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OA/ID Number: 13785
Folder ID Number: 13785-006

Folder Title:
Kennedy Center Honors 12/8/91 [OA 8319] [2]

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THE NINTH ANNUAL KENNEDY CENTER HONORS

A CELEBRATION OF THE PERFORMING ARTS



The 1986 Honored Artists, from left, are Hume Cronyn and Jessica Tandy, Yehudi Menuhin, Antony Tudor, Lucille Ball, and Ray Charles.

DECEMBER 6 & 7, 1986

“Season after season in our theaters at the Kennedy Center, we are made aware of the extraordinary artistry that exists in America, and year after year, the Honors give us an opportunity to salute those individuals who have created that artistry.”

— Roger L. Stevens
Chairman
The John F. Kennedy Center
for the Performing Arts

“Others in life have seen to our material needs, built our roads, constructed our cities, given us our daily bread But these six are artists, and as such they have performed a different and singular task — to see to the needs of the heart.”

— President Ronald Reagan

“A glorious artistic constellation — of dance, theater, film, television and popular and classical music stars — comes together for a moment, and casts its collective glow on the Kennedy Center.”

— *The Washington Post*

The legend has music on his mind

Kennedy honors Center for his wide-ranging repertoire this weekend



The Arts Television League D...

...the most extraordinary of the per...

The Tudor Hegemony

LEISURE & ARTS

By D.J. HARRIS

Dance is the most exemplary of the per...

who in the panic induced by self-doubt...



Chr. Washington Post

People

Chamagne flowed like...

"The medals represent the highest honor our country can bestow upon a performing artist."

- Helen Hayes

Fair of the Arts

Kennedy Center Honors, a Weekend To Remember

By Gail Hall and Victoria D...

It began with Walter Ma...

Book World: Hard Choices...

Style

Plenty of women no...

THE EIGHTH ANNUAL KENNEDY CENTER HONORS OF THE PERFORMING ARTS

presented by the Kennedy Center

Roger L. Stevens and Nick Vanoff and The John F. Kennedy Center for the Performing Arts

www.kennedycenter.org

Lucy, Ray Charles, Menuhin Among Honorees

Kennedy Center's Six for '98

Yehudi Menuhin: "His talent — a rare gift of nature; his life — a triumph of the spirit."

— Peter Ustinov

Honors on CBS



Stevie Wonder is among the per-



Singer Ray Charles, left, and actor Hume Cronyn enjoy a reception Sunday for the recipients of the Kennedy Center Honors.

Kennedy Center honors six

By Susanne M. Schafer
Associated Press

WASHINGTON — Some of America's brash and bright new stars paid tribute to such legendary performers as Ray Charles and Lucille Ball while the Kennedy Center celebrated the winners of the nation's most prestigious artistic award.

President Reagan and his wife, Nancy, on Sunday joined singer Stevie Wonder, actresses Liv Ullman, Sigourney Weaver, Glenn Close, and a host of dancers, singers, and actors in a tribute to Charles and Ball, as well as the acting team of Hume Cronyn and Jessica Tandy, violinist Yehudi Menuhin, and choreographer Antony Tudor.

Staid patrons of the Kennedy Center clapped and sang along as Wonder pounded out a musical tribute to Charles, a blind musician like himself who he said had been his inspiration.

Included in the musical revue — part of a weekend of gala festivities surrounding the awards — was a rendition of "The Saints Go Marching In" by a jazz brass ensemble known as the "Heavenly Hummingbirds," who were introduced as having been recently discovered playing on a Manhattan street.

Reagan, at a White House reception for the honorees before the performance, lauded the six as having inspired America because they had given of themselves to see "to the deepest needs of the heart."

"We give this evening honor, to you," said Reagan side in a gleaming, gold lamé suit. "It's the least we can do for you have given to us."

Reagan praised Ball, say headed bundle of energy is often comedienne of our time, then brought tears to the offering a tribute to her ex-husband, who died last week.

"After all these years, Lucie," the president added. "The former actor even at himself. Remarking on that Menuhin had received Reagan observed, "I know, good notices don't come often."

The White House reception performance were a end of glittering, black-tie nation's capital. The honorees their beribboned awards at day night at the State Department. The program at the Kennedy Center was taped by CBS-TV as a television special for broadcast Dec. 26.

The awards program, designed by the center, provide deserved recognition who throughout their lifetimes significant contributions to culture through the performing arts. The weekend's events will benefit for the national endowment for the arts.

The Washington Times

CAPITAL LIFE

B

LUCY!

This year Lucille Ball has marked her 75th birthday and the 35th anniversary of "I Love Lucy." But she has also seen disappointment and heartbreak — the cancellation of her newest TV series and, just three days ago, the death of her first husband, Desi Arnaz.

By Dick Cavett

It is the best of times, as in the case of Lucille Ball. After 11 years away from the screen, she is back on the tube this fall with what was her last, best, and most successful TV series, "Life with Lucy." The show, which will air on CBS, is a testament to her wit and her ability to reinvent herself.

Lucy's return to the screen is a triumph. She has been away from the screen for 11 years, and during that time she has become a legend. Her first husband, Desi Arnaz, died last week, and she has seen the cancellation of her newest TV series, "The Lucy Show." But she has also seen the return of her first husband, Desi Arnaz.

With her eyes puffed out from crying, she was ready to walk away from the screen. But she stayed back at the reporter's feet, and she was the first woman to be honored by the Kennedy Center. She was ready to walk away from the screen, but she stayed back at the reporter's feet, and she was the first woman to be honored by the Kennedy Center.

"Nothing seemed to matter to her audience like Agnes de Mille. She was of her wheelchair and she was announcing 'I Love Lucy' with Antony Tudor. 'Nothing, until she came on the stage, played 'The Sound of Music' Charles' hits — followed by the Florida School for the Deaf, who sang 'Light Up My Life' freely, especially the final number. 'All weekend, people said 'This is the best America has.' They have just proved it." — The

"Lucille Ball created the standard against which every comedian would have to measure."
— Walter Matthau

"Antony Tudor always shows the emotional meaning behind the action. Tight to the heart, but satisfying the mind. Always emotional, but true emotion."
— Agnes de Mille

The Birmingham News

FRIDAY

Punch

Dec. 26 — Jan. 1

The Kennedy Center Honors: A Celebration of the Performing Arts

Honorees include Lucille Ball, Hume Cronyn, Antony Tudor, Yehudi Menuhin, Ray Charles, and Jessica Tandy.

"Hume Cronyn was the catalyst for some of their best work together and Jessica Tandy has distilled it to poetry."
— Glenn Close

COVER STORY
December 4, 1986

The legend has music on his mind



Kennedy him for his Center honor
wideranging
this week's
reporting
Tuning in
to the
repercussions
of the
Kennedy
Center
honors
this week's
reporting
wideranging
this week's
reporting

THE LARRY TRINKLEY STORY

Sumner's
reporting
wideranging
this week's
reporting

Theater's enduring double bill



By the
reporting
wideranging
this week's
reporting

Arts Kennedy Center Honors a Week to Remember

By
reporting
wideranging
this week's
reporting

Affair of the Kennedy Center Honors a Week to Remember

By
reporting
wideranging
this week's
reporting

An evening of applause for a lifetime of achievement



The Kennedy Center Honors
reporting
wideranging
this week's
reporting

It was a heady mix
of actors, writers,
producers, dancers,
musicians, directors
and politicians
—The New York Times

Ray Charles: "Through
your spirit, through your
music, you have made the
true blind people of the
world see."
—Stevie Wonder

6th Kennedy Center H

THE NEW YORK TIMES, FRIDAY, DECEMBER 29, 1986

By JOHN J. O'CONNOR
The Kennedy Center
reporting
wideranging
this week's
reporting

Mr. deane, this music and
reporting
wideranging
this week's
reporting

Show 10 8

Mr. deane, this music and
reporting
wideranging
this week's
reporting

Ray Charles Joyful Noise

The Kennedy Center Honors
reporting
wideranging
this week's
reporting



Ray Charles performing on stage at the Kennedy Center Honors.

"Some of America's brash and bright new stars paid tribute to such legendary performers as Ray Charles and Lucille Ball while the Kennedy Center celebrated the winners of the nation's most prestigious artistic award."

— Associated Press

"The Kennedy Center Honors Gala is not only a classy and entertaining show, it says something very good about America."

— WTOP-Newsradio 15

"Once again directed by Don Mischer, the event has evolved into one of the more consistently classy awards shows designed for television."

— The New York Times

"The Kennedy Center Honors constantly reinforces the notion that the program is the best of any of the awards shows; the ninth edition is no exception."

— Variety

THE TENTH ANNUAL KENNEDY CENTER HONORS

A CELEBRATION OF THE PERFORMING ARTS



The 1987 Honored Artists, from left, are Alwin Nikolais, Sammy Davis, Jr., Bette Davis, Nathan Milstein, and Perry Como.

DECEMBER 5 & 6, 1987

"These five, what these five have given us is joy. Everyone in this room, everyone joining us by way of television, can think back upon some time for which he is grateful to you. When they marveled at the choreography of Alwin Nikolais or thrilled at the virtuosity of Nathan Milstein, when they reveled in the sheer fun of the singing and dancing of Sammy Davis or marveled at the performance of Bette Davis or, like Nancy and me, just had a plain swell time dancing to a song by Perry Como.

"In giving so much to so many individuals you've performed a service to your nation."

—President Ronald Reagan

Alvin Nikols: "To call him a choreographer is to miss the point. His influence goes far beyond dance. He is a master of light, sound, music." —Joseph Papp

The Great Life
THEATRE WORLD REPORTER, DECEMBER 15, 1967



Alvin Nikols

Joseph Papp

Alvin Nikols

Joseph Papp

de in the key of mellow
The new album by the vocal group The Mellowtones is a collection of soulful ballads and jazz-influenced tunes. The group's sound is characterized by its smooth harmonies and mellow rhythms, making it a perfect choice for a relaxing evening.

'Tis the family in a radi
The new album by the vocal group The Mellowtones is a collection of soulful ballads and jazz-influenced tunes. The group's sound is characterized by its smooth harmonies and mellow rhythms, making it a perfect choice for a relaxing evening.

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Alvin Nikols, a man in motion
The new album by the vocal group The Mellowtones is a collection of soulful ballads and jazz-influenced tunes. The group's sound is characterized by its smooth harmonies and mellow rhythms, making it a perfect choice for a relaxing evening.

KENNEDY CENTER HONORS
The Kennedy Center Honors is an annual event that celebrates the lives of individuals who have made significant contributions to American culture. The honorees are chosen by a panel of experts and are presented with a special award and a lifetime achievement award.

An evening of applause for a lifetime of entertainment



The Kennedy Center Honors: A Celebration of the Performing Arts
The Kennedy Center Honors is an annual event that celebrates the lives of individuals who have made significant contributions to American culture. The honorees are chosen by a panel of experts and are presented with a special award and a lifetime achievement award.

A general honors that of Excellence Presentation
The Kennedy Center Honors is an annual event that celebrates the lives of individuals who have made significant contributions to American culture. The honorees are chosen by a panel of experts and are presented with a special award and a lifetime achievement award.

Bette Davis: "She's an original. There's never been anyone before or her,"
since who could touch —Angela Lansbury

It's galas galore for Kennedy Center honors



WILLIAMS

The Kennedy Center Honors ceremony is a night of celebration and entertainment. The honorees are presented with a special award and a lifetime achievement award. The ceremony is held at the Kennedy Center in Washington, D.C. and is broadcast on television.

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"A remarkable evening at the Kennedy Center,"
—Good Morning America ABC television
20 FRIDAY, DECEMBER 4, 1967 USA TODAY

"The Kennedy
Center Honors
— America's
most prestigious
arts awards."

— "Good Morning,
America"
ABC-Television

"The Kennedy
Center Honors
are considered
the most
prestigious of
America's
awards. They
span the
breadth of
American
culture."

— National Public
Radio

"The Kennedy Center
Honors, 10 years
old this week,
have become as
much of a tradition
in the nation's capital
as the inaugural
parade.
"It is quite literally
the hottest ticket in
town."

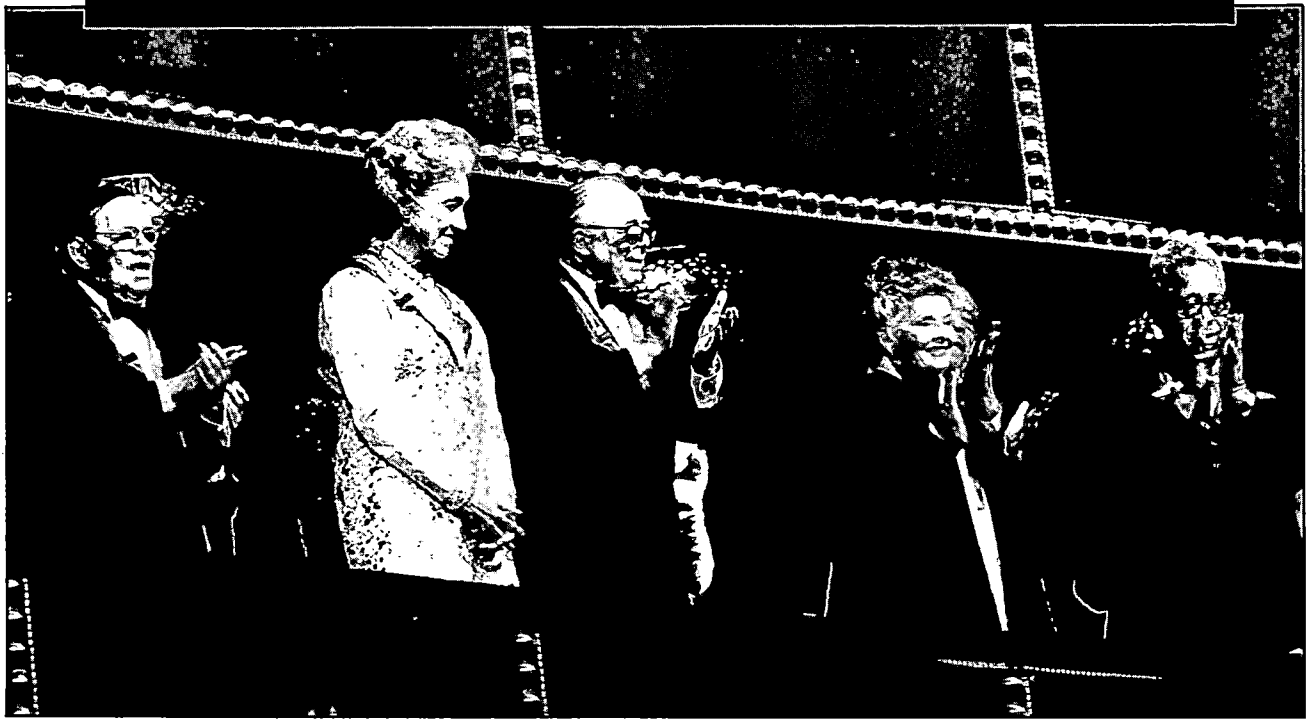
— Paul Harris
Variety

"The Kennedy Center
Honors...an American
artistic summit."

— WBAL-TV

THE THIRTEENTH ANNUAL KENNEDY CENTER HONORS

A CELEBRATION OF THE PERFORMING ARTS



The 1990 Honored Artists are, from left, Jule Styne, Risë Stevens, Billy Wilder, Katharine Hepburn, and Dizzy Gillespie.

DECEMBER 1 and 2, 1990

"We have gathered together this evening to pay tribute to five artists who have had a profound influence on our lives by making invaluable contributions to the culture of this country. Their work stands as a genuine testament to the vitality and breadth of the performing arts in this country, conveying to the world in a memorable manner the creativity and spirit of this nation."

—James D. Wolfensohn
Chairman
The Kennedy Center

"It is a privilege to host this distinguished group of recipients of the 1990 Kennedy Center Honors, and to share the dream of President Kennedy, who yearned to see an America that rewarded achievement in the arts as prominently as business or science or politics."

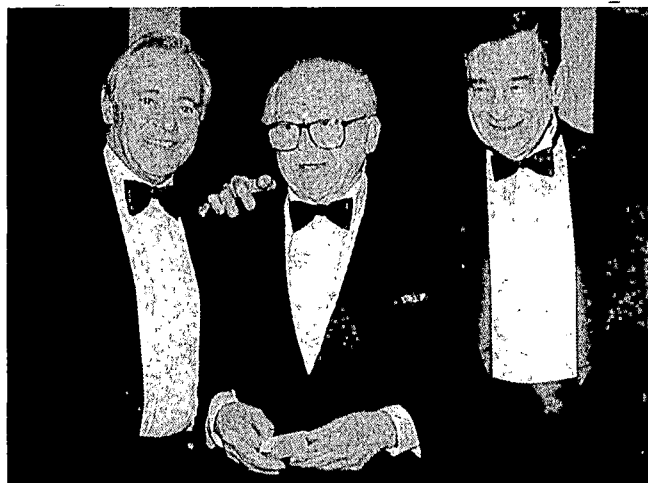
—President George Bush

"The five Americans we honor tonight have never feared of being great. Their courage and imaginations have inspired all of us for over half a century, as they followed their special stars to greatness, given their very best at every turn, and moved us to look ever more deeply into our own hearts."

—Walter Cronkite
The Kennedy Center Honors

"All of Billy Wilder's films have just one thing in common: They're daring, ironic, witty, heartfelt, irreverent, and wildly entertaining. They make us laugh and cry, and they refuse to compromise."

—Jack Lemmon



Billy Wilder was flanked by Jack Lemmon, left, and Walter Matthau as he arrived for a dinner on Saturday honoring the five artists, including Mr. Wilder, who are receiving this year's Kennedy Center honors.

Honors for 5 at the Kennedy Center

As Hepburn has by the Kennedy Center committee be honored, but not, saying she is terrified. But Lansbury, Miss id, "George Steinfeld finally this year" and slammed

President Bush said Mr. Steinfeld of the event with it Miss Hepburn smaller event, a night at the State he honor medal-d by James D. Ken-auren Bacall as omies. But there regal in black

ty," she said to a ripple of laughter. The festivities today began with a reception at the White House at 5 P.M. Affairs of state have a way of interfering with the honors. Last year, President Bush was in Malta, meeting with President Mikhail S. Gorbachev of the Soviet Union. This year, President Bush had planned to depart on a six-day trip to Latin America immediately after this evening's reception and would be unable to attend the Kennedy Center festivities, but he and the First Lady warmly greeted those being honored in a East Room ceremony today before departing. "It is a privilege to host this distinguished group of recipients of the 1990 Kennedy Center honors, and to share the dream of President Kennedy, who yearned to see an America that rewarded achievement in the arts as prominently as business or

"Risë Stevens has been an inspiration to generations of American opera singers. She is one of the few voices in the world who insisted that American opera be that of Europe."

ENTERTAINMENT

SECTION

F

TUESDAY

DECEMBER 4, 1990

CAL

HIGHLIGHTS

HOUSE BENEFIT: The backers of tonight's premiere of "The Russia House" hope it will generate enthusiasm among film industry employees to make payroll deductions on behalf of the financially ailing Motion Picture and Television Fund. F1

Hepburn Steals the Show

Awards: Actress and four others are honored for lifetime achievement in the arts.

BY MAURA REYNOLDS
Times Staff Writer

WASHINGTON—It dazzles everyone, even those who have seen it all.

"Of all the events I've attended," a White House Marine guard said, nervously adjusting the cuffs of his military tuxedo as he gazed at the celebrity-studded crowd in the East Room—"this is really it."

This past weekend, as it has for the past 13 years, Washington dressed up and turned out to honor five Americans whose cultural achievements have earned them a place in the nation's heart.

The artists' committee of the Kennedy Center Honors last weekend bestowed its rain-streaked ribbons on jazz legend Ella Fitzgerald, actress Katharine Hepburn, opera singer Risë Stevens, composer Julie Styne and director Billy Wilder in a wind of black-tie event celebrating their contributions not only to the arts, but to the nation itself.

"Their genius and hard work have amazed and inspired the most of all."



ARTS HONORS: Washington turned out to pay tribute to Katharine Hepburn, above, along with Billy Wilder, Dizzy Gillespie, Risë Stevens and Julie Styne, recipients over the weekend of the 13th annual Kennedy Center Honors. F4

BOOKS
The Best Christmas Books

The ARTS

DIZZY!

Finally, America says thanks to the man who reinvented jazz

Baryshnikov's latest moves On the road with The Sex Pistols Movie critics they really

MONDAY, DECEMBER 3, 1990

The Washington Post

Jonathan Yardley: In 'Town,' Arena's miscast melting pot

2

Personalities: Jesse Jackson's political future, in GQ

3

Style

7

16

The Five Toasts of the



Katharine Hepburn, James Woffensmith and Barbara Bush at the Kennedy Center.

"In comedy and in her remarkable in her has consistently of a woman ab

"Every year for 13 years the Kennedy Center Honors has filled a Washington weekend with celebrity-packed lunches, dinners, brunches, receptions honoring five certifiable arts legends. They are people whose credentials are so stellar, whose status is so exalted and whose talents are so established that everyone else enjoys celebrating them, and—for one long weekend—sitting adoringly at their feet."

—The Washington Post

THE ARTS



FESTIVE OCCASION: A birthday Dizzy Gillespie is joined by Kennedy Center honorees...

Fanfare for a Trumpeter

Jazz revolutionary Dizzy Gillespie receives top arts honor in televised ceremony

By Donald L. Marglin

THE white barber in Dizzy Gillespie's hometown of Cheraw, S.C., refused to cut his hair because he was "colored."

Improvisation is a matter of using all the experience you have to resolve the harmonies and shape the

"This makes the Oscars, Emmys, Tonys, and all those other awards in arts and entertainment pale by comparison."

-WTTG-TV

USA TODAY advertisement with 'LIFETIMES GET THEIR REWARDS' and '30-CENT' text.

Kenedy Center kudos for Kate and Co. Sunday evening, Hepburn held court at the White House reception...

The Washington Post advertisement with 'Byner, Redskins Tatter Dolphins' Defense, 42-20 - B1' and 'MONDAY, DECEMBER 3, 1990'.

Large advertisement for 'life!' with 'The Washington Times' and 'MONDAY, NOVEMBER 26, 1990'.

INSIDE section with 'AT&T Bids for NCR Corp.' and 'Shuttle Focuses Space Eyes'.

Wilder at heart THE LEGENDARY WRITER-DIRECTOR STILL IRONIC AFTER ALL THESE YEARS

"One has to work with Jule Styne to appreciate the profusion of ideas that tumble out of him like a human Niagara Falls..."

Wilder, 84: "It's wonderful when you write and shoot and it really comes off and you know that you will feel it with an audience. That's what's fun."

