 28, he went on the road with Doctor Hauer's Medicine Show for what was to be a year's diversion, but by the end of the season, in 1932, Acuff was in show business for good. With a band, the Crazy Tennesseans, he landed a regular spot on a Knoxville radio show and did some local tours. But at the height of the Depression, Acuff's main goal was "to play a date where the box office receipts would total as much as a hundred dollars."

The first recording came in 1936 with the American Record Company. The song was "The Great Speckled Bird." Two years later, Acuff and the band made an audition appearance on February 5, 1938, at the Grand Ole Opry. It was to be a very important day for that venerated temple of country music. As the mail began pouring in, he became the Opry's first real solo singing star, and he has reigned ever since as the king of country music with hits such as "Wabash Cannonball," "Wreck on the Highway," "Fireball Mail," "Night Train to Memphis," "Low and Lonely," and many, many more.

One of the biggest nights in Acuff's long and distinguished career took place on March 1, 1982, when the enduring star was honored in a two-hour television special.

More than 30 of country music's greatest stars turned out to pay tribute to their idol. And from the White House President Reagan declared that "Roy, a product of the hills of east Tennessee, is the epitome of the American dream."

BETTY COMDEN

(writer; born New York, NY, May 3, 1919)

ADOLPH GREEN

(writer; born New York, NY, December 2, 1915)

The Broadway and film musical are two of this country's greatest cultural contributions to the world, and Betty Comden and Adolph Green have collaborated for more than half a century to create some of the best-known and best-loved musical comedies to come out of either New York or Hollywood. For generations of Americans, through the books and lyrics of such urban stage frolics as *On the Town*, *Wonderful Town*, *Bells Are Ringing*, and *Subways Are for Sleeping*, they molded the view of Manhattan as the most charming, the most romantic city in the world. For most people, their *Singin' in the Rain*, which regularly ranks as one of the 10 best films ever made, is the ultimate Hollywood musical. The rest rate *The Band Wagon* higher; that, too, is classic Comden and Green.

Betty Comden and Adolph Green started out as performers in the Greenwich Village of the late 1930s as part of a trio called The Revuers. (The other third was Judy Tuvim.) Too poor to afford writers, they were forced to create their own material. They clicked. Everyone, including Leonard Bernstein, went downtown to see them. And then came *On the Town*.

A reworking of a Jerome Robbins ballet, the Bernstein-Comden and Green *On the Town* became the smash hit of 1944, and Comden and Green were immediately recognized as the most innovative and gifted lyricists of the year. In the next two years they adapted *On the Town* and wrote *Good News* and *The Barkleys of Broadway* for the screen. On Broadway, in the '50s, they created *Two on the Aisle*, added songs to *Mary Martin's Peter Pan*, reteamed with Bernstein for *Wonderful Town*, and were reunited with Judy Tuvim, by then known as Oscar winner Judy Holliday, for another smash, *Bells Are Ringing*. That same decade they were responsible for a string

of MGM hits: *Singin' in the Rain*, *The Band Wagon*, and *It's Always Fair Weather*, among others.

Subsequently, they turned a bright young partnership into a legendary one, adding *Hallelujah, Baby!*, *Applause*, *On the Twentieth Century*, and this year's Tony Award-winning *The Will Rogers Follies* to the already impressive canon.

It is a partnership that, in the words of *The Washington Post*, "has changed the face of Broadway, and maybe Hollywood too."

"We rarely do homework separately," says Betty Comden. "Everything is together."

FAYARD NICHOLAS
(dancer; born Mobile, AL, c. 1914)

HAROLD NICHOLAS
(dancer; born Winston Salem, NC, c. 1921)

"They are great tap dancers--by which we mean that they are masters of timing and ministers of grace" is the way *The New Yorker* described the Nicholas Brothers recently. They were also the most astonishing acrobatic dance team of both stage and screen.

In that exhilarating hybrid known as acrobatic dancing, wherein dancers interrupt balletic jazz routines with fearless and often improvised acrobatic feats, no individual or group surpassed the effect that the Nicholas Brothers had on audiences and on other dancers. Together they dazzled the country--from Harlem nightclubs to Broadway to Hollywood.