S was
at
rival
Marilyn Horne

ANDAR

Los Angeles Times

around the honoree. Marvin Horne called me up and said, 'I'm glad to see you're doing so well.' He's a wonderful man. Jack Lemmon said director called her, but Hepburn stubbornly refused her entreaties. She's a very private person. She's never shown up on the cover of *Time* magazine. She's never shown up on the cover of *Time* magazine. She's never shown up on the cover of *Time* magazine.

At the gala on Sunday night, she was dressed in a white gown with a wide neckline. She was surrounded by other honorees. The event was a celebration of her life and her contributions to the arts.

From left, composer John Styne, opera singer Rita Stevens, pianist Murray Close, and director Billy Wilder. The event was a celebration of her life and her contributions to the arts.

eat: D.C. Arts Center's director and his vision
ss: Game 16 adjourned
di Karpov in trouble

Town
for the Kennedy Center Honorees,
A Weekend of Parties and Fanfare

By Martha Stewart and Megan Rosefield

It was a weekend of memorable moments. The White House, the Kennedy Center, and the streets of Washington were filled with the joy and celebration of the honorees.

tragedy, and perhaps most
own life, [Katharine Hepburn]
shown us the joy and courage
to embrace the world even as
she spat in its eye."
—Angela Lansbury

Star struck at the Kennedy Center

Star struck at the Kennedy Center. The event was a celebration of her life and her contributions to the arts. She was surrounded by other honorees and the atmosphere was one of joy and celebration.

Modern Maturity. The event was a celebration of her life and her contributions to the arts. She was surrounded by other honorees and the atmosphere was one of joy and celebration.

SPOTLIGHT
Horn of plenty. The event was a celebration of her life and her contributions to the arts. She was surrounded by other honorees and the atmosphere was one of joy and celebration.

Dir on disc. The event was a celebration of her life and her contributions to the arts. She was surrounded by other honorees and the atmosphere was one of joy and celebration.

1990 Kennedy Center Honorees
Doris Gillespie, Katharine Hepburn, Rita Stevens, John Styne, Billy Wilder

Join the applause for America's gala celebration of the performing arts.
The 13th Annual Kennedy Center Honors
Friday, December 28th
at 9:00 p.m. EST on CBS

Some of the greatest names in entertainment light up the stage in a tribute to this year's recipients of the Kennedy Center Honors—America's highest award for the performing arts. Join the audience for this spectacular celebration.

Host: Walter Cronkite
Cast: Jack Lemmon, Rita Stevens, Katharine Hepburn, John Styne, Billy Wilder, Rita Stevens, John Styne, Billy Wilder, Rita Stevens, John Styne, Billy Wilder.

November 30, 1990
A General Motors Mark of Excellence Presentation

The Great Life

George Christy. The event was a celebration of her life and her contributions to the arts. She was surrounded by other honorees and the atmosphere was one of joy and celebration.

Walter Cronkite. The event was a celebration of her life and her contributions to the arts. She was surrounded by other honorees and the atmosphere was one of joy and celebration.

life!
Friday, November 30, 1990



Kate

"Absolutely spectacular."
—CBS Morning News

THE HOLLYWOOD REPORTER, FRIDAY, DECEMBER 7, 1990

Kennedy Center Honoree Rita Stevens, Katharine Hepburn, John Styne, Billy Wilder, Rita Stevens, John Styne, Billy Wilder, Rita Stevens, John Styne, Billy Wilder.

Walter Cronkite. The event was a celebration of her life and her contributions to the arts. She was surrounded by other honorees and the atmosphere was one of joy and celebration.

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November 30, 1990
A General Motors Mark of Excellence Presentation

Kate

"The Kennedy Center Honors are considered the American equivalent of British knighthood and damehood awarded to performing artists."

— *Chicago Tribune*

"The Kennedy Center saluted five performing arts legends over the weekend by presenting what has become one of the country's highest awards for lifetime achievement—the Kennedy Center Honors."

— *The Washington Times*

"Since they were inaugurated, the Kennedy Center Honors has become our nation's highest accolade to its most brilliant performing artists, the golden yardstick by which they all are measured. That distinctive medal hanging around their necks has become the goal of a lifetime for these men and women and more than any other award they can dream of, the ultimate tribute to their talents and contributions to our cultural way of life."

— *Sunday Newark Star-Ledger*

"For the past 13 years Washington has honored an extraordinary group of artists whose work has enriched our lives."

— *New York Daily News*

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.

The John F. Kennedy Center for the Performing Arts

WASHINGTON, D.C. 20586-0001
202 416-8000
FAX 202 416-8205

TO: Bob Simon
The White House

FROM: Laura Longley *416-8432*

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.

The Kennedy Center Honors

A National Celebration of the Performing Arts

December 7 and 8, 1985

The 1985 honored artists on the Eighth Annual Kennedy Center Honors:

"I think it's marvelous that the government is recognizing the art form."

— Merce Cunningham

"This is one I will cherish."

— Irene Dunne

"This is a goody."

— Bob Hope

"Splendid. There's nothing comparable to this. It's an extraordinary honor."

— Alan Jay Lerner

"Wonderful, wonderful."

— Frederick Loewe

"This is an honor in the serious arts and therefore is to be cherished."

— Beverly Sills



“We celebrate this evening a great actress, a great dancer and choreographer, a great comedian and comic actor . . . a great opera singer, and two great collaborators of the American musical theater.

“I keep saying ‘great,’ and this is why you are: each of you has made life a happier thing for all of us. You have enhanced life – you’ve made it more fun, you’ve moved us and made our souls soar as you soared through the air in dance or filled the air with the sound of your music. . . .

“It is a pleasure to honor you all. I’m really glad you’re here. And may God continue to bless you with your talent and us with your presence.”

**— President Ronald Reagan
The White House
December 8, 1985**

Weather

Today: Partly sunny. High 48-53.
Low 30-39. Wind NW 10 mph.
Tuesday: Mostly cloudy. High around 50. Light wind.
Yesterday: AQI: 30. Temp. range 32-51. Details on Page B2.

The Washington Post

Sections

A News/Editorials
B Metro/Obituaries/Classif
C Style/Television/Comics
D Sports
Inside: Washington Business
Detailed index on Page A2

109TH YEAR . . . No. 4

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MONDAY, DECEMBER 9, 1985

Higher in Area Approximately 75 Miles
From District of Columbia (See Box on A2)

HONORABLE MENTIONS



Merce Cunningham and Bob Hope with President and Nancy Reagan and Helena and George Shultz at the Kennedy Center Honors. Story, Page C1.

BY DUDLEY M. BROOKS—THE WASHINGTON POST

“As has become tradition, it was a night when the Kennedy Center tried to match the reputations of those it honored with the size of the spectacle it offered on stage . . . (And) when the reputation couldn’t be matched with spectacle, it was matched with emotion.”

— The Washington Post

Jonathan Yardley on the so-called death of narrative

2

Movies: 'Spies Like Us,' starring Chase and Aykroyd

3

Style

5

Style Plus: Surviving the 'Yule Jungle'

6

TV Previews: 'Alice,' 'Love Is Never Silent'

Doing the Honors: Stardust & Luster



McDowell and Shields at the Ritz-Carlton.



Gloria and Jimmy Stewart.



Honorees Merce Cunningham, Beverly Sills and Bob Hope, standing, with Alan Jay Lerner, Irene Dunne and Frederick Loewe.



Dolores and Bob Hope arriving at the Kennedy Center.



Frederick Loewe.

A Weekend of Memories For the Kennedy Center Six

By Carla Hall and Ann Trebbe
Washington Post Staff Writers

Though the artistry of every honoree was proclaimed in performances by glittering celebrities at last night's Kennedy Center gala, no one had as many tributes as the combined team of Alan Jay Lerner and Frederick Loewe.

In honor of these two, whose collaborations began in 1942 and continued for more than a quarter century, they could have sung, sung, sung, all night.

Robert Goulet warbled "If Ever I Would Leave You" ("Camelot"). Anthony Newley pranced around the stage singing "With a Little Bit of Luck" ("My Fair Lady"). Maureen Stapleton and Don Ameche shared a delightful duet, "I Remember It Well" ("Brigadoon"). And Liz Robertson, actress and Lerner's wife number eight, sang "I Could Have Danced All Night" ("My Fair Lady" again).

As has become tradition, it was a night when the Kennedy Center tried to match the reputations of those it honored with the size of the spectacle it offered on stage.

For Lerner, 67, and Loewe, 84, there was a host of singers. For Bob Hope, 82, there were choral groups from every branch of the military service, all singing "Thanks for the Memories."

When the reputation couldn't be matched with spectacle, it was matched with emotion, whether it was Mikhail Baryshnikov, talking about choreographer Merce Cunningham, 66. "At first I did not understand his work," Baryshnikov told the audience. "Now I am a wild fan."

Or Carol Burnett saying of friend Beverly Sills, 56, "If she couldn't sing a note, she'd still be a star."

Or opera singer Frederica von Stade singing "Only Make Believe" in honor of Irene Dunne, 80, who was ill and unable to be there.

The military salute wasn't the first time Hope's signature song had been used during the weekend of festivities surrounding the eighth annual Kennedy Center Honors. "It seems fitting that a president should stand in this room rich in history and say on behalf of a grateful nation, 'Thanks for the memories,'" President Reagan had told Hope earlier in the evening at a White House reception for the six artists whose lifetimes of achievement had brought them the honors.

The tribute was, of course, the perfect one for Hope. But it suited the occasion and the other artists being honored as well.

It was a night full of memories for the six and the guests who came to pay tribute to them.

For guest Rex Harrison, there were memories of Lerner and Loewe's songs from "My Fair Lady." Lerner himself called the weekend and the memories it evoked "overwhelming."

"It will probably take me months to digest all of

See HONORS, C4, Col. 1

"These six distinguished artists confirm once again the tremendously vital and varied performing arts traditions of our nation. And this year, for the first time, we are celebrating not only individual artistic achievements but also a famous collaboration."

— Roger L. Stevens
Kennedy Center Chairman

Six Receive Kennedy Center Honors

By BARBARA GAMAREKIAN

Special to The New York Times

WASHINGTON, Dec. 8 — Well-known figures from the worlds of opera, theater, film, music and dance converged on Washington this weekend for a two-day celebration marking the achievements of six Americans in the performing arts.

The occasion was the eighth annual Kennedy Center Honors night, in which this year were awarded to the dancer-choreographer Merce Cunningham, the actress Irene Dunne, the comedian Bob Hope, the lyricist-playwright Alan Jay Lerner and the composer Frederick Loewe, and the soprano and opera administrator Beverly Sills. It was the first time the award was given, noted Roger L. Stevens, chairman of the Kennedy Center, in celebration of an artistic collaboration, that of Lerner and Loewe.

The honors, gold medallions on rainbow-colored ribbons, were presented to the six artists Saturday evening at a dinner given by the Kennedy Center Board of Trustees in the Benjamin Franklin Dining Room at the State Department.

The citations were read by James Stewart, a former honoree, who arrived clutching a sheaf of papers. "I've got a lot of words here, I'm just going to have to speed up my speech," he announced. His wife, Gloria, added laughingly: "When you are an honoree, you don't have to say a bloody word."

Breaking the 'Age Barrier'

But this year's recipients were not exactly speechless.

"They all say that I've broken the age barrier, which I think is very funny," said Miss Sills, the general director of the New York City Opera. At 57 years old, according to officials at the Kennedy Center, she is the youngest recipient yet.

"It's an extraordinary honor," said Mr. Lerner, who was accompanied by his wife, Liz Robertson, and four children. "It's sort of like being queen for the day, isn't it?"

"Wonderful," wonderful," murmured Mr. Loewe as he arrived with Kitty Carlisle Hart.

Mr. Cunningham, whom Edward Lee in his toast called "a lonely visionary," said he had "never worked for awards." And Mr. Hope, who has racked up a number of accolades over the years, remarked, "I like the company I am in — I tell you it's something to get mixed up with Irene Dunne and Lerner and Loewe."

Miss Dunne, who had been suffering from a back problem, arrived late for the dinner, looking fragile in an electric blue silk gown. "But as soon as the lights come on, I seem to manage," she smilingly noted as she posed for photographers.

Mikhail Baryshnikov chatted with the stage designer Oliver Smith; An-



The New York Times/Jon Hume

Recipients of this year's Kennedy Center Honors are, seated from the left, Alan Jay Lerner, Irene Dunne and Frederick Loewe, and standing from left, Merce Cunningham, Beverly Sills and Bob Hope.

thony Newley wandered out to the terrace to check out the silhouetted Lincoln Memorial in the night sky; Walter Cronkite and Don Ameche reminisced about New York days, and Larry Hagman wandered stylishly about with a cane. "Pure affection," said the star of "Dallas."

Gossip and Glamour

There were a few giddy moments as the stars of Washington gazed upon the stars of film and stage.

"Oh my God," gasped Buffy Cafritz, a Washington hostess, "It's Louis Jourdan — I've never recovered from 'Gigi.'"

"Did you know," Secretary of State George P. Shultz said as Brooke Shields passed by, "that Brooke Shields is sleeping in the dormitory I slept in at Princeton — can you imagine sharing a dormitory with Brooke Shields?"

This evening's festivities got under way with a White House reception where President and Mrs. Reagan greeted their guests: Miss Dunne, on the advice of her doctors, was unable to attend the White House reception and the gala that followed. But she sent a message to Mr. Stewart that "the show should go on."

The gala in the Kennedy Center's Opera House was planned as a celebration of the artists' lives as well as of their art. The five honorees sat adjacent to the Presidential box as their lives unfolded on the opera stage with the help of film, music, dance and verbal tributes.

Walter Cronkite was designated master of ceremonies of the program, which was planned as five segments. Mikhail Baryshnikov was to introduce the segment on Mr. Cunningham, Carol Burnett that on Miss

Sills, James Stewart on Miss Dunne, Kirk Douglas on Mr. Hope, and Rex Harrison on Lerner and Loewe.

The program provided for Frederick von Stade, the Metropolitan Opera mezzo-soprano, to sing "Make Believe" and "You Are Love" from Miss Dunne's films; Sherril Milnes and Miss Burnett had concocted a duet in honor of Miss Sills; the Merce Cunningham Dance Company was to perform, and Don Ameche, Robert Goulet, Michele Lee, Anthony Newley and Liz Robertson were set to sing a Lerner and Loewe medley.

The gala program, produced by Nick Vanoff and George Stevens Jr., was taped for broadcast by CBS as a two-hour special on Dec. 27.

Earlier today at a brunch at the Ritz-Carlton Hotel, such figures as Cheryl Chase, Roddy McDowall and Jacques d'Amboise slipped bloody Marys and noshed on crab cakes, smoked salmon and strawberries with such Washington figures as Vernon Jordan, Gerald Ratshoon and an array of Congressmen and diplomats.

But perhaps the high note of the weekend's festivities was the planned closing of this evening's performance when 120 servicemen, dressed in fatigues — members of the Soldiers Chorus, the Navy Sea Chanters, the 82d Airborne Chorus and the 5th and 8th Drum Corps — were to gather on stage to salute Mr. Hope in song, ending with "Thanks for the Memory."

From their ranks, seven or eight men were to identify themselves by rank serving as master of ceremonies on the battlefield — Guadalcanal in 1944, Sicily in 1944, the Carrier Essex in 1943, Korea in 1951 and Da Nang in 1967 — when Mr. Hope and members of his U.S.O. troupe dropped into their midst with a message from home.

"Ball players have their Halls of Fame, journalists have their Pulitzer Prizes, but for performing artists in America the pinnacle is the Kennedy Center Honors."

— Hap Erstein

The Washington Times

"It is widely considered the highest honor this country bestows its performing artists."

— Betty Cuniberti

The Los Angeles Times

MONDAY, DECEMBER 9, 1985

The Washington Times

PAGE 1

METRO
STARTS ON PAGE 6B

CAPITAL LIFE

B
SECTION

Kennedy Center gala honors six for life work in performing arts

By Hap Erstein
THE WASHINGTON TIMES

Ball players have their Halls of Fame, journalists have their Pulitzer Prizes, but for performing artists in America the pinnacle is the Kennedy Center Honors. This weekend, six more show business legends joined that exalted inner circle as they were partied and toasted for their career achievements.

Last night, in the packed Kennedy Center Opera House, the festivities climaxed with the traditional gala show. Opera singer-administrator Beverly Sills, choreographer-modern dancer Merce Cunningham, composing team Alan Jay Lerner and Frederick Loewe and comedian Bob Hope sat in the presidential box beside Mr. and Mrs. Reagan, watching their lives played out before them. The sixth honoree, film actress Irene Dunne, was unable to attend the event, being confined to her Washington hotel with overexcitement and queasiness. The gala, taped for later broadcast on the CBS

Network, will be aired Friday night, Dec. 27, at 9 on WDM-Channel 9 locally.

Honors weekend, an unofficial coronation of the nation's top stage and screen artists, got under way Saturday night at the State Department. That night, the multicolored ribbons and medallions that symbolize the seven lively arts were presented to the half dozen chosen this year by the national cultural center's board of trustees.

Yesterday, the scene switched to the White House for a reception in honor of the six, with Mr. Reagan saluting them individually and collectively. "Each of you has made life a happier thing for us. Thank all of you for your contributions to American life and culture," the president said.

Soon after the chief executive and former film actor paid his tribute, he led the first lady and the honorees across town to the Kennedy Center for the larger celebration.

The Honors Gala began in 1978 as a fund-raising scheme for the Cen-

ter. With inflation and the performing arts complex's needs both rising, last night's attendees paid as much as \$2,500 for a box seat to see the show live and to partake of a post-gala supper in the Grand Foyer.

CBS commentator Walter Cronkite kept his record intact by serving as master of ceremonies for the eighth straight time, contributing a touch of avuncular class and moving the show along briskly for a multiple-set production being videotaped. "Artistic achievement is the very crown of America," said Mr. Cronkite, in keynoting the evening.

The first of the artists to be honored was the 56-year-old Miss Sills, the second youngest person ever to receive the award. Carol Burnett, who has co-starred with the operatic soprano on television specials, presented the tribute by narrating a short film of highlights from Miss Sills' career.

Eventually hailed as "the greatest singing actress," she had previously



Photo by Sharyn Brennan/The Washington Times

Kennedy Center Honors Gala honorees gather at the State Department. Standing, from left, are Merce Cunningham, Beverly Sills and Bob Hope. Seated, from left, are Alan Jay Lerner, Irene Dunne and Frederick Loewe.

see HONORS, page 3B



Glittering—Comedian Bob Hope chats with President and Mrs. Reagan at a White House reception for winners of the Kennedy Center Honors for performers. (Story, Page 20.)

All-Star Tribute to Winners of Cultural Award

Reagan Hails Kennedy Center Honorees

By BETTY CUNIBERTI, Times Staff Writer

WASHINGTON — President Reagan joined a glittery array of political and entertainment luminaries Sunday night in hailing six recipients of the Kennedy Center Honors, telling them at a White House reception, "You moved us. You made us laugh and cheer."

This year's winners of the honors—the nation's highest tribute to performing artists—were actress Irene Dunne, comedian Bob Hope, dancer Merce Cunningham, opera star Beverly Sills and the song-writing team of Alan Jay Lerner and Frederick Loewe.

The Honors, voted by a Kennedy Center committee, have been awarded since 1978 for lifetime achievement and contribution to American culture.

Paying Tribute

Actor James Stewart, dancer Mikhail Baryshnikov, comedian Chevy Chase and comedienne Carol Burnett were among those who paid tribute to the honorees in a gala performance at the Kennedy Center Sunday night.

the reception or the gala. Cunningham, 68, staged "the longest and most influential rebellion in dance," said Reagan. "He made it new. He's an American original."

A former member of the Martha Graham Dance Company, Cunningham has choreographed more than 100 works for his own company, eschewing traditional music in favor of the pure movement of chance.

Reagan talked about how Dunne, 80, landed the part of Magnolia in the first road company of "Show Boat" after a chance meeting with Flo Ziegfeld in an elevator in 1929.

"Oh, to have been a fly on the wall," Reagan said.

Dunne went on to be nominated for the Academy Award for best actress five times with her roles in "Cimarron," "Theodora Goes Wild," "The Awful Truth," "Love Affair," and "I Remember Mama." "She never got silly," said Reagan. "Hers has been a life of integrity, a life of intelligence."

Reagan called Hope, 82, "truly a national treasure, one of the greatest stars of this century. You've kept our country laughing through war and peace."

"On behalf of a grateful nation, thanks for the memories."

Reagan praised Sills, 56, not only for bringing opera "down to earth" but also for helping to raise "a mere \$70 million for the March of Dimes."

To lyricist Lerner and composer Loewe, paraphrasing their lyrics from the song "Thank Heaven for Little Girls," Reagan said:

"Thank heaven for Lerner and Loewe. Without them, what would music lovers do?"

Since the honors were first given out, the gala evening has become one of Washington's most glamorous social events, as well as a profitable one for the Kennedy Center. With some choice seats in the four-figure range, the Kennedy Center expected to raise about \$1 million for its performing arts programs, as it did last year.

NEWS & COURIER, CHARLESTON, SC.

"A spectacle like no other."

— *Newsday*

"A diva from Brooklyn, a Midwestern soprano turned actress, a rebellious dancer from Seattle, a romantic composing duo and one of America's best-loved comics were feted as masters of the performing arts as official Washington turned on the glitz and glamour to award the Kennedy Center Honors for 1985."

— *Associated Press*



AP Laserphoto

Kennedy Center Awards

Six artists received the prestigious awards. Front row, playwright Alan Jay Lerner (left), actress Irene Dunne and composer Frederick

Loewe. Back row, choreographer Merce Cunningham (left), opera singer Beverly Sills and entertainer Bob Hope.

President Pays Tribute To Top Artists

WASHINGTON (AP) — President Reagan and his wife Nancy joined a star-studded audience Sunday in saluting six of America's top artists who received the prestigious Kennedy Center Honors of 1985 for their lifetime contributions to the nation's cultural heritage.

The glittering gala evening — including a White House reception, a performance at the Kennedy Center and a dinner-dance in the Grand Foyer — is the Kennedy Center's principal fund-raiser.

On hand for honors were old Reagan pals Bob Hope and actress Irene Dunne, as well as dancer-choreographer Merce Cunningham, lyricist-playwright Alan Jay Lerner and composer Frederick Loewe, as well as opera star Beverly Sills.

At the black-tie White House reception, Reagan told the honorees that "each one of you has made life a happier thing for all of us."

Mrs. Reagan, wearing a glittering, beaded gold and white gown, stood next to the president as he praised the artists before an audience

of Washington and Hollywood elite.

For his friend Bob Hope, Reagan cribbed a line Hope made famous — "Thanks for the memories." Then he reworked a bit of "Thank Heaven For Little Girls," to pay tribute to Lerner and Loewe.

"Thank heaven, for Lerner and Loewe — thank heaven for them both, no matter where, no matter who, without them, what would music lovers do?" Reagan recited to the delight of the crowd.

The president praised Cunningham as one of America's greatest original artists, a man who led "the longest and most influential rebellions in dance." He told Miss Sills that she had "brought a great and inaccessible art form down to earth" for millions of Americans.

Reagan hailed Miss Dunne, who was not at the reception but was to be present later at the performance, as a star who brought charm to the nation's cinema.

The artists received their beribboned awards Saturday evening at a dinner given by the center's board of trustees at the State Department.

Other AP datelines: STANDARD, Aiken (SC); THE SUN, Baltimore (Md); DAILY NEWS, Bowling Green (Ky); NEWS & COURIER, Charleston (SC); TRIBUNE, Chicago (Ill); STATE, Columbia (SC); DETROIT NEWS (Mi); NEWS, Greenville (SC); EVENING NEWS, Harrisburg (Pa); TIMES NEWS, Hendersonville (NC); POST, Houston (Tx); LAFAYETTE ADVERTISER (La); NEWS TOPIC, Lenoir (NC); TRIBUNE, Lewiston, (Id); NEWS, Longview (Tx); REPORTER-TELEGRAM, Midland (Tx); NEWS HERALD, Morgantown (NC); LEDGER & TIMES, Murray (Ky); TRIBUNE, Oakland (Ca); SUN, Paducah (Ky); OAKLAND PRESS, Pontiac (Mi); NEWS & OBSERVER, Raleigh (NC); POST-BULLETIN, Rochester (Mn); NEWS REVIEW, Roseburg (Or); DAILY TIMES, St. Cloud (Mn); PIONEER PRESS DISPATCH, St. Paul (Mn); EVENING TRIBUNE, San Diego (Ca); UNION, San Diego (Ca); MORNING NEWS, Savannah (Ga); SPARTANBURG HERALD-JOURNAL (SC); SUN, Winchester (Ky); PRESS, Ypsilanti (Mi)

PEOPLE

BEHIND THE SCENES WITH THE FAMOUS AND THE FASCINATING

Six stars shine at Kennedy gala

WASHINGTON — Who becomes a legend most? The six recipients of this year's Kennedy Center Honors, that's who.

Choreographer Merce Cunningham, actress Irene Dunne, comedian Bob Hope, composer Frederick Loewe, lyricist Alan Jay Lerner and opera singer Beverly Sills were saluted Sunday night at a star-studded show at the Kennedy Center. Quoting Lerner and Loewe, it was an evening "in Camelot."

The six artists also were toasted at a Sunday afternoon White House reception with President and Mrs. Reagan, and at a dinner Saturday night in the elegant State Department reception rooms.

Dunne didn't attend the White House reception, and several there noted she had a longtime back problem. At Saturday night's event, she appeared only for the award presentation and official photos. Reportedly suffering from an upset stomach, she rested during dinner on a sofa in an adjoining room.

Honorees mingled Saturday night with friends and family, plus some Kennedys (Edward, Eunice and Patricia), John Denver, Mikhail Baryshnikov, Walter Cronkite, Carol Burnett, Brooke Shields, Larry Hagman, Louis Jourdan, Robert Joffrey, Anthony Newley and Kirk Douglas.

Loewe, an elegant man who kissed every woman's hand he held, was seen humming to himself behind the string quartet playing in the corner. The tune? *Almost Like Being in Love* from *Brigadoon*.

It was an evening of old friends. Hope patted James Stewart on the rump when they greeted. Sills' laugh could be heard through the reception rooms. And Cunningham, looking a bit perplexed, wandered the rooms, at first missing the receiving line led by Secretary of State George Shultz.

Stewart was emcee for Saturday dinner.

Playwright Edward Albee

Hail from the chief

President Reagan tipped his hat Sunday to the Kennedy Center honorees at an afternoon White House reception. He thanked Bob Hope "for the memories," and paraphrased Alan Jay Lerner and Frederick Loewe's song *Thank Heaven for Little Girls*: "Thank heaven for Lerner and Loewe... without them what would music lovers do?" After applause, he quipped: "Part of that applause, I'm sure, is because I didn't try to sing."



LIVING LEGENDS: Kennedy Center honorees Saturday at the State Department: back left, Merce Cunningham, Beverly Sills, Bob Hope; front left, Alan Jay Lerner, Irene Dunne, Frederick Loewe.

described Cunningham as "a pioneer still standing at the edge, ready to jump off into space."

U.S. Information Agency director Charles Z. Wick said Hope is "one of America's foremost ambassadors of public diplomacy."

Using Lerner's lyrics, the perpetually tanned Douglas Fairbanks Jr. thanked him for

"smoothing out the wrinkles on our hearts." Long-time friend Kitty Carlisle Hart hailed Loewe as a man of "fortitude and courage" who at one point was a fighter for \$5 a fight.

Stage designer Tito Capobianco called Sills "a brilliant superstar, the best showstopper."

Stewart called Dunne "a one-woman stable of talent," a

You have to possess a cast-iron heart not to be moved by the Kennedy Center Honors in Washington, D.C., when illustrious Americans in the performing arts are acknowledged. The weekend begins with the honorees and their families feted with a dinner at the State Department, followed by a luncheon the next day hosted by the Ritz Carlton's master hotelier John Coleman. By late afternoon a reception occurs at the White House with President Reagan toasting the honorees ("you have made our lives soar"). This is topped by the brilliantly orchestrated program at the Kennedy Center under the aegis of producers Nick Vanoff and George Stevens Jr. with their director Don Mischer that segues into a supper dance in the grand foyer to the music of the Count Basie band. Even Scrooge's heart would melt. During the program, which airs Dec. 27 on CBS, Walter Cronkite saved as



Co-producer George Stevens Jr. with Colleen Dewhurst, above

master of ceremonies for this eighth annual "poster of excellence... creativity flourishes most freely in a free society," and Carol Burnett introduced diva Beverly "Bubbles" Sills, who at 57 is the youngest recipient of the honor (only two years ago Carol introduced honoree James Stewart, with whom she's had a "fantasy love affair all my life") — "the conductor at La Scala said most opera singers act like prima donnas, but Beverly Sills sings like one." Sherrill Milnes sang a duet with Carol, after commenting, "I've carried Beverly 40 times across the Egyptian desert in 'Thais!'" Honoree Merce Cunningham was introduced by Mikhail Baryshnikov, claiming that Merce "reinvited dance... at first I did not understand his work, now I'm a wild fan, and am proud that we have one of his ballets in the American Ballet Theater." Rex Harrison thanked honorees Alan Jay Lerner and Frederick Loewe "for the most gorgeous years of my life in theater and in film — two years on Broadway with 'My Fair Lady,' one wonderful year at the Drury Lane in London, and a lovely year in Hollywood." Rex confessed that when Lerner and Loewe were writing the score, they sat around an upright piano with him at Carlidge's, only to discover he had a limited range of four or five notes, which they incorporated into "I've Grown Accustomed to Her Face." Robert Goulet and Lerner's wife, Liz Robertson, sang, as did Michele Lee, Don Ameche and Maureen Stapleton, with derby-hatted Tony "Macho Camp." Newley crooning "With a

"The affair, which benefits the Kennedy Center, is one of (Washington's) hottest tickets and draws an SRO crowd of corporate, political and showbiz celebs."
— Variety

"Who becomes a legend most? The six recipients of this year's Kennedy Center Honors, that's who."
— USA Today

THE HOLLYWOOD REPORTER, THURSDAY, DECEMBER 12, 1985

The Great Life

George Christy

Little Bit of Luck" from the Lerner-Loewe repertoire. "An American thoroughbred" is how Jimmy Stewart described honoree Irene Dunne, hailing her "patriotic beauty... regal grace... she can do the soft shoe, sashay and sing" (Although Irene became ill and couldn't attend the evening; she was taken to Georgetown Hospital). Flashing his red socks, Van Johnson introduced opera star Frederica von Stade, who sang such Irene Dunne classics as "Only Make Believe" and "Smoke Gets in Your



Kennedy Center Honors recipients Alan Jay Lerner, Irene Dunne, Frederick Loewe (seated, left to right), with Merce Cunningham, Beverly Sills, Bob Hope standing behind them before State Department dinner in their honor, above; Felisa (Mrs. Nicky) Vanoff, below left; Barbara Walters greeted by Ritz Carlton Hotel owner John Coleman at his luncheon for honorees, below center; Kennedy Center Honors producer Nick Vanoff, left



President Ronald Reagan with Nancy Reagan and Italian designer Valentino at White House reception, above

eyes." "Dying is easy, comedy is hard," was how Kirk Douglas introduced honoree Bob Hope (the quote is Edmund Kean's, spoken from his deathbed), with Kirk declaring "no one in history has gotten more laughs than Bob Hope." After Chevy Chase added, "I've stolen much of his work, and by now I'm sure he knows it." Bob was serenaded in a rousing "Thanks for the Memory" finale by servicemen from the Soldiers Chorus, the Navy Sea Chanters, the 82nd Airborne Chorus and Fife and Drum Corps, with various war veterans recalling their service during World War II, Korea, Vietnam, and thankings for his USO troupe "for the memories." An extraordinary evening, elegantly planned, the Kennedy Center Honors brings Hollywood and Broadway together in the nation's capital — the event had sold out by September 1 (\$1,000 a seat, \$2,500 for the box seats where President and Nancy Reagan sat with the honorees).

At the White House reception, First Lady Nancy Reagan shone like

George Stevens Jr. had American National Theater director Peter Sellers (in black tie and black kimono) at their table with his cast from Chekhov's "A Sea Gull" that opens soon at the Kennedy Center with Colleen Dewhurst, Paul Winfield, Kelly McGillis. After chatting with John Denver, Brooke Shields had a floating maquillage artist named Rainbow Heart decorate her face with green paint and rhinestones, as did John Maullis, who's produced "Intimate Strangers" with Stacy Keach and Teri Garr for CBS-TV — his father Martin flew in from Spain, where he's filming the miniseries, "Harem." Glimpsed in the crowd were the evening's chairperson Bonita Wreather, CBS' Gene Jankowski, Bud Grant with Coal Oil Queen Linda Fernandez, Fred Rappaport, Bill Paley with Evaneline Bruce, Diane Sawyer, Lee and Walter Annenberg, Edie and Lew Wasserman, Phyllis George and John Young, Frances Bergen, Quique and Louis Jourdan, Terry and Dennis Stanfill, Florence and Sid Caesar, Margo and Ken Howard (who says his role on "The Colbys" is ideal — "I'm on the set two or three days, when I trust with Diana Carroll or face Charleston Hes-



John Coleman with family, above

ton with legal problems, then play golf the rest of the week"). Kim and Jack Jones, Florence Henderson, Robert Joffrey, designer Arnold Scaasi, literature Parker Ladd, who informs that George Plimpton is compiling a book on Truman Capote from interviews with everyone Truman knew.

Hotelier John Coleman's fanny-bumper lunch in the Ritz Carlton's cozy Fairfax Bar, which is Frank Bowley's favorite bar in the world with its knotty pine, vintage animal paintings and romantically chummy corners (Frank Bowley is the suave manager of John's Ritz Carlton Hotel in New York), Virginia and John Coleman welcomed Barbara Walters with Merv Adelson, Jose Ferrer, Palm Springs' popular colorist Gloria Greer, who says Fritz Loewe battles his arthritis by playing the piano several hours each day (Fritz, now hard of hearing, was with Francine Greshler, the daughter of agent Abby Greshler), Giney Milner, Italian designer Valentino, who runs a \$600 million fashion empire, Don Ameche, who told Dareth Newley that "movie stars' presences are sometimes too big for the tube" and that very few TV stars go on to make it in the movies — Clint Eastwood, Steve McQueen, Michael J. Fox being some of the exceptions.

"You have to possess a cast-iron heart not to be moved by the Kennedy Center Honors."

— George Christy
The Hollywood Reporter

Other UPI datelines: HURON TRIBUNE, Bad Axe (Mi); BULLETIN, Bend (Or); RECORD, Columbia (SC); FLINT JOURNAL, Flint (Mi); TRIBUNE, Grand Haven (Mi); PIEDMONT, Greenville (SC); CHRONICLE, Houston (Tx); NEWS HERALD, Island (NY); THE TELEGRAPH, Painesville (Oh); NEWS REVIEW, Petoskey (Mi); HERALD-JOURNAL, Syracuse (NY); DAILY TIMES, Union (SC); MESABI DAILY NEWS, Virginia (Mn)



UPI photo

HONORS FOR ARTS — President and Mrs. Reagan, in East Room ceremony yesterday, pay tribute to John F. Kennedy Center Honors. Shown are (from left) Merce Cunningham,

pioneer in modern dance; comedian Bob Hope; songwriting team of Alan Jay Lerner and Frederick Loewe, and opera star Beverly Sills.

Six honored at Kennedy gala

WASHINGTON (UPI) — The worlds of entertainment and politics merged in black-tie splendor yesterday to salute four legendary performers and one of the most famous songwriting teams of American musical theater at the annual Kennedy Center Honors gala.

Comedian Bob Hope, dancer-choreographer Merce Cunningham, actress Irene Dunne, the songwriting team of Alan Jay Lerner and Frederick Loewe, and opera star Beverly

Sills were honored for lifetime achievements during a weekend capped by a song-and-dance salute at the John F. Kennedy Center for the Performing Arts.

President and Mrs. Reagan, who met and married while in show business, feted the honorees at a White House reception before the Kennedy Center bash and a late-night dinner for those who paid as much as \$2,500 a ticket to attend.

"Each of you has made life a happier thing for all of us,"

Reagan told a star-studded assemblage of Hollywood celebrities and Washington power brokers in an East Room filled with Christmas decorations.

"You've enhanced life, you've made it more fun, you've moved us and made us laugh and made us cheer and made our souls soar as you soared through the air in dance or filled the air with your music."

"I thank, all of you," Reagan said, "for your marvelous and

delightful contributions to American life and our national culture."

The Reagans had a center box seat for the Kennedy Center event, taped by CBS-TV for a two-hour special to air Dec. 27. Featured were film clips of the honorees and tributes by dancer Mikhail Baryshnikov, actor-comedian Chevy Chase and comedienne Carol Burnett.

Proceeds from the event help the Kennedy Center support its performing arts education.

People



BENNY WINTER

Gala honors: Cunningham, Sills, Hope, top; Lerner, Dunne, Loewe



The 1985 Kennedy Center honorees: (top) Merce Cunningham, Beverly Sills and Bob Hope; (bottom) Alan Jay Lerner, Irene Dunne and Frederick Loewe.

A spectacle like no other

Celebrities, politicians and hangers-on ogled and honor six American stars

By Lawrence Elsonberg
Special to Newsday

WASHINGTON — The John F. Kennedy Center for the Performing Arts' annual gala honoring six American artists was a spectacle of show business, politics and talent so rare and wonderful that they are being honored this year.

The opening event of the annual gala was a performance by the Kennedy Center Honors: A Celebration of the Performing Arts, to be broadcast on CBS. The honorees are: Merce Cunningham, Irene Dunne, Bob Hope, Alan Jay Lerner and Frederick Loewe, and Beverly Sills.

Sills' friend, Carol Burnett, who hosts the show's segment, and sings a duet in it with Sills. Asked whether she, Burnett, had had any fantasy about being so honored, she says, "I think it's a fantasy."

"I guess it was I think I broke the age barrier. I'm the youngest of anybody. (She is 65. Most of the other 40 honorees have been older than 70.)"

"I love the idea of being honored. That's America to me. I love the idea of being honored. That's America to me. I love the idea of being honored. That's America to me."

At the eighth annual Kennedy Center gala in Washington, the honorees—avant-garde Choreographer Merce Cunningham, 66, Actress Irene Dunne, 81, Comedian Bob Hope, 82, Playwright-Lyricist Alan Jay Lerner, 67, Composer Frederick Loewe, 84, and opera's Beverly Sills, 56—were wined and dined for two days, but not quite as usual. Cunningham, "the non sequiter of the evening," said his publicist, was served special macrobiotic dinners. And Dunne, disappointedly, was unable to attend the

grand finale after back-pain medication made her ill. Hospitalized, she sent word that "the show should go on," and that it did, in a star-studded tribute taped for broadcast on CBS next week. Hope was moved to tears by troupers from every branch of the armed services singing *Thanks for the Memories*. Sills bubbled, "The best part of the whole thing was that the President of the United States called me 'Hot Stuff.'"

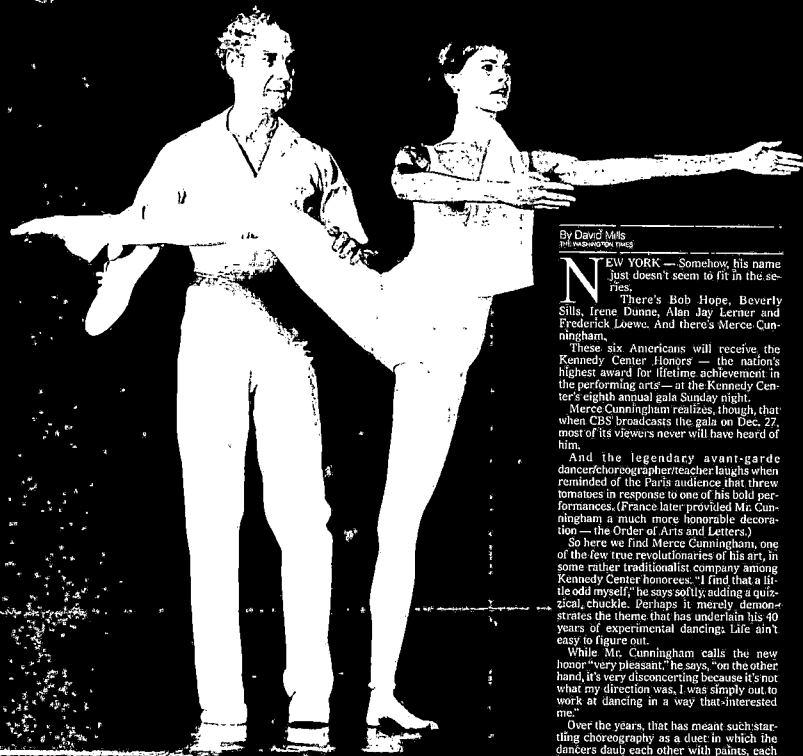
What's lovely about it is that it's not like every other awards kind of thing. It's not a horse race — although one of my

METRO
STARTS ON PAGE 6B

CAPITAL LIFE

B
SECTION

A revolutionary dances to honor



Merce Cunningham dances with Megan Walker in "Roadrunners."

By David Mills
The Washington Times

NEW YORK — Somehow his name just doesn't seem to fit in the series.

There's Bob Hope, Beverly Sills, Irene Dunne, Alan Jay Lerner and Frederick Loewe. And there's Merce Cunningham.

These six Americans will receive the Kennedy Center Honors — the nation's highest award for lifetime achievement in the performing arts — at the Kennedy Center's eighth annual gala Sunday night.

Merce Cunningham realizes, though, that when CBS broadcasts the gala on Dec. 27, most of its viewers never will have heard of him.

And the legendary avant-garde dancer/choreographer/teacher laughs when reminded of the Paris audience that threw tomatoes in response to one of his bold performances. (France later provided Mr. Cunningham a much more honorable decoration — the Order of Arts and Letters.)

So here we find Merce Cunningham, one of the few true revolutionaries of his art, in some rather traditionalist company among Kennedy Center honorees. "I find that a little odd myself," he says softly, adding a quizzical chuckle. Perhaps it merely demonstrates the theme that has underlain his 40 years of experimental dancing: Life ain't easy to figure out.

While Mr. Cunningham calls the new honor "very pleasant," he says, "on the other hand, it's very disconcerting because it's not what my direction was. I was simply out to work at dancing in a way that interested me."

Over the years, that has meant such startling choreography as a duet in which the dancers daub each other with paints, each

see MERCE, page 2B

"Merce Cunningham reinvented dance. . . . At first I did not understand his work, now I'm a wild fan."
— Mikhail Baryshnikov

ARTS • LEISURE

Merce Cunningham Company: the supertechnicians of dance

— Maggie Lewis
Special to The Christian Science Monitor

Stamford, Conn.

In "Phrases," by Merce Cunningham, a man picks up a woman by the wrist and she stretches her legs with such firm grace that she doesn't dangle but rides sublimely. Enjoying the moment precludes knowing how the group zagging out of the corner in the background zigged in there. But that's the way things happen in the work of this choreographer, who will receive the Kennedy Center Honor next month. Mr. Cunningham has abandoned the 19th-century convention of putting all the action at center stage. It can crop up anywhere — and frequently everywhere — so the viewer just chooses what to look at, as in everyday life.

DANCE

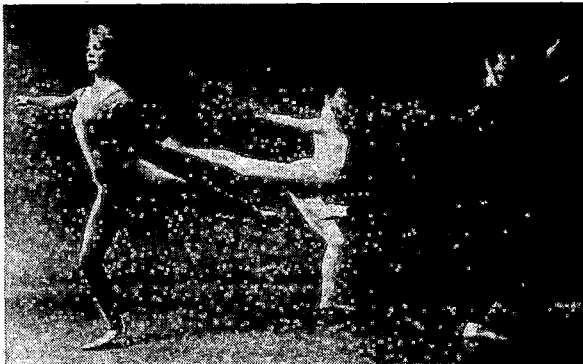
Of course, what you see here is rare in everyday life. While "Phrases" is moving like an expressway in rush hour, especially on the small stage at the Stamford Center for the Arts, the woman lifted by the wrist is lowered toward the ground. Her toes touch for a moment, bound up, then touch again. She looks like a doe springing across a field. But she also looks concerned with the next move, the counts of the dance, and the people around her. Cunningham's dancers are told not to be expressive, but to let the movement be the expression. Especially in "Phrases," the company looks like an earnest team of technicians as they chart their way through moments of poetry.

The workmanlike feeling came across strongly — almost humorously — when Cunningham himself ap-

peared with Catherine Kerr in a pas de deux with all the wind taken out of its sails. He gave Kerr his hand to lean on, but instead of gazing absorbedly at her as she turned, stretched, and balanced, he faced the audience straight on and deadpan. In ballet, partnering hides the dancers' efforts so they only seem to be standing close to each other because they're so in love. Cunningham was obviously there to give Kerr a hand. As he stood stock still and let her lunge and balance in the air, you had the feeling you were watching two telephone linemen working on a tricky hookup rather than the standard prince and princess.