Born of showbiz parents who played in a pit orchestra in Philadelphia, the boys spent their early years seeing all the famous black entertainers of the 1920s. But they were as impressed with the acrobats at the circus as they were by the great dancers of the era. They watched, they imitated, and soon they were an act in their own right. They were an immediate success in Philadelphia and their reputation traveled fast. By 1932 they were performing at the legendary Cotton Club with the likes of Cab Calloway and Duke Ellington, singing a little and dancing a lot, elegantly dressed in top hats and tails. Harold was 11, Fayard was 18.


Two years later they were in Hollywood and for several decades alternated between movies, nightclubs, concerts, Broadway, television, and extensive tours of Latin America, Africa, and Europe.

"When we perform," said Fayard, describing a Nicholas Brothers performance, "it's with style, grace, class, and personality, and we call our style 'classical tap.' The body is in complete unity, including the hands. We are singers,

dancers, actors, and musicians. We have done everything in show business except opera."

Of all their rousing routines--tapping up a double staircase and sliding down their steps in *Stormy Weather*; climbing up a wall for two full steps followed by a backflip into a split in *Orchestra Wives*; Fayard leaping over a line of chorus girls while Harold slid under their legs in *Babes in Arms*, which was choreographed by George Balanchine--one routine became their specialty, best seen in *Stormy Weather*: jumping into splits over each other's heads. "You just about go crazy from the sheer aesthetic excitement of what they are doing," said *The New Yorker* in 1988. "Their virtuosity remains unrivalled."

Today, that style of electrifying, scene-stealing choreography is nearly extinct, although Harold Nicholas continues to appear in concert as a solo performer and recently starred in the films *Tap* and *The Five Heartbeats*. But through the classic film performances of the Nicholas Brothers, the acknowledged masters of classical tap, that part of uniquely American dance history will live on forever.



Gregory Peck
(actor; born La Jolla, CA, April 5, 1916)

From his very first year in Hollywood through five decades of making motion pictures, Gregory Peck has been to audiences around the world the quintessential Hollywood leading man: tall, dark, and handsome looks complemented by an overwhelming sense of moral and physical strength. Intelligence, virtue, and sincerity are some of the attributes most often used by his colleagues to describe him. "He can be funny," said Peck's *Paradine Case* costar Louis Jourdan, "which is fortunate. Otherwise, such perfection would be unbearable."

And he can act. Peck received four Oscar nominations within six years (*The Keys of the Kingdom*, *The Yearling*, *Gentleman's Agreement*, and *Twelve O'Clock High*) and then, in 1962, he starred in one of the best-loved films of all time, *To Kill a Mockingbird*, and finally won the award.

Born Eldred Gregory Peck in Hollywood's backyard, Peck first travelled to New York to launch his acting career. Instead, he landed a job as a barker at the 1939 World's Fair. He wasn't sidetracked long, though. Three years later came his Broadway debut in Emlyn Williams's *The Morning Star*, followed by another play, and then a return to California for the conquest of Hollywood. He became a star overnight. By his third year in the business, he had already created several of his landmark roles--the missionary priest in *The Keys of the Kingdom*, the amnesiac in *Spellbound*, and the father in *The Yearling*.

Before long he was in the enviable and extremely rare position (for that time) of being able to pick his own roles, refusing to be tied down to a single studio or to sign a long-term contract. It was a happy career choice for the films that followed are memorable: *Gentleman's Agreement* (1947), *The Gunfighter* (1950), *Captain Horatio Hornblower* (1951), *The Snows of Kilimanjaro* (1952), *Roman Holiday*

played Gen MacArthur

(1953), *The Man in the Grey Flannel Suit* (1956), *The Big Country* (1958), *On the Beach* (1959), *The Guns of Navarone* (1961), *Cape Fear* (1962), *Arabesque* (1966), *Marooned* (1969), *The Omen* (1976), and *The Boys from Brazil* (1978).

Not only a star but also a leading citizen, Peck has been active in many political, charitable, and film causes, ranging from being a founding member of the National Council on Arts, to his election as chairman of the American Cancer Society. He was also chairman of the board of trustees of the American Film Institute from 1967 to 1969 and president of the Academy of Motion Picture Arts and Sciences. In 1989 Gregory Peck received the American Film Institute's Life Achievement Award.

In reviewing a 1988 television documentary about the life and work of Gregory Peck, *The New York Times* attempted to explain his longevity and success: "Each of his films has been informed by a steady, powerful presence, a character who lives on the screen rather than an actor who chews up the scenery." In that same documentary, Liza Minnelli simply called him "the ultimate movie star."