They were so sturdily cooperative, Kerr's poised strength almost went unnoticed. Almost. The plain effort and support were more touching than romance. Entering and leaving the stage, Cunningham and Kerr held hands. On the way in, Cunningham seemed to be leading a student. As they left, the powerful Kerr gave him her hand as if looking after her teacher.

In this company, the dancers all look different. They're tall, short, muscular, and long. Dancing in a group, they don't move as one, but as themselves, cooperating. But the discipline of their dancing is apparent.



Moving like an expressway in rush hour in "Phrases"

Cunningham has said his work, rather than telling a story, is about "humans doing something." The dance becomes a job or a challenge, and soon a viewer forgets to look for stars and climaxes and becomes as engrossed in it as the dancers are.

If "Phrases" looks crowded, "Pictures" is a distillation. Both pieces have 15 dancers, but "Pictures" moves so harmoniously and with such purity that it's a surprise

Please see CUNNINGHAM next page



ATLANTIC CITY REPORT



BOB KEEPS ON THE MOVE

... kidding princes and presidents



At the tender age of 82, Bob Hope is still giving the audience the full treatment.

By MARTIN BURDEN

IT WAS a typical day for Bob Hope. He had just gotten off a private jet in Los Angeles after a short trip to Palm Beach, and was unpacking and repacking for a four-day jaunt to Japan. Then he'll come back and head for a one-nighter at the Trump Casino in Atlantic City. After that he'll return to L.A. to start rehearsing his Christmas TV show, to be taped on Nov. 29 and 30. Then on Dec. 6 he flies to Washington to get the prestigious Kennedy Awards, along with Beverly Hills legend Junne and Lester & Lewis.

"Just stopping off here to leave my laundry," Hope said, laughing. And it might be pointed out — just in passing, you understand — that Hope is 82. Atlantic City audiences will get the full Hope treatment — rapid-fire one-liners about his golf game, his leading ladies, his celebrated friends, including Ronald Reagan. "Audiences love it

when I kid him," he said. "I've been kidding presidents since Roosevelt. Franklin, that is, not Teddy."

"A lot of people think the president is using the White House as a stepping stone to get back into pictures. But I don't believe it. Anyway, I don't think Bonzo is around any more."

Hope tailors his monologue to the local scene, so in Atlantic City he'll be telling jokes about gambling. And he may talk about meeting Prince Charles and Princess Di. "Prince Charles wanted me to play polo with him," Hope said, "but he wouldn't let me use my golf cart. I thought Princess Di ought to be in pictures, but it might be difficult for her to pursue a film career and still help govern a nation — a smile — but it hasn't stopped some people I know."

He recalled seeing Charles previously, at a banquet: "There were 18 members of royalty

there. It looked like a chess game, live."

Hope recently finished making a TV movie in Vancouver with Don Ameche. But even then he found reason to travel — one weekend to Thunder Bay, Canada,

to open an auditorium, another weekend to San Francisco to play a benefit for hospitals, a third weekend to Louisiana State University.

Does he plan to retire? Hope made that sound like a ridiculous ques-

tion. "Retire? What for? I have too much fun. If I weren't well I wouldn't work, but I feel so damn good. I played nine holes of golf in Palm Beach yesterday, then worked on my show, went to a reception and saw all my friends." "Why would I want to retire?"

"One of the most moving moments came when dozens of men and women in uniform marched on stage to thank Hope for his road shows to cheer servicemen and women overseas — including some who saw shows the comedian did in South Vietnam, Guadalcanal or even aboard an aircraft carrier in World War II. 'You managed to stop the war, for at least a few moments,' said one man with a catch in his voice."

— Associated Press

TUESDAY, DECEMBER 17, 1985



ART BUCHWALD

Memories From the Hope Chest

The hit number of last week's Kennedy Center Honors show was a rousing tribute to Bob Hope. Veterans from our wars came on stage, identified where they had seen Hope entertain, saluted and said, "Thanks for the memories."

It is almost impossible to have served in any U.S. conflict since Pearl Harbor without having seen Bob Hope. My memory goes back to 1944. I was stationed on a piece of coral in the Marshall Islands with 3,000 marines, soldiers and Seabees. We were in charge of guarding empty sea lanes for a war that had passed us by. We lived in tents, played volleyball, produced homemade raisin whiskey and made souvenirs of Japanese flags, which we sold to Navy ships anchored in the lagoon.

The important thing to remember is that our tent had no floor. This made it quite muddy during the rainy season, which made our toes go squish, squish in the night.

With the rainy season approaching we decided to take action and get ourselves a wooden floor. The question was how to do it. Cooper said the Seabees had plywood stashed away on the western side of the island. Brinkerhoff said the Army always left truck keys in the ignition. Farhart reported he

could "borrow" all the tools we needed from the Air Force armory. The rest of us became part of a commando group with a mission to capture the plywood without the Seabees being any the wiser.

The operation was a success, and by dawn the wood was stashed in our tent. The next step was to get the floor built before the Seabees discovered the theft.

First we leveled the ground and laid out the foundation with two-by-fours (also stolen). This took us the better part of the morning. We whistled while we worked until Schulman rushed in and yelled, "Bob Hope is on the island with his show!" Half my tent mates dropped their tools and started to change clothes. "Hey, guys, we have to get the floor done," I said.

"They say he brought five showgirls," Schulman said. The other half of my tent mates dropped their tools.

"Hold it," I said. "If we don't get this floor laid the Navy MPs will find the wood, and we'll not only lose it but be chopping rocks in the brig."

Carroll said, "We've been deprived of everything that is good about America. Don't make us give up Bob Hope, too."

I told them, "This is a gift from heaven. We can install the whole thing while Hope is performing. Please, guys, you

can see Bob Hope and showgirls any day of the week. But how often can you get a brand-new plywood floor?"

Cooper said, "I'm going to the show."

Farhart nodded, "My mother would never forgive me if I didn't go."

Brinkerhoff said, "We owe it to all to the people who have made the USO what it is today. I didn't want to do it, but I had no choice. Somebody had to beat some sense into them. I stood in front of the tent, raised my fists and said, 'Anyone who wants to go to the Bob Hope show has to fight me first.'"

Cooper shrugged his shoulders and hit me in the stomach. While I was on one knee Brinkerhoff got me in the jaw. Schulman sent a roundhouse to the ribs, and Farhart tried to see which eye he could close first. Then Cooper started to play soccer with my groin.

In one way or another they all made their point, and there was nothing for me to do but fold up my tent and follow my "buddies" to the show.

We came back three hours later, our morale soaring and our faith in American women restored. It only took us until midnight to lay the floor. It was a day I will always remember. So, Bob, even though my groin still hurts, thanks for the memories.

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WEEKEND, NOVEMBER 29-DECEMBER 1, 1985

USA WEEKEND

George Hamilton puts bite on 'Dynasty' Page 6

Adult toys that create a 'Sharper Image' Page 9

THE NEW FAMILY WEEKLY

PEOPLE

In the swing at 82: Hope gets honor, film

Bob Hope spouts wisecracks faster than you can say *Thanks for the Memory*.

As he climbs into a limousine in front of a Washington, D.C., hotel, a cab driver asks, "Are you somebody famous?" "Yes, Red Skelton," Hope quips. He's still chuckling as the car pulls away.

The 82-year-old comedian will be smiling next weekend, Dec. 7 and 8, when he's in Washington again to receive one of the prestigious Kennedy Center Honors for lifelong achievement in the arts.

He's one of six recipients who will be recognized at a dinner Saturday and a White House reception Sunday that will be taped for broadcast on CBS.

Hope has a lot to celebrate. He just finished an NBC movie-of-the-week with Don Ameche called *A Nice Pleasant, Deadly Weekend*, to air this month or early in '1986. It's his first movie since 1972's *Cancel My Reservation*.

"The movie's all about the art world and how they operate underground," he says. "I'm so happy with it, because I haven't found anything I wanted to do in so long."

And his ninth book, *Confessions of a Hooker* (Doubleday, \$17.95), a collection of golf anecdotes, has sold more than 165,000 copies. The proceeds go to USO — the United Service Organizations.

Hope's thoughts are tripping down memory lane as he talks about his Kennedy Center award. "I've been there many, many times. I did a couple of shows there for Nixon. I played there for a week. I've done a couple of shows for Reagan, and my birthday special in 1982 was there."

Although he has received about 1,500 awards — they're TV, football, baseball, golf and a trophy room in his home — Hope considers each one spe-



CLIPPING: Bob Hope is as busy as ever; Kennedy Center honors next weekend and a new TV movie with Don Ameche, *A Nice Pleasant, Deadly Weekend*. By Rob Brown

cial. "You appreciate all of them," he says.

Born in Eltham, England, Hope has entertained via vaudeville, radio, Broadway, TV and movies. He has made about 50 films, including the legendary "road" movies with Bing Crosby.

In *Weekend*, he plays a retired policeman doing security work, and Ameche is an ex-con who got rich by studying stocks and bonds behind bars. They team up to solve mysteries.

Hope also is working on his annual NBC Christmas special on Dec. 15 at 9 p.m. EST/PT.

And he finds time to watch TV — football, baseball, golf and *The Cosby Show*, which he calls "delicious."

"I think (Bill) Cosby is something else. He tickles the hell out of me. He's so cool and smooth and the writing (on the show) is so good — it's a delight. The show's a great positive approach to family life, which I love."

Hope's family life includes 51 years with his wife, Dolores. They have four children and six grandchildren.

With so many blessings, it's no wonder Hope is rarely blue. "I'm an up person, especially when I feel good, and I feel good most of the time. I sing a lot. In fact, I was standing next to a guy in an airport a couple of years ago, humming and singing. He looked at me and said, 'Are you all right?' 'Yeah, pretty good,' I said." □

— Rance Hellmich

"No one in history has gotten more laughs than Bob Hope."

— Kirk Douglas

ARTS • LEISURE



Sills will receive Kennedy Center honor

Former diva, now director, aims for new dreams

By Louise Sweeney
Staff writer of The Christian Science Monitor

Washington

Coloratura Beverly Sills sits back against her "Support the Arts — Kiss A Soprano" needlework pillow and tells a story:

"I was talking to Leontyne Price and telling her there was a woman who followed me around in a department store and said, 'Didn't you used to be Beverly Sills?' And Leontyne said, 'That's nothing.' She said she was in a department store and someone came up to her and said, 'I know you. You're Joan Suther-

land.' And she said, 'No, ma'am, I'm Beverly Sills.'" Then the redheaded diva known as "Bubbles" whoops with laughter at the story she has just told.

The "former" Beverly Sills she's not, this woman who will be saluted Sunday at the Kennedy Center Honors for a lifetime of significant contribution to the performing arts. She will be one of Kennedy Center's six honorees at the gala this year (televised later over CBS), along with actors Bob Hope and Irene Dunne, dancer-choreographer Merce Cunningham, playwright-lyricist Alan Jay Lerner, and composer Frederick Loewe.

Beverly Sills, alias the Daughter of the Regiment, Manon, Cleopatra, and Queen Elizabeth I, perches for a photo under a teal blue velvet wall hanging that looks like a picture quilt. The Sills banner, hand-stitched by the women of the San Diego Opera Guild, pictures her in 15 of her most famous roles. She glances up at the banner's tiny costumes, which remind her of the real ones she wore before retiring in 1980 from singing with the New York City Opera.

"Not one of [the costumes] is left, they all burned in the fire," she says, speaking of the blaze that swept the warehouse
Please see SILLS next page

INTERVIEW

From Sills, a spoken aria or two

Five years ago, Beverly Sills faced the facts of a soprano's life at age 51 and retired from singing. It is hard to imagine her ever giving up two of her other favorite things, working and talking. Well, maybe working.

But go ahead, just ask her a question, then sit back and relax as she tears into it. Shortly before she left the stage to become general director of the New York City Opera, she stunned an interviewer who knew her fairly well by snapping off what he thought was going to be a one-word answer. The question: Do you have any reaction to critics who have written that your voice is slipping? Her response: "No."

There was a pause. Then Sills launched into a discourse on the matter that lasted a full 10 minutes, concluding with, "I am my own best critic." Perhaps she is, because no one had to tell her when to quit singing or, more recently, to go on a diet in which she lost 75 pounds ("I woke up one day and realized I was really ill"). Or how to be successful in her current demanding job with the opera.

Today, Sills is to be saluted for her achievements in the arts at a Kennedy Center gala in Washington along with Bob Hope, actress Irene Dunne, dancer Merce Cunningham and the Broadway team of Alan Jay Lerner and Frederick Loewe. All are recipients of the prestigious Kennedy Center Honors of 1985.

Sills discusses the matter of her achievements and fame with typical self-deprecating humor. She said in a recent Christian Science Monitor News Service interview, "I was talking to Leontyne Price and telling her there was a woman who followed me around in a department store and said, 'Didn't you used to be Beverly Sills?' And Leontyne said, 'That's nothing.' She said she

was in a department store and someone came up to her and said, 'I know you. You're Joan Sutherland.' And she said, 'No, ma'am, I'm Beverly Sills.'"

"Bubbles" Sills broke up with a howl of hearty laughter that has become her trademark on TV talk shows. She speaks in a warm, vibrant voice considerably lower than the alpine heights of her bel canto soprano. About that voice, she has gaged it permanently: "I don't sing anymore. Not at all. I don't sing in public. I don't sing at home. I don't sing for myself." No, not even in the shower.

"I never became a singer as if it was a marathon, to see if I could last longer than anybody else," she said. "Thirty-five years is not an instant career." Now, she believes, "It's time for a rest. Time to give the other ones a chance."

And that is what she does with the City Opera, where her dream is to turn that company into the American National Opera. "I want this to be the place that promotes, protects and preserves American artists," she said. Her reputation backs up her words. Friends and colleagues describe her as "vibrant, supportive, sympathetic" — qualities that may be the reason they call her Earth Mother at City Opera.

Sills accepts the role. "The singers certainly know they have a sympathetic ear. I have lived through everything they have lived through. I never judge a performance by one missed note. Go back next time and you'll make it." What does she look for in a singer? "A kind of magic, a presence. You can spot it when somebody walks on stage. My mother once described it as 'somebody who doesn't have to be lit.' They bring their own light with them."

No doubt, her mother had Sills in mind with



Beverly Sills

the description. Sills has shed her light in areas outside opera as well. She has written two volumes of memoirs, both bestsellers: "Bubbles — A Self-Portrait" and "Bubbles — An Encore." In them, she has spoken frankly of the challenges she faced in raising two handicapped children. A third autobiography is in the works. See, Beverly Sills has this thing about words.

DEC-8-85

FRIDAY, DECEMBER 6, 1985 • USA TODAY

PEOPLE

THE SCENES WITH THE FAMOUS AND THE FASCINATING

Kennedy honors salute 6 greats

Kennedy Center celebrates a half-century of excellence with a performance by President Reagan.

Lyricist Alan Jay Lerner and composer Frederick Loewe and soprano Beverly Sills.

All will attend, with family members watching as they receive medals Saturday night at the Kennedy Center.

Annual edition of the magazine will be published in December.

— J team of

Merce Cunningham

Considered a giant of modern dance, Merce Cunningham first defied convention 40 years ago. The theatricality of his art stripped his art of external trappings — traditional narrative, dramatic structure, character motivation — to concentrate on movement.

He went from psychological dance dramas in the '60s to an original form in the '70s to an experimental form in the '80s.

New York City Ballet, Paris Opera Ballet, American Ballet Theatre, Boston Ballet, Stockholm's Cullberg Ballet, London's Ballet Rambert, he continues to experiment today.

Irene Dunne

The memory of Irene Dunne endures long after the actress has passed away. She was variously played woman who stern but humorous, maternal but conflicted. Her extremes never blended in a timeless screen persona.

Dunne, 86, imbued all her roles with Midwestern solidity.

Her movies, *Shane*, *Boat*, *Cimarron*, *My Favorite Wife*, *The Awful Truth*, *Thousand and One Nights*, *Anna Karenina*, *The King of Kings*, *I Remember* and others rank as cinematic milestones.

Alan Jay Lerner and Frederick Loewe

When the USA sings, it's frequently Lerner and Loewe. The New York City Opera composer and lyricist, 84, and New York's Land Club singer, 82, have made the world's mythic (Cinderella), his- torical (*Paint Your Wagon*) and English (*My Fair Lady*) Ap- propriately, their first broad-

Beverly Sills

Beverly Sills, "Bubbles" of friends and fans, is general di- rector of New York City Opera, having retired in 1980 from a world career in the opera. Sills, 56, a Brooklyn na- tive, has sung in houses every- where, but City Opera has been her real home. As director, she has stabilized its finances and sur- vived its audiences. Her re- tary has become familiar to millions from her most ap- pearing in many Law From Lin- coln Center broadcasts.

Bob Hope

To many people under 30, Bob Hope's ubiquitous TV specials, the com- ical, long before the cards, brand of comedy that few per- sons have ever matched.

In more than 50 films and countless radio shows, Hope's timing and brilliant delivery glibborn comic's Road pic- tures with Bing Crosby have become perennial favorites.

Hope's trademark role was cowardly teacher with romantic delusions. His patriotism, high- lighted by three USO tours to be a consistent source of na- tional pride.

Lerner and Loewe

THE COMIC: Perfect delivery and unflagging patriotism

THE ARTS

MERCE CUNNINGHAM
 IRENE DUNNE
 BOB HOPE
 ALAN JAY LERNER
 BEVERLY SILLS
 KENNEDY
 CENTER
 HONORS

"To their prime achievers in the performing arts the British give knighthoods and damehoods; the French, membership in the Legion of Honor; the Russians, the title of People's Artist. To our achievers we give Kennedy Center Honors. We also put them on national television so that everybody can join in the tribute.

— Dale Harris
The Wall Street Journal



Offstage Invention

Presenting Kennedy Center Honors as viable television

Each December, at the Kennedy Center Honors, a star-studded audience pays homage to several specially-designated masters of the performing arts. (This year's roster honors choreographer Merce Cunningham, actress Irene Dunne, comedian and actor Bob Hope, lyricist Alan Jay Lerner and composer Frederick Loewe, and opera singer and impresaria Beverly Sills.) For everyone there that night, it's a memorable evening in the theater.

For everyone else, though, it's a televi-

sion program.

It's a daunting responsibility to choose which images the television-watching multitudes will see. The number of Americans who tune in the Kennedy Center Honors on its one broadcast night is greater than the number who actually visit the Kennedy Center during the entire year.

Since the inception of the Honors eight years ago, that responsibility has been Don Mischer's. The proceedings are videotaped and then, a few weeks after the event, tele-

cast as a CBS special (sponsored this year by General Motors).

Mischer is the director, the man who decides to show us the dancer's face instead of her feet, or to show us her partner instead of the President. For the quality of his decision-making while working on the Honors, Mischer has won three awards from the Directors Guild of America and a 1981 Emmy for "Best Direction of a Musical or Variety Program."

Raised in San Antonio, Mischer was introduced to television when he was eight years old: "I remember going down to a public square there to see the first TV sets. It was amazing to me how these images would fly through the air." He went home and made toy TV equipment out of boxes, paper towel rolls, and broom handles.

He continued to think of TV as a toy throughout his youth. True, he was a fan of such programs as "The Hallmark Hall of Fame" and "The Wide, Wide World," and "whenever I was around TV cameras, I got excited. But it didn't seem legitimate. It wasn't something someone would choose as a career"—until November 22, 1963.

On that day, he was eagerly anticipating the visit of President John F. Kennedy to the University of Texas, where Mischer was a graduate student in sociology and political science. But Kennedy never made it to Austin. "He was shot around noon, and within a few hours, the network news people were all converging on Texas. They needed people to help them out!"—and Mischer volunteered.

He was assigned to a team from the now-defunct NET (National Educational Television), which was preparing stories on the new President, Lyndon Johnson. "I threw myself into around-the-clock work with them, and I was knocked off my feet. It all seemed so immediate and so influential."

Suddenly television looked like a very legitimate career. Mischer applied for and received a Ford Foundation internship which enabled him to work at Austin's public television station for a year, learning the craft of television. He began with menial jobs, but by the time he left Austin—three years later—he was a direc-

tor. It was here, while he was directing the TV coverage of university plays and operas and concerts, that he realized that he enjoyed directing the performing arts more than the public affairs that had initially attracted him to the medium. It began to look as if his experience as a teenage steel guitarist in a country band might be more valuable to his career than his sociology/political science master's degree.

Perhaps not, though—his next stop was Washington. In 1967, he got a job at the United States Information Agency under George Stevens, Jr., who would later create and co-produce (with Nick Vanoff) the Kennedy Center Honors. For the USA, Mischer turned out "lightweight propaganda" about "what's new in American fashion and culture, showing the world how free artists are in America."

His next job was propaganda of a heavier weight—he directed half-hour political advertisements for Hubert Humphrey's campaign during the waning days of the 1968 presidential race. This was followed by three years with Charles Guggenheim, working on documentary, industrial, and political films. Mischer lived on Capitol Hill and considered Washington "one of the best cities in the world to live in. However, I knew I couldn't stay in Washington and do anything in mainstream television."

So, in 1971, he jumped at the chance to move to New York and direct the legendary "Great American Dream Machine" for public television. The show lasted only a year, but it attracted enormous attention, and it gave Mischer "the opportunity to do a little bit of everything." It also increased his determination to direct entertainment programs—which led, in 1977, to a move to Los Angeles, where producer George Schlatter hired him to work on the revival of "Laugh-In."

Upon moving to the West, Mischer rapidly became one of Hollywood's few experts in the field of variety programs. He won Emmys for "Motown 25: Yesterday, Today and Forever," "Shirley MacLaine: Illusions," and public television's "Baryshnikov by Tharp With American Ballet

Above: Director Don Mischer amid studio monitors

Don Shirley



Bob Hope



Irene Dunne



Merce Cunningham



Frederick Loewe, Alan Jay Lerner



Beverly Sills

THE KENNEDY CENTER HONORS

Last-Minute Peek Behind the Scenes

By Hap Erstein
and
the Washington Times

The nightmarish of the first year is over, when we didn't know for sure whether the whole concert was going to work. But each year we say that this year is going to be easier, and it never is. The speaker is George Stevens Jr., who—along with Nick Vanoff—has produced the Kennedy Center Honors Gala and Emmy-winning television special since their inception in 1978.

The genial and cool-headed team is now in the midst of last-minute preparations for this Sunday's show in the Kennedy Center Opera House. To be celebrated this year for their career contributions to the performing arts are choreographer-dancer Merce Cunningham, film actress Irene Dunne, comedian Bob Hope, composing team Alan Jay Lerner and Frederick Loewe and opera singer-administrator Beverly Sills.

Although this year's honorees were announced in July, Mr. Stevens and Mr. Vanoff have devoted a portion of the entire past year to planning and orchestrating the Honors show. This has been a busy year for each of them: Mr. Vanoff also co-produced the feature film "Eleni" starring Kate Nelligan and John Malkovich, while Mr. Stevens compiled and released a loving documentary on his director father, "George Stevens: A Filmmaker's Journey." But in the back of their minds, the Honors Gala constantly loomed.

Mr. Stevens headed the American Film Institute at the time the Honors began, and it felt to him to pull off the gala in style. "When it started here," he says, "I knew it was bigger than I was and I wanted someone to collaborate with. I went to Nick."

Mr. Vanoff, who has produced such stellar TV events as "The Hollywood Palace" series and "The Julie Andrews Hour" joined on, and between the two of them they produce a show which consistently rises above the sea of awards presentations. Together they ride roughshod over the pre-production chaos.

In town last month to preview rough cuts of the short films that introduce each honoree, they took time off to explain their vision of the show, tossing out self-deprecating jokes like a veteran comedy team.

"Nick and I knew each other slightly and, as it turned out, whatever our talents are, they complement one another," offers Mr. Stevens. "I'm tone deaf . . ."

"And I'm inarticulate," adds Mr. Vanoff. "It would be difficult enough attracting and presenting the caliber of talent that has been the Honors' trademark if it were merely a live stage show. But the fact that it is also taped for later broadcast (locally this year on Friday, Dec. 27, 9 to 11 p.m. on WDMV-TV, Channel 9) adds an extra layer of logistics headaches to the event."

"You see, we're the servants of two masters on this show," explains Mr. Vanoff. "We want it to be a legitimate show—a show that works while it's happening—and we

want to be a good, presentable show for television. There are lots of compromises you have to make in order to do both."

The Honors Gala was created as a fund-raising opportunity for the Kennedy Center. In addition to the television rights bought by CBS, money comes from the 2,300 people in the Opera House audience, who pay as much as \$1,000 a seat to be part of the evening. At that price, the producers are adamant, attendees should not feel like second-class citizens.

"TV crews are used to stopping and taking breaks, and we feel an obligation to these people who are paying increasingly staggering sums to see this . . . performance," says Mr. Stevens.

"We don't want dress extras, the paid to come in," he says in a term from the TV videotape world. "There are some two hours on television taken five hours. The Honor smoothly and . . ."

two-hour running time on the air, but it doesn't happen easily. Spottages are out and calculations made throughout the weekend's rehearsals. Speeches are all written in advance and adhered to, so that the entertainment segments and the tributes do not overstay their welcome.

But even the best of plans can go awry, as the production team discovered at the very first gala. Mr. Vanoff had booked black jazz singer Alberta Hunter, who had been retired from show business for decades, in what he calls the "wild card slot"—an opportunity to showcase talent unrelated to the Honors.

"When she sang, she just brought down the house," recalls Mr. Stevens. "The audience kept saying, 'More, more,' and she did one encore. And she got all set to do another encore and Nick was upstairs in the (TV videotape) room to me. 'Get her . . .'"



Past Honors Gala participants Leontyne Price and others



Nick Vanoff (left) and George Stevens Jr. have produced the Kennedy Center Honors Gala and TV special since their inception in 1978.

"The genial and cool-headed team (of Nick Vanoff and George Stevens, Jr.) produces a show which consistently rises above the sea of awards presentations."

— Hap Erstein
The Washington Times

4M FRIDAY, DECEMBER 6, 1985

8 Pop Recordings:
Sade's jazz-soul sound

10 Dance, film, music and theater openings this week

Show

Make the Kennedy Center Honors

because under the considering what we made the best choice was that we knew we had for

lomon to His Face" before the evening is over.

Although it is the most visible element of the Kennedy Center Honors, the gala is just part of a weekend that includes a White House reception, a State Department dinner, a post-gala supper and other formal celebrations. In all, hundreds of people are involved in making the Honors work — from director Don Mischler and his CBS crew to ushers to volunteer drivers escorts. But everything goes

And next week, when the star Vanoff begin editing the videotape and making mental notes to themselves about how to improve the show for next year. "Right now," says Mr. Stevens, "we're talking about a whole new way of organizing which we may or may not do. You never know."

FRIDAY, DECEMBER 6, 1985 5M

we been a couple when we didn't were going accidents has a ad-

and sang "A Simple Song" as his father Arthur, was sitting in the presidential box. That's one of the reasons for keeping your options open too.

Although being named a Kennedy Center honoree is as close as a performing artist in this country can come to being elevated to mythology, even they are not always privy to go to great lengths for it. "We're not unless they are seriously curious or jealous, they're unfold for them," suggestively [Mikhail] and John Travolta Jimmy Cagney, he and his son had no Academy

acquire star-caliber talent for the Honors Gala. In part it is because they want to salute the honoree, in part because of the national attention and broadcast the gala re-

Occasionally, in a bit of booking instance, "My Fair Lady" the composer and lyricist being the same stage two night later in the same town. "Oh, is he coming to town?" Still, you can undoubtedly expect a few verses of "I've Grown Accus-

don't want to wait for those for the last minutes!

Occasionally, in a bit of booking instance, "My Fair Lady" the composer and lyricist being the same stage two night later in the same town. "Oh, is he coming to town?" Still, you can undoubtedly expect a few verses of "I've Grown Accus-

As Mr. Stevens describes his July on the actors as they come off something before they go on. If wood — I've only had to go on the stage once to get it cleaned up."

Although they openly insist that these two pros talking about putting together the show, it sounds like nothing but hearsay. Says Mr. Stevens: "It's getting the right people, making the right choices, the right music, the logistics, the staging, keeping something from dropping out . . ."

"The smallest thing can throw you," agrees Mr. Vanoff. "I mean, it can be a performer not being treated right from the time he is back on the plane to leave again. It can cause you enormous problems. There are millions of things that go wrong."

Adding to the excitement of the evening, and the tension for the producers, is the presence of the ident and Mrs. Reagan at the gala. The show starts and runs on time. Throughout the audience will be members of Congress and the arts business stars, just as the Vanoff about the dramatic power that government names have for the stars of Broadway and Hollywood that themselves.

through the Stevens-Vanoff approval. "I used to hate to get into all that," admits Mr. Vanoff happy not to be involved, that they and have the same k learned that unless you take it yourself and really do it, you not be assured it will go right. And so they may be the only people in attendance through the weekend who are too busy enjoying the whole time," says Mr. Stevens. "We go to the State Department dinner and you want to go right. At the White House reception, you want the presentation to go right. It's all of a piece."

By Sunday evenings, the cotillions — Mr. Vanoff and the opera House. "I'm on the truck mainly because you can't hear in the theater," sometimes whether someone is singing flat or sharp, says Mr. Vanoff. If that is the case, the evening becomes longer for them, as the current performer is kept in after the gala to re-tape a segment while the supper is in progress.

TV Weekend

Kennedy Center Pays Tribute to 6 in the Arts

By JOHN J. O'CONNOR

CONSIDER this for a fail-safe entertainment recipe: Open the show with the National Anthem and the voice of John F. Kennedy declaring, "I look forward to an America that will reward achievement in the arts as it rewards achievement in business"; cut to shots of President Reagan sitting in his Kennedy Center box with Mrs. Reagan, while Walter Cronkite walks out on stage to serve as narrator; then, for a finale two hours later, bring on several military choral groups to sing a rousing medley of "The Army Goes Rolling Along," "The Marine Corps Hymn" and "Anchors Aweigh." There is more than one way, obviously, to get an audience to stand up and salute.

The occasion is the eighth annual presentation of "The Kennedy Center Honors: A Celebration of the Performing Arts," taped in Washington on Dec. 8 and now being shown, after appropriate editing, on CBS this evening at 9. Being honored this year for "lifetime achievement" in the arts are Beverly Sills, Frederick Loewe and Alan Jay Lerner, Irene Dunne, Merce Cunningham and Bob Hope. Once again, the special has been co-produced by Nick Vanoff and George Stevens Jr. and directed by Don Mischer.

The formula is by now familiar, but still effective. There are clips from an earlier White House reception at which the President personally addressed the artists and invited guests. Then, back in the Kennedy Center, each of the honorees, while sitting in a box next to the President, is given a separate tribute that includes a biographical film and special performing material, followed by a standing ovation from the audience in formal dress.

As an awards event, this occasion is unfailingly heartfelt and dignified. These recipients represent the very best of American artistic achievement, their careers spanning decades. The first honorees in 1978 were Marian Anderson, Fred Astaire, George Balanchine, Richard Rodgers and Arthur Rubinstein, and that level of overall excellence has since been maintained admirably.

Some passing changes in the telecast can be noted. Art Buchwald is not on hand this year to offer his satirical comments on political antics in Washington. Also, this marks the first time that one of the honorees is not present. Suffering from a bad back, Miss Dunne was unable to attend, but her film career is reviewed affectionately by James Stewart.

Carol Burnett praises Miss Sills, Mikhail Baryshnikov pays tribute to Mr. Cunningham ("he reinvented dance and then waited for the audience—it was a long wait"), Rex Harrison thanks Lerner and Loewe for "My Fair Lady" and, for reasons that are not entirely clear, Kirk Douglas is the celebrity chosen to offer an homage to Mr. Hope. It is Mr. Hope, of course, who triggers the choruses of military songs as his years of entertaining the troops abroad are recalled. Veterans of World War II, Korea and Vietnam step forward to offer their personal thanks to the extraordinary entertainer.

In the end, President Reagan flashes a thumbs-up sign to the choral groups and Mr. Cronkite reminds us that "that's the way it is." The honorees come up for one final bow and standing ovation.

NEW YORK POST, FRIDAY DECEMBER 27, 1985



Robert Goulet and Liz Robertson offer special tribute to Lerner and Loewe in Kennedy Center's celebration of cultural heritage.

Big Six set for honors

By MARIANNE GOLDSTEIN

SIX of America's finest contributors to our cultural heritage will be saluted tonight when the awarding of the prestigious Kennedy Center honors is aired.

The tribute, which took place in Washington on Dec. 8, will be shown tonight from 9 to 11 on CBS. This year's honorees are Bob Hope, Beverly Sills, actress Irene Dunne, the composing team of Alan Jay Lerner and Frederick Loewe, and choreographer Merce Cunningham.

And among the talent rounded up to pay homage to the entertainment greats were master-of-ceremonies Walter Cronkite, Chevy Chase, Brooke Shields, Van Johnson, Kirk Douglas and Carol Burnett, as well as two other show business veterans—President and Mrs. Reagan.

Rex Harrison, who starred in the Lerner and Loewe classic, My

Fair Lady, gets an opportunity to tip his hat to the team, who also wrote Camelot and Brigadoon.

Miss Sills, director of the New York City Opera, was the baby of the bunch—at age 66, she's the youngest recipient yet of one of the awards. Her words of praise come from her close friend, Miss Burnett, who sang a duet with opera star Sherrill Milnes in Miss Sills honor.

Merce Cunningham, who has already been awarded the French Legion of Honor award for his work as an avant garde dancer and choreographer, is honored by one of his biggest fans, Mikhail Baryshnikov.

This was the eighth year that the annual Kennedy Center honors have been awarded. Past winners include George Balanchine, Gene Kelly, Jimmy Stewart, the late Tennessee Williams, Count Basie, Lena Horne and Leontyne Price.

"As an awards event, this occasion is unfailingly heartfelt and dignified. These recipients represent the very best of American artistic achievement, their careers spanning decades."

—John J. O'Connor
The New York Times

"Happily, the Kennedy Center fete . . . frames the lives and works of this singular group of six in a warm, appreciative manner that is strikingly in keeping with their towering achievements."

—Variety

"The Kennedy Center Honors' remains among the few televised awards ceremonies with some dignity and stature to them. . . . George Stevens, Jr. and Nick Vanoff do a magnificent job of producing the show each year, and Don Mischer's TV direction is somehow both official and intimate."

—Tom Shales
The Washington Post

television

BY HARRIET VAN HORNE

Kennedy Center tribute



Van Horne

the one you will be seeing tonight (CBS/2, 9 to 11) recognizes that the race, ultimately, is to the swift and the gifted. It glows with nostalgia. The six artists honored each year are uniquely ours, their excellence a cause for our rejoicing.

Tonight's honored guests are, as usual, on the far side of 80. On the list: Bob Hope, Irene Dunne (both over 80), soprano Beverly Sills, dancer Merce Cunningham and the lyricist and composer of some of our finest Broadway shows, Alan Jay Lerner and Frederick Loewe.

The cameras, shrewdly deployed by director Don Mischer, are always where they should be, which occasionally is on the tear in Bob Hope's eye and the hearty laughter of the handsome couple in the presidential box. (They also cry a little, as you will, too.)

The elegance of the evening is enhanced by sweeping views of the Kennedy Center opera house, an arena of red and gold, tier upon tier, with a blur of famous faces (Ted Kennedy, Walter Cronkite, Diane Sawyer), all looking grand.

A critic is able to impart these details because this year, for the first time, tapes of this eighth annual honors show were made available before our deadlines. In previous years the word was, "No tapes . . . they're still editing." In previous years also, the shows had a dry, academic air; stodgy, you might say. But not this one.

The show opens on a high note with Carol Burnett paying musical tribute to her good friend, "Bubbles" Sills. There is the ritual—and always fascinating—mélange of baby pictures, teenage pictures and then the film clips of high moments in great careers.

The best feature of this segment is a duet by Burnett and baritone Sherrill Milnes, clever parodies of famous arias, all addressed to honoree Sills.

Looking sleek as a seal, Rex Harrison steps into focus as the band plays, "I've Grown Accustomed to Her Face." He puts on owl spectacles to read, "Thank you, dear Alan and Fred, for the best years of my life. . . ." This leads to a re-creation of memorable scenes from Lerner-Loewe musicals—and you may wish it would go on all night.

Louis Jourdan, who seems to be permanently fixed at age 40, sings "Gigi." Maureen Stapleton and Don Ameche make a charming recitation of "I Remember It Well." And the dazzling Liz Robertson—the English beauty who is the current Mrs. Lerner—does glorious things with "I Could Have Danced All Night." Finally, there's Anthony Newley's version of "A Little Bit O' Luck" to remind us of how great, how lovable Stanley Holloway was in the original "My Fair Lady."

Regrettably, Irene Dunne fell ill during the Kennedy Honors weekend (a round of parties and tributes) and did not attend the gala. Her ab-

No doubt about it: "The Kennedy Center Honors" has become the single most glamorous event of the TV year. Beside it, the Oscar and Emmy rituals look not only tacky but tainted by the bad air of press agency and "bankable casting."

Another disappointment is Chevy Chase's introduction to the Bob Hope tribute. It's a series of lame, embarrassing jokes, all unworthy of the occasion. The tribute itself is deeply moving. On stage come the 52nd Airborne Chorus, the Soldiers Chorus of the Army Field Band, the Navy Sea Chanters, the Marine Corps choir. They sing the familiar songs of all our wars and, from each service, a veteran steps forward to remember the laughter and fun Bob Hope's USO show brought to their base, their ship, their hospital ward. All say "Thanks for the memory, Bob."

Don't miss it!

The Kennedy Center Honors: A Celebration Of The Performing Arts

(Fri. (27), 9-11 p.m., CBS-TV)

Each year, for the past eight years, the trustees of Washington, D.C.'s, Kennedy Center choose from the best entertainers America has to offer, awarding these luminaries with the prestigious Kennedy Center Honors, a special award for lifetime achievement in the arts.

This year's honorees were Merce Cunningham, Irene Dunne, Bob Hope, Beverly Sills, Alan Jay Lerner and Frederick Loewe, all chosen for exceptional accomplishment in their respective fields.

Happily, the Kennedy Center fete taped Dec. 8, and telecast as a two-hour spec, frames the lives and works of this singular group of six in a warm, appreciative manner that is strikingly in keeping with their towering achievements.

Producers Nick Vanoff and George Stevens Jr. assembled a masterful cast for this occasion, director Don Mischer missing not a moment in coverage of this special event.

Format of the show had the evening broken up into five distinct segments, each honoring a single talent (and in the case of Lerner and Loewe, single team).

And from Carol Burnett's salute to Sills to choruses from the Army, Navy and Marines saluting Bob Hope, the sequences appeared picture perfect throughout.

Stevens, Sara Lukinson, Bob Shrum, and L.T. Iglehart Jr. wrote; music director was Nick Perito; film sequences were directed by Robert Pierce.

Dani.

JO SCHE
KATHAL FORCES CHOIRS
CAROL BURNETT
CHEVY BURNETT
MERCE CHASE
DANCE CHASE
KIRK DOUGLAS
REX DOUGLAS
VAN HARRISON
LOUIS JOURDAN
MICHELE LEE

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READ MORE ABOUT IT BOOK PROJECT
A CBS Special Presentation

Hosted by
WALTER CRONKITE

9PM CBS © 9, 11, 16

"No doubt about it: 'The Kennedy Center Honors' has become the single most glamorous event of the TV year."

— Harriet Van Horne
Newsday

"Another year, another spectacular edition of 'The Kennedy Center Honors: A Celebration of the Performing Arts.'"

— Tom Shales
The Washington Post

ALL NEW!

MERCE CUNNINGHAM
Innovator and a leader of modern dance in America.

IRENE DUNNE
Renowned actress and singer of stage and screen.

BOB HOPE
An American favorite. Comedian and humanitarian.

ALAN JAY LERNER & FREDERICK LOEWE
Lyricist & composer of popular hits from Broadway to Hollywood.

BEVERLY SILLS
Celebrated opera star and beloved leader in the arts.

A Dazzling Array of Stars Salute Six Famous Artists For A Lifetime of Outstanding Achievement.

The 8th Annual KENNEDY CENTER HONORS
A Celebration of The Performing Arts

Hosted by WALTER CRONKITE

9PM CBS © 9, 11, 16

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SHERRILL MILNES
ANTHONY NEWLEY
NEW YORK CITY OPERA
LIZ ROBERTSON
MAUREEN STEWART
JAMES STEWART
TANGO ARGENTINO
FREDERICA VON STADE
WASHINGTON OPERA
JOHN WILLIAMS
LEAH YOON
AND MANY MORE!

(SCHEDULED TO APPEAR)
Sponsored by **GM**

The Kennedy Center Honors

APRIL 1985 A NATIONAL CELEBRATION OF THE PERFORMING ARTS VOLUME 6



Mark Your Calendar:
Eighth Annual Honors
Celebration, December 7
and 8, 1985. See page 7
for details.

*The 1984 Kennedy Center
Honorees, Gian Carlo Menotti,
Isaac Stern, Arthur Miller, Lena
Horne, and Danny Kaye.*

*"As our nation grew
and our people
pushed West, a new
and distinctive
culture began to
develop, a
culture that
was as fertile as
this new land
was bold and
confident as
the American
people."*

*"Each of the
artists we honor
tonight overcame
hardship, and each
suffered setbacks and
failures. Yet they
worked long and
hard, following their
dreams, and
succeeded in
bringing music,
drama and laughter
into their work. Let
us take comfort and
inspiration from
their lives."*

*President Ronald
Reagan
The White House
December 2, 1984*

The Artists Dinner



The Kennedy Center Honors Five Extraordinary Artists

Lena Horne, Danny Kaye, Gian Carlo Menotti, Arthur Miller, and Isaac Stern were the recipients of the seventh annual Kennedy Center Honors. It was their lifetimes of accomplishment in the performing arts which were the focus of a weekend in their honor in Washington, D. C. on December 1 and 2, 1984. It was in tribute to them that performing artists, corporate and political leaders from around the country gathered. It is this traditional celebration of excellence in the performing arts that is the Kennedy Center Honors Gala.

The festivities began on the evening of December 1, in the rotunda of the Cannon House Office Building, with a reception in honor of the five Honors recipients. Secretary and Mrs. Shultz and members of the Kennedy Center Board of Trustees, co-hosts of the evening, joined the Honorees and their guests and members of the Artists Committee, for the celebration. The reception was followed by the Artists Dinner, which was held in the Caucus Room, at which formal pres-





Clockwise from the upper left: Grace Bumbry, Arthur Miller and Ying Rouchang; Honoree, Danny Kaye with Secretary and Mrs. Schultz; 1982 Honoree, Lillian Gish, takes a bow; Jean Kennedy Smith, Sam Spiegel and Mr. and Mrs. Joseph Califano on their way to the Caucus Room for the Dinner; Edward Albee,

Phyllis Newman and Adolph Green; Mrs. Edward Breathitt and Henry Strong, members of the Kennedy Center Board of Trustees; Honoree, Isaac Stern greeting Honoree, Gian Carlo Menotti; Vernon Jordan, Lena Horne and Dr. LaSalle Lefall, Jr.



entation of the Honors were made.

Roger L. Stevens, Chairman of the Kennedy Center, opened the post-dinner ceremonies by introducing the Secretary of State who spoke of the "essential contribution to our foreign relations made by . . . the artists through whom the rest of the world comes to know us."

Mr. Stevens then introduced former Honorees, Lillian Gish and Agnes de Mille. Miss de Mille read the citations for the 1984 Honorees.

She spoke of Lena Horne's magic, her mesmerizing great theatrical skill and her courage and character, and could not resist mentioning her great beauty saying, "You know there was Helen of Troy—and there's Lena Horne."

Of Danny Kaye, Miss de Mille said, "With laughter and with love Danny Kaye has proved the truth of what he himself has said, 'Adults make the best children.' He is our oldest living child and his unique contribution is to awaken the child in all of us."

"He was born in Italy, the land of the opera, and Gian Carlo Menotti has made the opera an authentic American art form," said Miss de Mille.

Of Arthur Miller, she continued, "Arthur Miller has done more than entertain. His words, his sensibility,



The White House Reception

"What the Kennedy Center Honorees have in common every year is their uncommon achievement in the arts."

—CBS Morning News

touch our hearts and enter into the most difficult passages of the human life."

"Isaac Stern has become part of our national soul . . . he is at home everywhere on earth . . . he is universal. For he so eloquently speaks the universal language of music," said Miss de Mille.

After the citations were read for the Honorees, and they were presented with the Honors ribbons and medals by Roger L. Stevens and Elizabeth Stevens, Chairman of the Artists Dinner, a toast was offered to each in their tribute.

Of Lena Horne, Vernon Jordan said, "She is grace, she is elegance, she is tough, she is the epitome of her art and the master of her craft, she is affirmation that talent matures, beauty ripens and age is a state of mind."

Kitty Carlisle Hart said in her toast to Danny Kaye, "Here's to a man who embraces the fullness of life; a man who can cook a ten course Chinese banquet with one hand while flying his own jet plane and conducting a symphony orchestra with the other; a man who has brought a new dimension to the meaning of vitality."