Peck:

heartiness of a man spirit -
independence -

independence,
integrity,
& courage.

They looked like faces
cut of - Mr. Grady
photo.

dep
long to have appear
fair color of

This was the house
that I was born in
w. history

John feel the
characteristics
that were into
making
men.

the few who
is a young subject

La Jolla

County Kerry -
fair immigrants

July 4 passed in
La Jolla.

Civil war vets from
both Blue & Gray -
two walked in parade -

ROBERT SHAW

(conductor; born Red Bluff, CA, April 30, 1916)

Four decades ago, the great--and not easily pleased--Italian conductor Arturo Toscanini was conducting Beethoven's Ninth Symphony with his NBC Symphony Orchestra. After hearing the chorus, which had been prepared by Robert Shaw, perform the glorious choral movement that ends the symphony, Toscanini turned to his players and said, "In Robert Shaw I have at last found the maestro I have been looking for."

And in Robert Shaw the art of choral conducting in this country had found its genius. For more than half a century he has set the standard of excellence for choral music, enjoying a status of patriarch of vocal musical interpretation. His first major honor came as early as 1943 from the National Association of Composers and Conductors which cited him as "America's greatest choral conductor."



Robert Shaw came from a clerical family. His father and grandfather were ministers. More important, perhaps, his mother sang in church choirs. In school, his serious interests were in philosophy, literature, and religion, but at Pomona College he did join the glee club. Then, in a chain of events right out of a Warner Brothers backstage musical, Shaw was asked to take over the choir for an ailing faculty leader the same year that Fred Waring happened to be making a film on the campus. Waring was impressed, asked him to go to New York to develop a glee club for him, and a star conductor was born.

With the founding of the Robert Shaw Chorale in 1948, which Shaw was to conduct for another 20 years, his fame and influence in the field became second to none in the world, leading the group on extensive tours throughout Europe, the Soviet Union, Latin America, and the Middle East under the auspices of the State Department. For this esteemed chorale, he commissioned pieces from the leading composers of the

day: Bela Bartok, Darius Milhaud, Benjamin Britten, and Aaron Copland.

In 1967 he accepted the directorship of the Atlanta Symphony and saw it grow from a local band to a fine major-league orchestra, establishing a magnificent choral adjunct and leading the combined forces in many definitive recordings of the symphonic-choral music literature.

"Robert Shaw is without doubt the leading choral conductor in the United States," Isaac Stern has said. "He is a practicing and acknowledged master of an art that he teaches with passion and commitment."



KENNEDY CENTER HONORS RECIPIENTS1991

Roy Acuff ✓
 Betty Comden }
 Adolph Green }
 Fayard Nicholas }
 Harold Nicholas }
 Gregory Peck }
 Robert Shaw }

Dates

Sept. 15, 1903
 May 3, 1919
 Dec. 2, 1915
 c. 1914
 c. 1921
 Apr. 5, 1916
 Apr. 30, 1916

Place of Birth

Maynardville, TN
 New York, NY
 New York, NY
 Mobile, AL
 Winston Salem, NC
 La Jolla, CA
 Red Bluff, CA

1990

Dizzy Gillespie
 Katharine Hepburn
 Rise Stevens
 Jule Styne
 Billy Wilder

Dates

Oct. 21, 1917
 Nov. 8, 1907
 June 11, 1913
 Dec. 31, 1905
 June 22, 1906

Place of Birth

Cheraw, SC
 Hartford, CT
 New York, NY
 London, England
 Vienna, Austria

1989

Harry Belafonte
 Claudette Colbert
 Alexandra Danilova

Mar. 1, 1927
 Sept. 13, 1903
 Nov. 20, 1904

New York, NY
 Paris, France
 St. Petersburg,
 Russia

Mary Martin
 William Schuman

Dec. 1, 1913 - Nov. 3, 1990
 Aug. 4, 1910

Weatherford, TX
 New York, NY

1988

Alvin Ailey
 George Burns
 Myrna Loy
 Alexander Schneider
 Roger L. Stevens

Jan. 5, 1931 - Dec. 2, 1989
 Jan. 20, 1896
 Aug. 2, 1905
 Oct. 21, 1908
 Mar. 12, 1910