"This is Gian Carlo's great talent; he weds the music to the words so that it becomes beautiful and memorable . . . he has had the courage to say what he wants and communicate to the audience beautifully so that his operas are among the most performed anywhere in the world," said Martin Feinstein of Maestro Menotti.

"Arthur Miller has understood that the drama is not only an act of art and

an act of entertainment but is as well a moral act, a social act, a political act and a philosophical act. Arthur has held the mirror up to us in his plays and said, "This is how you are, this is how you behave. If you don't like it, change it," said Edward Albee in his toast to Mr. Miller.

Eugene Istomin said to Isaac Stern in his toast, "Your personal breadth and warmth is right there in your playing for all to hear and we certainly do hear, how we do hear. If ever the word 'big' applies to music making it applies to Stern's music making. Bigness of heart, bigness of mind, bigness of bow, that's you Isaac."

In closing the evening, Senator Charles Percy, Vice Chairman of the Kennedy Center Board of Trustees, said, "We thank our Honorees tonight for all that they have done to enrich this nation, to enrich our lives, to enrich the lives of millions of people around the world and make us proud to be Americans."

On Sunday afternoon, December 2, President and Mrs. Reagan welcomed the Honorees, the Artists Committee and other guests at a reception held at the White House. The President, First Lady and Honorees greeted each of the guests in a receiving line in the Blue Room and afterwards visited with the guests in the State Dining Room where refreshments were served. President Reagan then addressed the Honorees and guests in the East room and when speaking of Danny Kaye's movie credits, said "Forgive me Danny. I can't help wishing I had one or two of these!"

After the White House reception, the guests went directly to the Kennedy Center for the Gala Performance and Gala Supper.

More than 2,000 guests filled the Opera House for the Gala Performance, produced by George Stevens, Jr.



President and Mrs. Reagan greet 1981 Honoree, Rudolf Serkin.



and Nick Vanoff. The performance, which included film segments about the lives and accomplishments of the Honorees, was given by friends and fellow artists in tribute to the Honorees and was shared with millions of Americans through a CBS Television Network broadcast, sponsored by General Motors, during Christmas week.

Following the Gala Performance, some 1,700 guests joined the Honorees, the Artists Committee and performers for a supper dance, made possible in part by a contribution from Merrill Lynch & Co., Inc., in the Grand Foyer. Mrs. David K. E. Bruce, Chairman of the Honors Gala, transformed the Grand Foyer into an enchanted land where elegantly dressed stilt walkers, harlequins, and other elaborately costumed fantasy creatures from Le Clique mingled with the guests to the music of the Count Basie Orchestra. The tables were decorated with a pastel paisley fabric called "Tabriz" contributed by J. P. Stevens & Co. Inc. The centerpieces were striking arrangements of savoy cabbages, and the walls of the Foyer were lined with evergreen and other trees. After dinner, many of the guests, including Honoree Lena Horne, made themselves comfortable on the steps of the Opera House to listen to Joe Williams, joined by Sid Caesar, sing with the orchestra, and others took to the dance floor.

Above: The Honorees, Gian Carlo Menotti, Arthur Miller, Lena Horne, Danny Kaye and Isaac Stern with President and Mrs. Reagan; At right: President and Mrs. Reagan welcome 1980 Honoree, Agnes de Mille, to the White House reception; Below: President and Mrs. Reagan with Maria Tallchief; Attorney General and Mrs. William French Smith arriving at the White House reception.

Thanks to the support of the performers, the Artists Committee, the guests, our generous corporate supporters and private contributors, the Kennedy Center Honors has, in its seven years, not only been able to pay tribute to 35 extraordinary artists, but has raised more than \$3 million in funds which are being used to help support the performing arts program at the nation's cultural center.

As the weekend of celebration ended, and the guests prepared to return to their homes both in Washington and around the country, Walter Cronkite's closing words of the performance came to mind. "Tonight's celebration must come to an end. But for Lena Horne and Danny Kaye, Gian Carlo Menotti, for Arthur Miller, for Isaac Stern, for them the show always will go on. For that's the way it is."

And as the Kennedy Center Honors Gala continues in future years, the nation also will continue to be grateful to those artists for their contributions to the culture of America and the world.



The Gala Performance



*"It was the night of a lifetime—
five lifetimes, to be more
precise."*

—Time

*"The highest salute the USA
gives its performing artists."*

—USA Today

The Kennedy Center Honors Gala

Produced by

George Stevens, Jr. and
Nick Vanoff

Directed by

Don Mischer

Starring

Debbie Allen
Art Buchwald
Joan Copeland
Walter Cronkite
Lillian Gish
Karl Malden
Itzhak Perlman
Roberta Peters
Carl Reiner
Mary Lou Retton
Julius Rudel
Roger L. Stevens
Otis Sallid
Vin Scully
George Segal
Eli Wallach
Dionne Warwick
John Williams
Ying Rouchang
Efrem Zimbalist, Jr.

Also starring

The cast of "Amahl and
The Night Visitors"
Howard University Choir
United Nations International
School Junior Chorus
University of Maryland Choir

Honorary Chairman

Mrs. Ronald Reagan

First Ladies Committee

Mrs. Rosalynn Carter
Mrs. Gerald Ford
Mrs. Lyndon B. Johnson
Mrs. Richard M. Nixon
Mrs. Jacqueline Kennedy Onassis

General Chairman

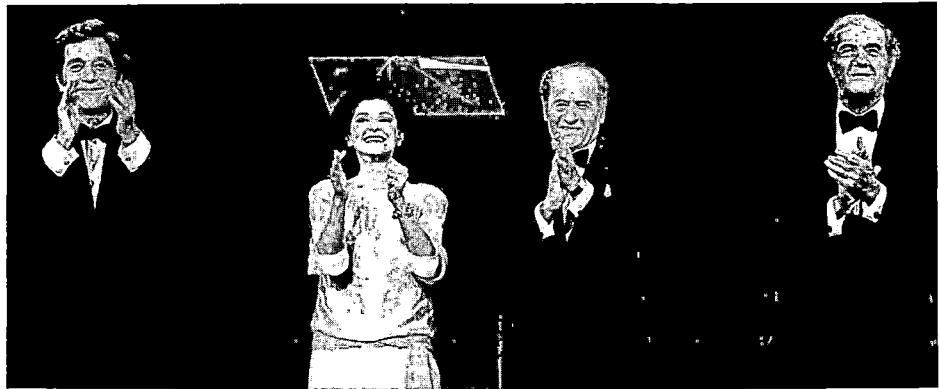
Mrs. David K. E. Bruce

The Committee

Mrs. Edward Breathitt
Mrs. Poe Burling
Mrs. William N. Cafritz
Mrs. Joseph Califano
Mrs. Eugene C. Carusi
John Bennett Coleman
Mrs. Michael Deaver
Mrs. Gordon Getty
Mrs. Ina Ginsburg
Mrs. Polk Guest
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Mrs. Frank Ikard
Mrs. Robert F. Kennedy
Mrs. Abraham Ribicoff
Mrs. William French Smith
Mrs. George Stevens, Jr.
Roger L. Stevens
Mrs. Jack Wrather



Clockwise from the left: Roberta Peters and the United Nations International School Junior Chorus, saluting Danny Kaye; Christopher Pittenger, Steven Saxon, Patricia Schuman, Leonard Eagleson and Herbert Perry performing an excerpt from "Amahl and the Night Visitors" in honor of Gian Carlo Menotti; George Segal, Joan Copeland, Eli Wallach and Karl Malden paying tribute to Arthur Miller; Itzhak Perlman performing his tribute to Isaac Stern; Debbie Allen and Otis Sallid perform for Lena Horne.



The 1985 Kennedy Center Honors Schedule of Events

Saturday, December 7

The Board of Trustees Dinner for the Honorees and the Artists Committee, and presentation of Honors to recipients

Sunday, December 8

White House reception for the Honorees and Artists Committee hosted by President and Mrs. Reagan

Gala Performance in the Opera House of The Kennedy Center

Supper Dance at The Kennedy Center.



The Gala Supper



The Kennedy Center Honors Artists Committee

Above: top photo, Mr. William Claflin, South Atlantic Regional Director of Merrill Lynch & Co., Inc., and Mrs. Claflin; center photo, Aaron Latham, James Rosenfield, Executive Vice-President of CBS/Broadcasting Group, and Dionne Warwick; bottom photo, Mrs. David K. E. Bruce, Chairman of the Honors Gala, and Oscar de la Renta; Above right, Honoree, Lena Horne, enjoying the performance of Joe Williams, Sid Caesar and the Count Basie Orchestra.

Opposite: Danny Kaye and co-producer, Nick Vanoff; Top right: Sid Caesar joins Joe Williams and the Count Basie Orchestra; Lower right: Mr. and Mrs. Roger Mudd with Chairman of the Artists Dinner, Elizabeth Stevens.

- | | | |
|---------------------|------------------------|---------------------|
| Alvin Ailey | Diahann Carroll | Kitty Carlisle Hart |
| Edward Albee | Richard Chamberlain | Florence Henderson |
| Eddie Albert | Schuyler Chapin | Dustin Hoffman |
| Jane Alexander | Cyd Charisse | Geoffrey Holder |
| Robert Anderson | Lucia Chase | Celeste Holm |
| Julie Andrews | Glenn Close | Hanya Holm |
| Claudio Arrau | Claudette Colbert | Marilyn Horne |
| Vladimir Ashkenazy | Perry Como | John Houseman |
| Elizabeth Ashley | Walter Cronkite | Ken Howard |
| Lauren Bacall | Hume Cronyn | Linda Hunt |
| Lucille Ball | Jacques d'Amboise | Jeremy Irons |
| Mikhail Baryshnikov | Gordon Davidson | Eugene Istomin |
| Warren Beatty | Carmen de Lavallade | Anne Jackson |
| Harry Belafonte | John Denver | Robert Joffrey |
| Jacqueline Bisset | Irene Dunne | Jennifer Jones |
| Victor Borge | Douglas Fairbanks, Jr. | Garson Kanin |
| Art Buchwald | Jose V. Ferrer | Deborah Kerr |
| Grace Bumbry | Carlisle Floyd | Norman Lear |
| Carol Burnett | Sir John Gielgud | Jack Lemmon |
| Ellen Burstyn | Alexander Godunov | Alan Jay Lerner |
| Sid Caesar | Ruth Gordon | Martin Manulis |
| Sammy Cahn | Morton Gould | Mary Martin |
| Michael Caine | Adolph Green | Peter Martins |
| Frank Capra | Lionel Hampton | Walter Matthau |

"In the seven years since they were launched as the nation's highest award for performing artists, the Kennedy Center Honors have become a Washington institution, the city's premiere cultural event."

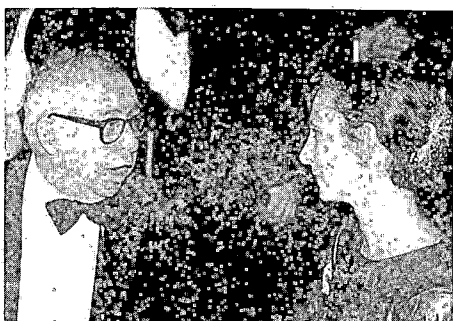
—Los Angeles Times



Zubin Mehta
Yehudi Menuhin
Dina Merrill
Robert Merrill
Sherrill Milnes
Liza Minnelli
Leona Mitchell
Mary Tyler Moore
Jeanne Moreau
Kate Nelligan
Alwin Nikolais
Joseph Papp
Gregory Peck
Jan Peerce
Arthur Penn
Itzhak Perlman
Andre Previn
Harold Prince
Anthony Quinn
Burt Reynolds
Leonard Rose
Mstislav Rostropovich
Julius Rudel
Martha Scott

Renata Scotto
Oliver Smith
Sir Georg Solti
Sam Spiegel
Robert Stack
Jean Stapleton
Maureen Stapleton
Jule Styne
Donald Sutherland
Maria Tallchief
Jessica Tandy
Elizabeth Taylor
Michael Tilson Thomas
Liv Ullmann
Frederica Von Stade
Eli Wallach
Andy Williams
Joe Williams
John Williams
Irene Worth
Pinchas Zukerman

Appreciations



Above: Top photo, Roger L. Stevens, Chairman of the Kennedy Center, with Roger Smith, Chairman of General Motors and Mrs. Smith; Center photo, Art Buchwald and Felisa Vanoff; Bottom photo, Honoree, Arthur Miller, and Mrs. Miller arriving at the Kennedy Center; Above right: Gene Jankowski, President of CBS/Broadcasting Group, with Michelle Lee, Lena Horne and Fred Rappaport



Each year for the Kennedy Center Honors, a commemorative program/desk diary containing photographs tracing the lives of the Honorees is published through the generous sponsorship of corporations and indi-

viduals. The Kennedy Center is grateful to the following for their commitment to the Kennedy Center Honors in sponsoring a page in this year's program.

- | | | |
|---------------------------------------|--|---|
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The Honors Gala Benefit Committee wishes to thank Merrill Lynch & Co., Inc. for their generous grant which has, in part, made the Kennedy Center Honors Gala evening possible.

The Benefit Committee also wishes to thank the following companies for their contributions toward the success of the seventh annual Kennedy Center Honors Gala.

Supper Dance

The Count Basie Orchestra and
Joe Williams

Le Clique . . . The Merchants
of Fantasy

Rosenkavalier of Georgetown

The Seagram Classics Wine Company,
Sterling Vineyards

J. P. Stevens & Co., Inc.

Woodward & Lothrop

Artists Dinner, Saturday Evening

A. B. Liquor
Devonshire of Middleburg
Moet Brut Imperial
The Seagram Classics Wine Company,
Sterling Vineyards

Accommodations for the Honorees

The Madison Hotel

Accommodations for the Performers

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Jeffrey Bigelow Design Group, Inc.

"The five distinguished artists we are honoring this year confirm once again the tremendously vital and varied performing arts traditions of our nation. We take great pride in celebrating their individual artistic achievements."

—Roger L. Stevens
Kennedy Center Chairman

The Kennedy Center is grateful to the following individuals and corporations whose generosity helped make the seventh annual Kennedy Center Honors Gala possible.

Bozell & Jacobs, Inc.

Mr. and Mrs. Norman Brinker
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Mrs. Abigail Gardiner Freed

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Mr. Nick Vanoff

The Washington Post Company

Mr. and Mrs. Lew Wasserman



*Left:
Honoree, Isaac Stern
and co-producer,
George Stevens, Jr.*

The Kennedy Center Honorees

1978

Marian Anderson
Fred Astaire
George Balanchine
Richard Rodgers
Arthur Rubinstein

1979

Aaron Copland
Ella Fitzgerald
Henry Fonda
Martha Graham
Tennessee Williams

1980

Leonard Bernstein
James Cagney
Agnes de Mille
Lynn Fontanne
Leontyne Price

1981

Count Basie
Cary Grant
Helen Hayes
Rudolf Serkin
Jerome Robbins

1982

George Abbott
Lillian Gish
Benny Goodman
Gene Kelly
Eugene Ormandy

1983

Katherine Dunham
Elia Kazan
Frank Sinatra
James Stewart
Virgil Thomson

1984

Lena Horne
Danny Kaye
Gian Carlo Menotti
Arthur Miller
Isaac Stern



1981 Honorees, Count Basie, Cary Grant, Helen Hayes, Jerome Robbins and Rudolf Serkin.



1982 Honorees, Gene Kelly, George Abbott, Benny Goodman, Eugene Ormandy and Lillian Gish.



1983 Honorees, Elia Kazan, James Stewart, Virgil Thomson, Frank Sinatra and Katherine Dunham.



The Kennedy Center Honors

A NATIONAL CELEBRATION OF THE PERFORMING ARTS

December 1 and 2, 1984



“It was the night of a lifetime—five lifetimes, to be more precise.”

—Time

The 1984 honored artists on the Seventh Annual Kennedy Center Honors:

“I’m flattered to be included with so many fine people. I didn’t believe it at first.”

—Lena Horne

“I’m very honored, mainly because it is an honor to the kind of music that I believe in and that I have championed against so many odds.”

—Gian Carlo Menotti

“This, in my head, is the most prestigious honor that can accrue to anyone in my profession.”

—Danny Kaye

“Most awards honor the giver as much or more so than the receiver, but in this case I’m happy to see that the government is cognizant of the arts.”

—Arthur Miller

“The award is a commentary, a most beautifully valued commentary. It says that a career is not just one hit, one performance.”

—Isaac Stern

“As our nation grew and our people pushed West . . . a new and distinctive culture began to develop, a culture that was as fertile as this new land, as bold and confident as the American people.

“Each of the artists we honor tonight overcame hardship, and each suffered setbacks and failures . . . Yet they worked long and hard, following their dreams, and succeeded in bringing music, drama and laughter into their work. Let us take comfort and inspiration from their lives.”

**—President Ronald Reagan
The White House
December 2, 1984**

Weather

Today: Breezy, chance of morning showers. High: 50-56. Low: 20-28.
Tuesday: Mostly sunny and cold. High: 44-48.
Yesterday: Temperature range: 52-34. Details on Page B2.

The Washington Post

107TH YEAR No. 364

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MONDAY, DECEMBER 3, 1984

HONORS ALL AROUND



President and Mrs. Reagan at the Kennedy Center last night for the gala salute to winners of this year's Kennedy Center Honors. Flanking them on the left, wearing medala, are the five honorees Gian Carlo Menotti, Arthur Miller, Lena Horne, Danny Kaye, Isaac Stern, and on the right, Helene and George Shultz. Story, Page C1.

“Isaac Stern’s round, intense face loomed on the movie screen in the Kennedy Center Opera House. Violin tucked under his cheek, he was telling a young Chinese musician not to be afraid to show his feelings. ‘Do what your heart tells you,’ he said.

“And last night that one brief glimpse at one Kennedy Center honoree’s philosophy seemed to symbolize the themes of individuality and achievements against the odds that marked the careers of all of last night’s artistic greats.

“It was the night of several thousand stars, as performers from all over joined a crowd of political and social Washington gathered to celebrate the seventh annual Kennedy Center Honors.”

—The Washington Post

Jonathan Yardley on the
distorting effect of 'Amadeus' 2

Michael Reagan likely
to attend inauguration 3

Style

5 Style Plus:
Cartoonist Bil Keane

6 The piano mastery of
Rudolf Serkin

Doing the Honors With the Cream of the Crop

Stern, Kaye, Miller, Horne
& Menotti Reap Rewards

By Jacqueline Trescott
and Elizabeth Kastor
Washington Post Staff Writers

A loud, clear, piercing whistle is not the sort of sound you usually hear at black-tie events, especially black-tie Kennedy Center Honors events. But there it was, every time things got too quiet or the crowd needed to be jostled into movement, a whistle that dared you to ignore it. And there he was, actor and singer Danny Kaye with his black space shoes and cane, whistling away, egged on by actor Karl Malden and director Carl Reiner.

It was the kind of thing that might be expected to raise some eyebrows, but Kaye got away with it. When you're about to receive a Kennedy Center Honor, you can get away with almost anything. The honors are only given, after all, to people who are expected to remind us again and again that they are not only larger than life, they are larger than petty social formalities.

Agnes de Mille, a former honoree herself, knew that. While she read from the citation for singer and actress Lena Horne, one of the five recipients of the Kennedy Center Honors, de Mille paused and looked up at the audience.

"There's no mention of Lena's good looks," she said, arching her body, which was draped in gold satin. "There was Helen of Troy and then Lena Horne. It's her magic. I have seen people lean out of their seats to watch her."

Saturday night, the audience of friends, actors, writers, producers, directors and politicians who have made this weekend

See HONORS, C8, Col. 1



The Glitterati Come Out
To Salute the Chosen Five

By Elizabeth Kastor
and Jacqueline Trescott
Washington Post Staff Writers

Isaac Stern's round, intense face loomed on the movie screen in the Kennedy Center Opera House. Violin tucked under his cheek, he was telling a young Chinese musician not to be afraid to show his feelings. "Do what your heart tells you," he said.

And that one brief glimpse at one Kennedy Center honoree's philosophy seemed to symbolize the individuality and achievements against the odds that marked the careers of all of last night's artistic greats.

It was the night of several thousand stars, as performers from all over joined political and social Washington to celebrate the seventh annual Kennedy Center Honors. This year the prestigious awards for lifetime achievement went to Stern, composer Gian Carlo Menotti, singer Lena Horne, entertainer Danny Kaye and playwright Arthur Miller. Earlier, the five had been saluted at a White House buffet reception given by President and Mrs. Reagan.

There, when the president began talking about Danny Kaye's movie credits, the former actor looked wistful.

"Forgive me, Danny, I can't help wishing I had one or two of those," said Reagan, as the overflow crowd in the East Room laughed appreciatively.

Almost 440 guests shook hands with President and Mrs. Reagan before the speeches. About two dozen celebrities were standing in the back of the room, including Leonard Nimoy, Debbie Allen, Michelle

See GALA, C8, Col. 1



At top, from left: Isaac Stern, Gian Carlo Menotti, Lena Horne, Arthur Miller, Danny Kaye; above, from left, Stern and the Reagans; Donald Sutherland, Jeanne Moreau and George Stevens; George Segal and Debbie Allen after the show.

"The five distinguished artists we are honoring this year confirm once again the tremendously vital and varied performing arts traditions of our nation. We take great pride in celebrating their individual artistic achievements."

—Roger L. Stevens
Kennedy Center Chairman

Five Receive Kennedy Center Honors for 1984

By IRVIN MOLOTSKY

WASHINGTON, Dec. 2 — "This is very nice, very exciting, like space travel," said Danny Kaye. The comedian was earthbound, however, and what he was referring to was his status as one of five recipients of this year's Kennedy Center Honors for lifetime achievement in the arts.

Mr. Kaye and the singer Lena Horne, the composer-director Gian Carlo Menotti, the playwright Arthur Miller and the violinist Isaac Stern received their awards and the nation's appreciation at a round of dinners and receptions over the weekend.

The events were capped by a ceremony at the White House this afternoon with President Reagan and a performance at the Kennedy Center for the Performing Arts tonight. It was taped for broadcast on television by CBS during Christmas week at a yet-undetermined time.

The award was so important to Mr. Kaye that he delayed hip replacement surgery that he hopes will halt the pain from his degenerative arthritis and allow him to resume his activities.

"I busted up my right hip 10 years ago when I was in 'Two by Two' on Broadway," Mr. Kaye said. "The show must go on. I did that show 10 and a half months on crutches, and five or six years later the pain began to show up. Whoever said 'The show must go on' was probably some theater owner in the Middle West."

'I Should Be In Ethiopia'
Worse than keeping him off the stage, he said, was that the old injury was stopping him from making even a small contribution to combating starvation in Africa.

"What bothers me is that I really should be in Ethiopia," said Mr. Kaye, who has worked with the United Nations on children's relief for many years. "Look at those pictures of starving children."

"Maybe I could go and bring back information or go on TV. One person can make people aware that something terrible is going on."

The comedian has been at the White House many times, dating back to Franklin D. Roosevelt's Administration. But Arthur Miller was making a rarer appearance, and he said it felt good.

Almost 30 years ago he was cited for contempt of Congress for having refused to give the House Committee on Un-American Activities the names of persons with whom he had attended Communist writers meetings.

'It's a Complete Cycle'
He was later cleared by a Court of Appeals, but at the time Mr. Miller had jeopardized his career with his refusal to name names, although he said that he had never joined the Communist Party himself.

"It's a complete cycle," Mr. Miller said. "To paraphrase the Latin: Art is long." At a dinner held by Secretary of State George P. Shultz for the honorees Saturday night, in a Congressional office building, across the street from the Capitol where the contempt citation was voted, Mr. Miller brought as his guest the noted civil liberties lawyer Joseph L. Rauh Jr., who was Mr. Miller's attorney at the 1956 Congressional hearings.

"It's kind of fun," Mr. Miller said. "One thing has nothing to do with the other, but it makes you smile. I'm smiling."

This year's honorees differ somewhat from their predecessors in that, with the temporary exception of Mr. Kaye, everyone is still active in the arts despite having reached a period in their careers where they are being cited for lifetime work.



Recipients of the Kennedy Center Honors for their achievements in the arts are, from left, Lena Horne, Gian Carlo Menotti, Arthur Miller, Danny Kaye and Isaac Stern.

The New York Times; Peter Schaff

Mr. Miller, who won the 1949 Pulitzer Prize for "Death of a Salesman," said that he had just finished an original screenplay, "Almost Everybody Wins," and is working on a stage play, "A Ride Down Mt. Morgan."

Award 'a Valued Commentary'

Mr. Stern is in constant demand for concerts and chamber music, and he recalled at a brunch this morning that he had performed at the opening of the Kennedy Center 13 years ago.

"I have an old and very abiding relationship with the Kennedy Center," the violinist said. "The Kennedy is what has made Washington a major capital."

Mr. Stern said he appreciated the award, but he did not want anyone to think it marked the end of a career. "This is one of the most active years I've ever had in my life," he said. "The award is neither a beginning nor an end. It is a commentary, a most beautifully valued commentary. It says that a career is not just one hit, one performance."

Mr. Menotti said his honor ranked with a similar one he received from the President of Italy. "I really have two countries now."

In fact, Mr. Menotti became the first citizen of another country to win a Kennedy Center Honor. He remains an Italian citizen, although he spends much of his time in Charleston, S.C., and Washington.

Crab Cakes and Conversation
He directed the Washington Opera's production of "La Bohème" this season at the Kennedy Center Opera House and next Wednesday his operatic double bill of "The Medium" and "The Telephone" will begin a run at the Kennedy Center's Terrace Theater under his direction.

Among the parties for the honorees was a brunch at the Ritz-Carlton Hotel at which celebrities jostled to get to the smoked salmon and bagels, champagne and bloody Marys, baby lamb chops and crab cakes, strawberries and bris.

"It's the Baghdad subway in there," said the actress Maureen Stapleton as she extracted herself from the room. Those finding the crush bearable, in varying degrees, included all of the award recipients.

except Miss Horne, the comedians Sid Caesar and Carl Reiner, who gathered at a table with the dancer Jacque D'Amboise, the television commentator Walter Cronkite, the civil rights leader Vernon Jordan, the playwright Edward Albee, the designer Karl Lagerfeld, the singer Dionne Warwick and the actor Efrem Zimbalist Jr.

From the Government were Michael K. Deaver, deputy chief of staff at the White House; Senator Charles H. Percy, Republican of Illinois and a longtime Kennedy Center supporter; Daniel J. Boorstin, the Librarian of Congress, and Representative Sidney R. Yates, Democrat of Chicago and chairman of the House subcommittee that acts on Federal funds for the arts.

In a conversation over bagels and coffee, in which Mr. Stern was an interested listener, Mr. Yates vowed to get Congressional approval of more Federal arts funds in the face of expected Administration proposals to cut them sharply.

This was the first year since the awards were established in 1978 that no one from the dance world was among the honorees.

"It was never intended that all categories should be filled every year," said Laura Longley, a Kennedy Center spokeswoman. "For example, this is only the second time that a playwright was chosen."

Mrs. Longley's reference was to Mr. Miller joining Tennessee Williams as an honoree. "This year," she said, "we are catching up with the playwrights."

"...a glitz-free tribute to lives that have made a mark on American culture..."

—Julianne Hastings
The Indianapolis Star

Los Angeles Times

Reagan Toasts Kennedy Center Award Winners

WASHINGTON (AP)—President Reagan led a star-studded audience Sunday in saluting five of America's top performing artists who received the prestigious Kennedy Center Honors of 1984 for lifetime achievements in music, acting and drama.

Toasted at the seventh annual celebration of the arts were singer-actress Lena Horne, actor-singer Danny Kaye, opera composer-director Gian-Carlo Menotti, playwright Arthur Miller and violinist Isaac Stern.

"They worked long and hard, following their dreams, and succeeded in bringing music, drama and laughter into our lives," Reagan said at a black-tie reception at the White House. "And tonight, as we appreciate their work, let us take comfort and inspiration from their lives."

Addressing the five artists on a stage in the East Room, he said, "On behalf of all Americans, thank you. God bless you."

The five received the awards at a candlelight dinner on Capitol Hill

Saturday night and were the guests of honor Sunday night at a Kennedy Center tribute to their achievements, following the White House reception.

The honors, considered one of the country's highest distinctions for artists, were created in 1978 "to provide deserved recognition to individuals who throughout their lifetime have made significant contributions to American culture through the performing arts" as a performer, composer, choreographer, playwright, director or conductor.

Los Angeles Times

66 Sunday

Monday, December 3, 1984

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"What the Kennedy Center honorees have in common every year is their uncommon achievement in the arts."

—CBS Morning News



Center stage—Lena Horne laughs as Danny Kaye and violinist Isaac Stern applaud during President's remarks at White House

reception. Kennedy Center Honors went to these three, opera's Gian-Carlo Menotti and playwright Arthur Miller. (Story, Page 4)

ARTS & LEISURE

A CRITIC'S CHOICES/21 KENNEDY CENTER HONORS/21 CHESS/22

The Kennedy Center Honors — good viewing on Christmas Day

By Christopher Swan
Staff writer of The Christian Science Monitor

It was John F. Kennedy's spoken hope that this country be remembered, after the dust has blown over our times, not only for our strength but for "our contribution to the human spirit."

Those words grace the walls of the Kennedy Center in Washington, and they open this year's edition of "The Kennedy Center Honors: A Celebration of the Performing Arts" on CBS (Tuesday, Dec. 25 (9-11 p.m.)). They seem especially appropriate to this year's selection of honorees and the spirit they represent.

Lena Horne, a simmering song stylist, has helped make grit and determination in the face of racial injustice an emblem of the times. Isaac Stern, an unforgettably voiced violinist, has contributed out of his largess of energy and talent to the development of the musical arts in this country. Playwright Arthur Miller, the creator of Willy Loman, represents an intellectual honesty that will not be pushed around.

Gian Carlo Menotti, a fountain of operatic oeuvres, is a seminal force in bringing young talent to fruition. Legendary funnyman Danny Kaye is an indulgent uncle to the world's children.

Somehow, the presenters of this year's honors manage to carry these facts to our door without the usual baggage most televised undertakings of this sort bring with them.

What we have here are short and moving tributes, for the most part, to people who have mattered in our artistic life.

Precious little carnival and glitter clutters up the proceedings. Someone couldn't resist throwing in a gymnastic demonstration by "America's Sweetheart," Olympic gold medal winner Mary Lou Retton, for instance. But, by and large, this evening of tribute sticks to the business at hand.

This business consists largely in sorting through the accomplishments of several distinguished careers — not unlike similar banquets across the country.

Only, because we are talking about Ar-



The honorees: above, Menotti, Kaye, Horne; below, Miller, Stern

thur Miller, who has already bumped up against tens of thousands of theatergoers with hard truths and melting humanity,

this tribute will carry close, personal meaning for many.

Please see HONORS next page

"The Kennedy Center Honors, the American cultural equivalent of being knighted..."

—The Christian Science Monitor



President and Mrs. Reagan, in an East Room ceremony, congratulate the recipients of the prestigious Kennedy Center honors for lifetime achievement in the arts. From left to right are composer Gian Carlo Menotti, writer Arthur Miller, singer Lena Horne, actor Danny Kaye and violinist Isaac Stern.

5 feted at Kennedy Center

WASHINGTON (UPI) — The stars came out at the White House Sunday evening as President and Mrs. Reagan helped fete the 1984 recipients of the prestigious Kennedy Center honors for lifetime contributions to the arts.

A black-tie reception at the White House kicked off an evening of festivities honoring singer Lena Horne, actorsinger-comedian Danny Kay, composer Gian Carlo Menotti, playwright Arthur Miller and violinist Isaac Stern.

More than 400 prominent figures from the worlds of entertainment, politics and business stopped in at the White House before attending a gala performance at the John F. Kennedy Center for the Performing Arts and a lavish supper-dance afterward.

The Reagans rolled out the red carpet for a guest list that included such stars as actors Donald Sutherland and Efram Zimblist Jr., actresses Lillian Gish and Maureen Stapleton, pianist Rudolph Serkin and

designer Oscar de la Renta. Reagan, in brief remarks, paid tribute individually and collectively to the five honorees.

The Kennedy Center honors program, initiated by producers George Stevens Jr. and Nick Yanoff and now in its seventh year, was established in 1978 "to provide deserved recognition to individuals who throughout their lifetime have made significant contributions to American culture through the performing arts."

Other UPI datelines: Bulletin, Bend (Ore.); Daily Sentinel-Tribune, Bowling Green (Ore.); Geauga Times Leader, Chardon (Ohio); Flint Journal (Mich.); Kenton Times (Ohio); Eagle Tribune, Lawrence (Mass.); The Telegraph, Painesville (Ohio); Press, Pittsburgh (Pa.); Record Courier, Ravenna (Ohio); News, Saginaw (Mich.); Daily Chief Union, Upper Sandusky (Ohio).

A sparkling salute to 5 legends

By Jeannie Williams
USA TODAY

WASHINGTON — Two sons of immigrants, an Italian opera composer, a writer whose American dreams cry out on stage and a woman whose talent transcends the bias she has battled through her life are the newest recipients of the Kennedy Center Honors.

The five and a "who's who" array of their friends celebrated at non-stop parties over the weekend here for the highest salute the USA gives its performing artists.

"This neckline is just made for it," said Lena Horne, 67, adjusting the rainbow-ribbed award dangle into the cleavage of her sleek platinum gown.

Forget her age; as Agnes DeMille said, "There was Helen of Troy — and Lena Horne." Designer Giorgio Di Sant' Angelo, who has dressed Horne for 16 years, leaped forward to help before the singer-actress settled next to violinist Isaac Stern for the group portrait.

The rotund, Russian-born Stern, 64, who still gives 80 concerts a year, and playwright Arthur Miller, 69, who appears to have settled into striking serenity after his many controversial years, appeared calmly accepting of the recognition.

Comedian Danny Kaye, 71, though pleased, was pale, walked slowly with a cane and frequently cried, "Ouch!" The pain lingers from a fall from a Broadway stage several years ago, and he'll have hip surgery next week.

But opera composer Gian-Carlo Menotti, 73, founder of arts festivals in Spoleto, Italy, and Charleston, S.C., and perhaps best known for his *Amahl and the Night Visitors*, seemed overwhelmed. "I never expected this, I must say. I was surprised," he said, and kissed Horne's hand as they met.

The weekend celebration included an honors dinner Saturday, and Sunday's White House reception and star-filled Kennedy Center show, to air Christmas week on CBS.

It was dance pioneer and 1980 honoree DeMille who rode above all. Her dignity laced with candor encompassed all art's joys and agonies as she led the toasts.



PHOTOS BY DAVID HATHCOX
KENNEDY CENTER HONOREES: Celebrating this weekend in Washington, D.C., are, standing from left, Gian-Carlo Menotti, Arthur Miller and Danny Kaye. Seated: Isaac Stern and Lena Horne.



AMONG THE GREAT ARTISTS: Former recipient Agnes DeMille congratulates violinist Isaac Stern during Sunday's ceremonies.

Debbie Allen of *Fame* attracted many glances in her backless red gown. "I'm here to pay tribute to Miss Lena Horne," said Allen, who per-

formed in Sunday's show. "I've watched her since I was a little girl." Her sister, Phyllicia Ayers-Allen of *The Cosby Show*, said of her first meeting

with the gracious Horne: "I didn't get to say much because she was telling me how much she liked our show."

Burly lawyer Joe Rauh, longtime friend of Miller, could barely contain himself. "We're dancing on the grave of HUAC (the House Committee on Un-American Activities)!" He was Miller's counsel in 1956 "when, in this building (a House office building), he was hauled before HUAC (and declined to speak about possible Communist activities of other people). The irony is that Arthur is here, going to the White House, and HUAC is kaput."

In the crowd:
■ Michele Lee of TV's *Knots Landing*: "My first TV show was a Danny Kaye show." She'll also attend Tuesday's White House state dinner.

■ Singer Dionne Warwick, luxuriously licking her fingers after the chocolate truffles that followed the baby pheasant at Saturday's dinner.

■ Opera soprano Grace Bumbry of the Artists Committee, in a floor-length chinchilla coat, saying Horne and Stern "put you in another world."

■ Playwright Edward Albee toasting Miller: "He keeps telling us the tough truths."

"The Kennedy Center Honors are greater awards than the Oscars, Emmys, Tonys and Grammys. They are more than popularity contests designed to sell movies or records. They truly are an honor, a standing ovation from all of us for a lifetime of superb creativity in the performing arts."

—Jerry Krupnick
Newhouse News Service

"The highest salute the USA gives its performing artists."

—USA Today

American 'knighthood' for five

A scene from Honoree Gian Carlo Menotti's opera "Amahl and the Night Visitors," from which an excerpt was performed last night at the Kennedy Center.



By Hap Erstein
THE WASHINGTON TIMES

Although you will not find it on any astronomy calendar, each year in early December Washington becomes preoccupied with stargazing. The phenomenon rolled around again this weekend, as the city hosted and toasted five new Kennedy Center Honorees — recipients of the annual award for career achievement in the arts.

The nation's founding fathers frowned on the ritual of royalty, but elevation to a Kennedy Center Honoree is about as close as we come. New owners of the title are Lena Horne, Danny Kaye, Gian Carlo Menotti, Arthur Miller and Isaac Stern — a typically eclectic and worthy quintet.

The official festivities began Saturday night with a formal dinner in the Caucus Room of the Cannon House Office Building, where the multicolored ribbons and medallions that symbolize the seven lively arts were presented.

Yesterday at a White House reception celebrating the five exceptional entertainers and writers, President Ronald Reagan saluted them individually, making particular mention of Miss Horne's civil-rights work and Mr. Kaye's efforts on behalf of children.

Finally, praising the winners col-

lectively, the president said: "Let us take comfort and inspiration from their lives. Lena Horne, Arthur Miller, Gian Carlo Menotti, Isaac Stern, Danny Kaye, on behalf of all Americans, thank you and God bless you."

Among the 440 people in attendance were Secretary of State George Shultz, playwright-politician Clare Boothe Luce, director Frank Capra and theater impresario Joseph Papp.

Commenting on this year's honorees and on the event in general, Mr. Papp said: "It's really like knighthood. The people being honored are really the best, past and present."

Minutes after the president spoke, he, Mrs. Reagan and the honorees were whisked off to the Kennedy Center Opera House for a more public celebration.

There some 2,100 in the audience watched a sentiment-filled tribute to these luminaries, which was videotaped for broadcast by CBS-TV (WDVM locally) during Christmas week on a date yet to be determined.

On hand to see the show was the typical odd mix of the show business and political worlds. Among the entertainers were Ellen Burstyn, Donald Sutherland, Grace Bumbry, Jeanne Moreau, Maureen Stapleton, Sid Caesar and Martin Landau (poised to play "Dracula"

next door in the Eisenhower Theater).

Representing the political world were White House aides Michael Deaver, James Baker and Edwin Meese, as well as numerous congressional incumbents.

For this seventh annual Honors Gala, CBS' avuncular commentator, Walter Cronkite, once again served as master of ceremonies, lending the evening an instant air of dignity.

Starting the show, he said of the honorees, "Their gifts, their wit, their grace has enriched the nation and the entire world."

The first of the five to be honored was Miss Horne, the 67-year-old black singer-actress. A high point of the show was a tribute by the exciting dancer-choreographer Debbie Allen of television's "Fame," who impressed the audience with her dance interpretations of Miss Horne's "The Lady is a Tramp," "Can't Help Loving That Man" and "From This Moment on."

Pop singer Dionne Warwick narrated the first of five autobiographical films, a traditional element of these Honors programs. Amid clips from Miss Horne's highly successful one-woman Broadway show, Miss Warwick noted that "her rise to stardom was inevitable," despite the numerous

see HONORS, page 2B

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KENNEDY HONOR WINNERS

President Reagan (right) shares a smile with several of the winners of the Kennedy Center Honors during a White House reception for the group last night. Among winners (from left) are: Lena Horne, Danny Kaye and Isaac Stern. (AP Laserphoto)

Horne, Kaye, Stern, Miller And Menotti Are Honored

WASHINGTON (AP) — Sultry singer Lena Horne made her professional debut as a teen-age chorus girl in Harlem's legendary Cotton Club 59 years ago. Comedian Danny Kaye got his start as a clowning busboy on the Borscht Belt circuit in the Catskills during the late 1920s. At age 11, Isaac Stern went onstage as a violinist with the San Francisco Symphony.

Thirty-five years ago, Arthur Miller watched nervously as his play, "Death of a Salesman" opened on Broadway. And, 47 years ago, Gian Carlo Menotti was hailed for composing his first operatic success, "Amahl Goes to the Ball."

The five world-renowned artists came together Sunday night in the presidential box of the Kennedy Center. The star-studded audience paid tribute to their selection as recipients of the prestigious Kennedy Center Honors of 1984 for lifetime achievements in the arts and contributions to American culture.

"They worked long and hard, following their dreams, and succeeded in bringing music, drama and laughter into our lives," President Reagan said earlier at a black-tie reception at the White House, accompanied by his wife, Nancy, in a floor-length, glittering gold gown.

"And tonight, as we appreciate their work, let us take comfort and inspiration from their lives," said the president, who also attended the Kennedy Center gala.

The audience was filled with members of the Cabinet and Congress and celebrities such as Karl Malden, Sid Caesar, Carl

"They worked long and hard, following their dreams, and succeeded in bringing music, drama and laughter into our lives."

— Ronald Reagan

Reiner, George Segal, Efreim Zimbalist Jr., Ellen Burstyn, Donald Sutherland, Maureen Stapleton, Eddie Albert, Dina Merrill, Lillian Gish, Martin Landau, Edward Albee, Oscar De la Renta, Ann Landers, Rudolf Serkin and Walter Cronkite, as well as Ambassador Clare Booth Luce and General Motors board chairman Roger Smith.

Miss Horne, 67, went from the Cotton Club to the big band circuit to Hollywood, where she was the first black actress ever signed to a long-term Hollywood contract.

She starred in the black musicals "Cabin in the Sky" and "Stormy Weather," and became a top nightclub attraction.

Known for her rich, sizzling voice, she won a special Tony Award for distinguished achievement in the theater for her 1981 production, "Lena Horne: The Lady and Her Music," the longest running one-woman show in Broadway history.

"What magic — to hold an audience all alone for two hours," former actress Lillian Gish said in tribute to Miss Horne.

Kaye, now 71, went from nightclubs and vaudeville to Broadway, beginning in 1940 with "Lady in the Dark."

"...the closest thing that the United States has to federal recognition in the arts..."

—The New York Times

Other AP datelines: Standard, Aiken (S.C.); Town Talk, Alexandria (La.); Evening Sun, Baltimore (Md.); Idaho Statesman, Boise; Daily News, Bowling Green (Ky.); The Evening Post, News and Courier, Charleston (S.C.); The State, Columbia (S.C.); Advocate-Messenger, Danville (Ky.); Morning News, Florence (S.C.); State Journal, Frankfurt (Ky.); Reflector, Greenville, (N.C.); The Greenville News (S.C.); Journal News, Hamilton (Ohio); Times-News, Hendersonville (N.C.); Kentucky New Era, Hopkinsville; Daily Courier, Houma (La.); Cape Cod Times, Hyannis (Mass.); Daily News, Jacksonville (N.C.); Daily Independent, Kannapolis (N.C.); American Press, Lake Charles (La.); Ledger-Independent, Maysville (Ky.); Muscatine Journal (Iowa); Sun News, Myrtle Beach (S.C.); Standard Times, New Bedford (Mass.); Ontario Daily Report (Calif.); Sun, Paducah (Ky.); Progress Bulletin, Pomona (Calif.); Union, Sacramento (Calif.); Daily Times, St. Cloud (Minn.); Dispatch, St. Paul (Minn.); Post, Salisbury (N.C.); Chronicle, San Francisco (Calif.); Mercury News, San Jose (Calif.); Herald-Journal, Spartanburg (S.C.); Daily Item, Sumter (S.C.); Gazette, Telegram, Worcester (Mass.).

LENA

The lady and her life: breaking down walls of prejudice

By Arthur Unger

New York

"Suddenly I felt I just couldn't bear to sing another chic lyric about my penthouse or my diamonds. I couldn't work at the Waldorf for another minute. So I stopped singing." So says Lena Horne about her four-year hiatus from white audiences back in the 1960s.

This grand dame of interpretive performing, a "song stylist" who is truly what some people in the trade call a LIHOT (legend in her own time), is talking about herself and the televised "Great Performances" version of her Broadway one-woman hit, *Lena Horne: The Lady and Her Music* (PBS, Friday, Dec. 7, 9-10:30 p.m., check local listings). Meanwhile, on Sunday, she will receive one of the prestigious Kennedy Center Honors Awards for "lifetime achievement in the performing arts." (The ceremony will be taped for later airing on CBS-TV.)



People



Five at the top: Menotti, Miller, Kaye, standing; Stern and Horne

wanted from Santa Claus, he responded, "Minnesota would have been nice."

It was the night of a lifetime—five lifetimes, to be more precise. Said an awed Danny Kaye: "You get to the top and just before you start down you know that that is the very top of where you are going." Comic Actor Kaye, 71, shared the pinnacle moment last week in Washington with Singer Lena Horne, 67, Opera Composer Gian Carlo Menotti,

73, Playwright Arthur Miller, 69, and Violinist Isaac Stern, 64. The quintet were receiving this year's Kennedy Center Honors for lifetime achievement in the arts. They join a select company of only 30 other recipients.