Rogers, TX
 New York, NY
 Raidersburg, MT
 Vilna, Russia
 Detroit, MI

1987

Perry Como
 Bette Davis
 Sammy Davis, Jr.
 Nathan Milstein
 Alwin Nikolais

May 18, 1912
 Apr. 5, 1908 - Oct. 6, 1989
 Dec. 8, 1925 - May 16, 1990
 Dec. 31, 1904
 Nov. 25, 1912

Canonsburg, PA
 Lowell, MA
 New York, NY
 Odessa, Russia
 Southington, CT

1986

Lucille Ball
 Ray Charles
 Hume Cronyn
 Jessica Tandy
 Yehudi Menuhin
 Antony Tudor

Aug. 6, 1911 - Apr. 26, 1989
 Sept. 23, 1930
 July 18, 1911
 June 7, 1909
 Apr. 22, 1916
 Apr. 4, 1909 - Apr. 19, 1987

Celoron, NY
 Albany, GA
 London, Canada
 London, England
 New York, NY
 London, England

- more -

Honors recipients/2

1985

Merce Cunningham	Apr. 16, 1919	Centralia, WA
Irene Dunne	Dec. 20, 1904 - Sept. 4, 1990	Louisville, KY
Bob Hope	May 29, 1903	Eltham, England
Alan Jay Lerner	Aug. 31, 1918 - June 14, 1986	New York, NY
Frederick Loewe	June 10, 1904 - Feb. 14, 1988	Vienna, Austria
Beverly Sills	May 26, 1929	Brooklyn, NY

1984

Lena Horne	June 30, 1917	Brooklyn, NY
Danny Kaye	Jan. 18, 1913 - Mar. 3, 1987	Brooklyn, NY
Gian Carlo Menotti	July 7, 1911	Cadegliano, Italy
Arthur Miller	Oct. 17, 1915	New York, NY
Isaac Stern	July 21, 1920	Kreminiec, Russia

1983

Katherine Dunham	June 22, 1912	Glen Ellyn, IL
Elia Kazan	Sept. 7, 1909	Constantinople, Turkey
Frank Sinatra	Dec. 12, 1915	Hoboken, NJ
James Stewart	May 20, 1908	Indiana, PA
Virgil Thomson	Nov. 25, 1896 - Sept. 30, 1989	Kansas City, MO

1982

George Abbott	June 25, 1887	Forestville, NY
Lillian Gish	Oct. 14, 1896	Springfield, OH
Benny Goodman	May 30, 1909 - June 13, 1986	Chicago, IL
Gene Kelly	Aug. 23, 1912	Pittsburgh, PA
Eugene Ormandy	Nov. 18, 1899 - Mar. 12, 1985	Budapest, Hungary

1981

Count Basie	Aug. 21, 1906 - Apr. 26, 1984	Red Bank, NJ
Cary Grant	Jan. 28, 1904 - Nov. 29, 1986	Bristol, England
Helen Hayes	Oct. 10, 1900	Washington, DC
Jerome Robbins	Oct. 11, 1918	New York, NY
Rudolf Serkin	Mar. 28, 1903	Eger, Bohemia

1980

Leonard Bernstein	Aug. 25, 1918 - Oct. 14, 1990	Lawrence, MA
James Cagney	July 17, 1899 - Mar. 30, 1986	Manhattan, NY
Agnes deMille	1905	New York, NY
Lynn Fontanne	Dec. 6, 1887 - July 30, 1983	Essex, England
Leontyne Price	Feb. 10, 1927	Laurel, MS

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1979

Aaron Copland	Nov. 14, 1900 - Dec. 2, 1990	Brooklyn, NY
Ella Fitzgerald	Apr. 25, 1918	Newport News, VA
Henry Fonda	May 16, 1905 - Aug. 12, 1982	Grand Island, NE
Martha Graham	May 11, 1894 - Apr. 1, 1991	Pittsburgh, PA
Tennessee Williams	Mar. 26, 1911 - Feb. 25, 1983	Columbus, OH

1978

Marian Anderson	Feb. 17, 1902	Philadelphia, PA
Fred Astaire	May 10, 1899 - June 22, 1987	Omaha, NE
George Balanchine	Jan. 9, 1904 - Apr. 30, 1983	St. Petersburg, Russia
Richard Rodgers	June 28, 1902 - Dec. 30, 1979	New York, NY
Arthur Rubinstein	Jan. 28, 1887 - Dec. 20, 1982	Lodz, Poland