For late-night rock 'n' rollers it was an ungodly hour, but the gig was for an exceptional cause. So 37 top musicians made a point of showing up at 10:30 a.m. in a London studio to record

ISAAC STERN

By Deborah Papler
THE WASHINGTON TIMES

NEW YORK — Isaac Stern may have missed his calling. Being one of the world's great violinists is all very well, but Mr. Stern, who will be recognized by Center Honors, is obviously a frustrated comic. "Now the three ages of man? At the age in vain to keep the mischief from his youth, middle age, and 'My god, how you look,'" Stern encounters his share of "My dearful you look" remarks. But he that as far as he is concerned, he middle age, let alone the stage past accomplishments, he has begun to look back. "My character, I'm still looking at myself on the back," says Mr. Kaye. Besides, my arms are far Sunday Mr. Stern will join that gray of back-patting inter Honors. Mr. Stern is celebrations, having performed former and presenter, prospect of being an crassing. "I've been on the self as being on the to have been able to pay long time, who've stly. But I never me?" I thought I up once before. ed him pre- ad to decline ment for the ncert at the as a rabbi. fr. Stern to

THURSDAY, NOVEMBER 29, 1984

The Washington Times



Isaac Stern: "My arms are far too short to pat myself on the back." Isaac Stern

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Taj Mahal's steel drums **3**

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Show

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Joffrey / 'Martha Ivers' / U2

12 Recordings:
Ramones & the roots of rock

Danny Kaye as Himself

Improvisations of a Lifetime, or the Art of Eccentricity

By Jane Leavy
Washington Post Staff Writer

Danny Kaye always seemed to be made of elastic. It was as if the anatomical laws that applied to everyone else had no bearing on him. His face was made of rubber. His blue eyes were three-way bulbs. His voice defied octaves. And his hands! They danced, they floated, they flew. He was always in the process of becoming something. He could be anyone and anything: Captain Hook, Hans Christian Andersen or a 5-year-old boy; a pilot, a conductor or a gourmet cook. And so now, it is startling to see him in pain, restricted by a bum leg that forces him to be like everyone else, himself.

The elevator door at Dulles airport closes behind two wheelchairs and their occupants. An elderly woman, in her eighties surely, looks over at the man sitting on her right. He

is wearing space shoes and carrying an orthopedic cane. Rust-colored hair tumbles out of his Izod hat. A pink carnation is tucked inside the band, a gift from a stewardess.

"Danny Kaye?" the old woman says. A limousine waits in the rain. Danny Kaye is helped into it. He hates this. He always moved so easily, so gracefully from world to world and place to place. Laughter greased the skids. It still does. As the Virginia countryside melts into darkness, the years fade from his face. Little by little, gesture by gesture, nuance by nuance, he becomes Danny Kaye.

"I keep referring to myself as an elderly eccentric gentleman," he says, merrily.

"And then I keep harking back to my beginnings and I've got to remember I was a youthful eccentric gentleman. I was eccentric almost all my life, meaning I never went by the book, which is why [baseball manager

Leo] Durocher and I became such good friends. Rules to me were always confining, especially in my profession."

The voice becomes a snort, but the face remains that of a man who was once described by his wife as "an elfin child left on somebody's doorstep."

"Tradition," he says, shaking his cane in the wan glow of passing headlights as he heads toward Washington, where he is to receive a Kennedy Center Honor for lifetime achievement in the arts. "The reason I have this is tradition. You know I go in for surgery right after this? I was brought up like a Catholic in the theater. The show must go on. So I busted up my leg, my right leg. I came back to the show in a cast and for 10 months I did the show on crutches and in a wheelchair because the show must go on."

See KAYE, H8, Col. 3



In addition to Kaye, receiving Kennedy Center Honors tonight are playwright Arthur Miller, singer Lena Horne, violinist Isaac Stern and composer Gian Carlo Menotti. Story on H8.

THE WASHINGTON POST

Lifetimes in the Arts

Honoring Stern, Horne, Menotti, Miller

By Carla Hall
Washington Post Staff Writer

The Russian-born Isaac Stern grew up in San Francisco, where he made his musical debut at age 11. But since then he has traversed the world as one of the century's most celebrated violinists. He's played Mozart in China, the Mendelssohn Concerto atop Mt. Scopus in Israel and the violin solo in the "Fiddler on the Roof" sound track. He saved a major concert hall from destruction (Carnegie) and was a founding member of the National Council on the Arts. This weekend he's receiving a Kennedy Center Honor for lifetime achievement in the arts.

And all by age 64. Makes him feel middle-aged, he says.

Stern and fellow honorees Lena Horne, Gian Carlo Menotti, Arthur Miller and Danny Kaye were scheduled to be feted last night at a candlelight dinner hosted by Secretary of State George Shultz and today at a brunch. Tonight there is a White House reception and the Honors

Gala—produced by George Stevens Jr. and Nick Vanoff—which, in the tradition of past shows, will be filled with performances and emotional tributes from fellow artists often as famous as the honorees. Some, in fact, are past honorees. Agnes de Mille, a 1980 honoree, spoke movingly at last year's gala of dancer/choreographer Katherine Dunham, a 1983 honoree. Isaac Stern has already been on the stage of the Opera House to play for Arthur Rubinstein, honored in 1978, and in 1982 for Eugene Ormandy.

Three former honorees are expected back tonight for the festivities: Rudolf Serkin, Lillian Gish and De Mille.

Lena Horne, 67, quips that receiving the honor is like "getting a few flowers before I knock off," despite the fact that the popularity of the singer, known for her sizzling vocal stylings, has never been higher.

Horne made her professional debut as a chorus girl at the Cotton Club in the days when it was fashionable to call her a "chocolate chanteuse." She was the stunning MGM star who elegantly crooned songs like "Stormy



Crucible" running, and an off-Broadway production of "After the Fall," which opened in October, is scheduled for its final performance tonight.

Miller, who was born in Harlem, the son of a clothing manufacturer, has a

Center picks an inspiring group of artists and we find ourselves back in the saddle." Stevens and Vanoff have produced all the honors galas—which are taped for later broadcast on CBS. Tonight's is their seventh.

“Their gifts, their wit, their grace has enriched the nation and the entire world.”

—Walter Cronkite



CUSTOMER INFORMATION FROM GENERAL MOTOR

HOW TO CELEBRATE THE PERFORMING ARTS IN AMERICA

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The Kennedy Center Honors were created to provide national recognition to individuals who throughout their lifetimes have made significant contributions to American culture through the performing arts.

Each year, at the Kennedy Center in Washington, D.C., the President of the United States joins with leaders of the cultural and business communities and other members of government to honor five people for their work.

This year, Kennedy Center honorees join the outstanding company of honorees named in each of the past six years.

This year's honorees are:

Lena Horne
Danny Kaye
Gian Carlo Menotti
Arthur Miller
Isaac Stern

On Christmas night, Tuesday, December 25, the Kennedy Center Honors gala performance will be broadcast on the CBS Television Network, and once again, General Motors will sponsor the program, enabling all America to attend.

We in General Motors undertake the sponsorship of this program as both a privilege and responsibility, for we are citizens and we are devoted to the idea of excellence.

Please join in the celebration. Since it is the nature of the performing arts to enjoy an audience, your pleasure in watching and listening is the pleasure and the reward of the artists. It is our pleasure to extend the invitation.

The Program Hosted by
Walter Cronkite

The Program Stars

Debbie Allen
Art Buchwald
Joan Copeland
Lillian Gish
Karl Malden
Itzhak Perlman
Roberta Peters
Carl Reiner
Mary Lou Retton
Otis Sallid
Vin Scully
George Segal
Eli Wallach
Dionne Warwick
John Williams
Ying Roucheng
Efrem Zimbalist, Jr.

Produced By:
George Stevens, Jr.
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OTIS SALLID
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—Barbara Howar
Entertainment Tonight

Glitter on Potomac

Kennedy Awards and West Coast Flavor

By JOHN BROWNELL, Times Staff Writer

WASHINGTON—Long rows of sleek black limousines lined the curb outside, and *paparazzi* bristling with camera gear strained behind velvet ropes at the doorway. Upstairs, singer Dionne Warwick, motioning to her left at "Fame" television star Debbie Allen, confided that she was surrounded by friends she saw "all the time."

The conversation and white wine were flowing, not at the Beverly Wilshire or the Music Center, but in the polished marble rotunda of the Cannon House Office Building, across Independence Avenue from the Capitol. And the 250 or so celebrities were celebrating not the Academy Awards or the Grammys, but the annual Kennedy Center Honors.

"This may be the most elegant event in Washington," Jack Valenti, president of the Motion Picture Assn. of America, said as he surveyed the crowd. "And I like to believe elegance attracts Hollywood."

In the seven years since they were launched as the nation's highest award for performing artists, the Kennedy Center Honors have become a Washington institution, the city's premiere cultural event. The two days of lavish receptions and dinners draw a full roster of top Administration and congressional officials, and tickets for the nationally televised gala tribute are among the hottest in town.

Distinct Hollywood Flavor

Yet despite what lyricist Sammy Cahn calls an "aura of Washington celebrity" surrounding the honors, this year's weekend of black-tie salutes to the giants of America's performing arts had a distinctly Hollywood flavor.

From the Saturday-night reception in the Cannon Building's ornate marble rotunda to the President's official greeting Sunday evening in the East Room of the White House, Hollywood names dominated, eclipsing both the New York theater Establishment and the capital's government-business circuit. And, with a former actor in the Oval Office, even the Administration's guest list seemed to have been drawn up on the West Coast.

"The Kennedy Center Honors have been an absolutely exhilarating and—with apologies to the Academy Awards—most prestigious affair," Cahn sighed.

Saturday's reception and dinner, held on Capitol Hill teemed with stars of film, television and music. Secretary of State George P. Shultz and Health and Human Services Secretary Margaret M. Heckler shared the spotlight on their home turf with Sid Caesar, Maureen Stapleton, Donald Sutherland and dozens of others.

It was no different Sunday night in the East Room of the White House as President Reagan urged the nation to take "comfort and inspiration" from the lives of the five 1984 honorees—singer Lena Horne, playwright Arthur Miller, comedian Danny Kaye, violinist Isaac Stern and composer Gian-Carlo Menotti.

And when the crowd of 400 rode limousines down Pennsylvania Avenue to the Kennedy Center's Opera House, they were treated to a program co-produced by Angeleno Nick Vanoff and featuring tributes to the honorees by "Fame" star Allen (Horne, she said, "is the North Star of my career"), actor Efrem Zimbalist Jr. ("there's a great quality to these" honors) and comedian Carl Reiner (who called Kaye "the prime

goofball in America").

"Culturally, I think Los Angeles is trying to catch up with New York," Warwick explained at the Saturday-night reception. "In order to do that, they have to become involved (in national events)."

To many, a more basic force was at work; the mix of glamour and power, of celluloid and briefing books, that provides almost an irresistible draw for the elite from both coasts.

U.S. Information Agency Director Charles Z. Wick, a Californian, said the Washington and Hollywood crowds are alike because they both represent specific constituencies.

"(Washingtonians) recognize that these awardees have also been voted into power—at the box office," Wick said. "They have a respect for anyone who is a winner. But they are also fans."

Watching Each Other

Carolyn Deaver, whose husband is Deputy White House Chief of Staff Michael K. Deaver, said the two sets of celebrities "like to watch each other." And Valenti said "Hollywood and politics have adopted each other for a long time."

But to "Fame" star Allen, the equation is even simpler: "Art," she said, "is politics."

Certainly, politics sometimes shared the spotlight with culture.

Film director Frank Capra, emerging from a White House receiving line, said he didn't regret that Ronald Reagan hadn't appeared in any Capra films. "He was not such a hell of a good actor, you know," Capra said. "He's a better President."

Shultz told the honorees somewhat wistfully that "the relationship between people has more stability to it than the relationship between governments."

Artists, he said, "make an essential contribution to foreign relations. The world knows America through our artists, and through their art. And I think this is often the way the world knows us best."

Shultz, who is scheduled to meet with his Soviet counterpart in Geneva in January for arms control talks, was in the presidential box Sunday night as opera star Roberta Peters led a children's chorus in a segment of the televised program that left much of the audience in tears—a rendition of "Let There Be Peace on Earth" dedicated to the President.

George Stevens, Jr. & Nick Vanoff Put On Quite A Show

Only four days before their seventh annual production of the Kennedy Center's Honors Program is scheduled to hit the footlights at the Opera House, George Stevens, Jr. and Nick Vanoff are remarkably relaxed, almost laid back. A pack of balloons decorate Stevens' office and Vanoff periodically breaks off to talk to his wife on the telephone.

"We hope by this time we've kept problems to a minimum," Stevens said. "The duo will be producing a show that this year honors Danny Kaye, Lena Horne, Arthur Miller, Gian Carlo Minotti and Isaac Stern come Sunday evening in a gala black-tie production which will air on CBS later in the year."

"When the idea of the Honors was first conceived, I knew right away that it would be too complex a task for one man," he said. "Almost naturally, I thought of Nick."

Although these days, there seems to be a West Coast-East Coast connotation surrounding the two men, the two had known each other in Hollywood, where Vanoff had been a director, producer, writer, choreographer, dancer and actor, and where Stevens, who grew up in the community as George ("Giant," "Shane") Stevens' son and became a director in his own right, not to mention the original Director of the American Film Institute where he is still a co-chairman of the Board of Trustees.

"It's funny that people think about the east-west coast thing," Vanoff said. "I was raised on and in New York theater and George was raised in Hollywood."

Whatever the differences (and similarities) in background, taste and style, the two have always worked well together.

"Actually, when George approached me I was about to retire," Vanoff said. "But he sweet-talked me into it. Actually, I think we're very complimentary, we fill in the gaps that exist in each other."

"I've worked with a lot of different people over the years,"

Stevens added, "and I've never had a collaborator with whom I've worked so well. We have different editorial points of view and different tastes, but remarkably similar ones, too. The end result is a question of taste and judgement and that's ours."

Basically, the problems presented by each production rest in the choices of the honorees and finding material to suit their careers, material that symbolizes them.

"It's not an Award Show," Vanoff said. "I like the word Honoree," Stevens said. "It's what the show is about. The Honorees don't perform. They are being honored."

"Some things are obvious," Stevens said. "For instance, last year, when Frank Sinatra was one of the honorees, we immediately thought of Barishnikov doing 'The Sinatra Suite.' Our only problem there was getting Mikhail to cut it. But when Cary Grant was one of the honorees, we at first thought we could get the cast of '42nd Street' and we were talking to David Merrick, who was calling us from phone booths all over Manhattan. Three days before the show, it was suddenly no go."

Which is when Vanoff came up with a substitute with "Barnum," at the last moment. The cast shuffled back and forth between Washington and New York for rehearsal and did a matinee in New York on the day of the Gala.

"That was close," Vanoff said. "That particular show almost gave me a heart attack."

"Usually, things go a lot smoother, and they seem to get better every year, no more so than last year when the televised production won an Emmy."

"Well, that was certainly nice," Stevens said. "We were pleased, to say the least. But on the other hand, we don't expect our ratings to go through the roof. We don't expect to outdo 'Dynasty.' I think we'd be doing the wrong show if we did."

What both men dread is that the show would turn into just another awards show.

"It's not an award show," Vanoff said. "I like the word honoree," Stevens said. "It's what the show is about. The honorees don't perform, they're being honored."

Every year, they start on the next show "right after December 2," Vanoff said and laughed. Not that they don't have anything else to do, and not that either man doesn't know anything about honors, personal-style. Vanoff, in his capacity as a television director and producer who's piled up over 2,000 hours of viewed work, has been honored numerous times and owns the Montreux Rose, the Pioneer Broadcasters Award, six other Emmy Awards and a Directors Guild of America Award nomination. Stevens produced and directed the documentary "Years of Lightning, Day of Drums" for the U.S. Information Agency in 1964 and it went on to be named the National Board of Review's Ten Best Films as well as receiving the International Film Importers and Distributors award for Best Documentary Feature.

Currently, Stevens is working on a documentary about his late father, while Vanoff is bringing "Eliott," based on Nicholas Gage's book and starring Kate Nelligan, to the screen.

And by the time you read this, they're probably already starting to think about next year's Kennedy Center Honors.

—GARY TISCHLER

"It's really like
knighthood. The
people being
honored are really
the best, past
and present."

—Joseph Papp

"Based on this
evening,
I feel good to
be an actor."

—George Segal

Style/Arts

Backstage

Orchestrating the Honors

By Megan Rosenfeld
Washington Post Staff Writer

Nick Vanoff, who coproduced the Kennedy Center Honors show last night, says that playwrights are the most difficult of artists to showcase for the program (which has also become *the* social event of the season for those who are into that kind of \$1,000-a-ticket thing). Arthur Miller, who is among the five artists honored this year on the nationally televised, Emmy Award-winning show, is the second playwright to be selected.

"It's hard to excerpt scenes from plays," Vanoff said, taking a break from the week of nonstop preparations that preceded the event. "So I've decided on monologues and excerpts from [Miller's] thoughts and views." One of his discoveries, Ying Ruo Cheng, who played Willy Loman in the Chinese production of "Death of a Salesman" that Miller directed (and later wrote a book about), is in this country on an exchange program at the University of Missouri. He joined Karl Malden, George Segal and Miller's sister, actress Joan Copeland, in the tribute.

Vanoff, 55, started his career as a dancer with the Charles Weidman Dance Theater. He also spent a brief period as a Marine at the Quantico Marine Base, where he spent a lot of time directing shows—including the first amateur production of "Oklahoma," which, he recalls proudly, got better reviews than the touring company that played Washington. The weekly "Squad Base Scandals" may not be on his now lengthy résumé, but it earned him the role of guest of honor at a general's cocktail party. Vanoff is currently producing the film version of Nicholas Gage's book "Eleni."

"Among all the awards shows that float across the television screen each year, 'The Kennedy Center Honors: A Celebration of the Performing Arts' has established itself in a relatively short time as one of the most distinguished...."

—John J. O'Connor
The New York Times

"In the seven years since they were launched as the nation's highest award for performing artists, the Kennedy Center Honors have become a Washington institution, the city's premiere cultural event."

—*The Los Angeles Times*

Roger L. Stevens

and

The John F. Kennedy Center
for the Performing Arts

warmly thank

NICK VANOFF and
GEORGE STEVENS JR.

for their extraordinary personal
and professional contributions

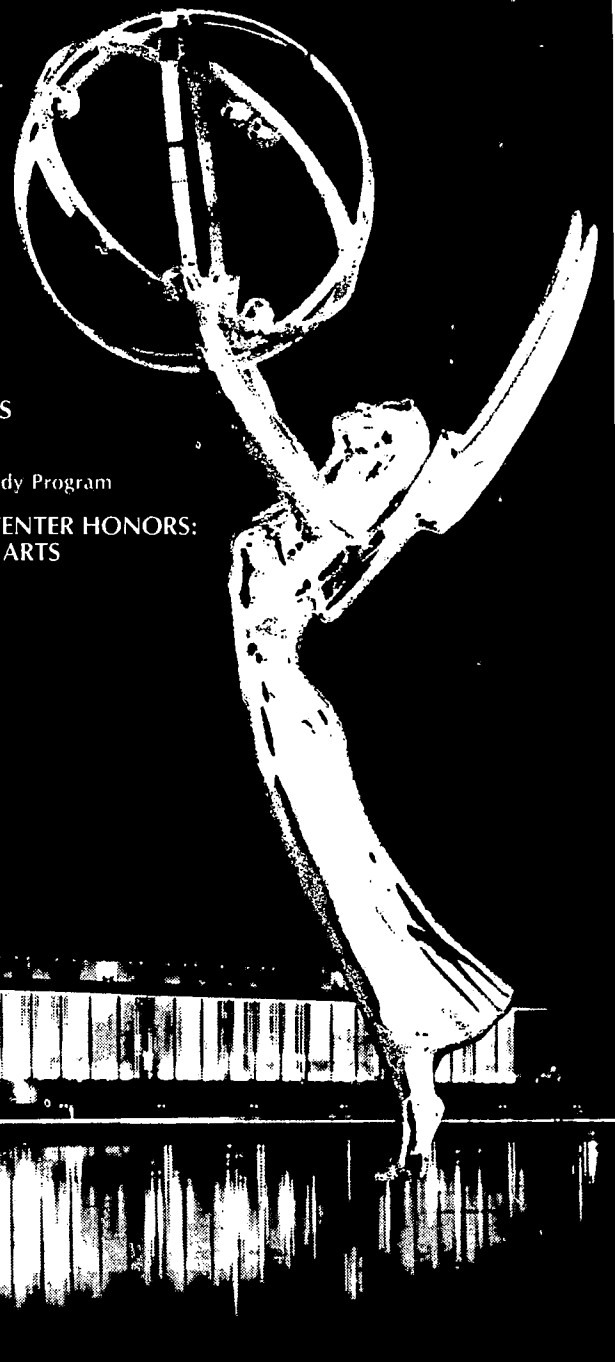
to the
National Cultural Center
as producers of

THE KENNEDY CENTER HONORS

winner of the 1984 Emmy Award for
Outstanding Variety, Musical or Comedy Program

THE SIXTH ANNUAL KENNEDY CENTER HONORS:
A SALUTE TO THE PERFORMING ARTS

General Motors is proud to be the sole
sponsor of the 1984 and 1985 Kennedy
Center Honors Broadcast on the CBS
Television Network. Merrill Lynch is
a proud underwriter of the Kennedy
Center Honors Gala.



stagebill

I LOOK FORWARD TO AN AMERICA WHICH WILL REWARD ACHIEVEMENT IN THE ARTS AS WE REWARD

IN BUSINESS. I LOOK FORWARD TO THAT WHICH WILL STEADFASTLY REWARD ARTISTS AND WHICH WILL ENRICH OUR CULTURE FOR THE FUTURE.



Doing It

With Style

Kennedy Center Honors co-producer Nick Vanoff puts on a show!

It's that time of year again. Sleigh bells ring, chestnuts roast, and the Kennedy Center toasts five living legends in the performing arts.

The Kennedy Center Honors, that annual salute to a quintet of veteran artists, received an honor of its own in September. Last year's CBS telecast of the Honors

Above: 1984 Honorees Isaac Stern, Arthur Miller, Gian Carlo Menotti, Danny Kaye, and Lena Horne

Don Shirley



Producer Nick Vanoff with friends Eva Marie Saint and Florence Henderson

Gala won the Emmy for "Outstanding Variety, Music or Comedy Program."

No doubt there were Washingtonians who were proud that a program from the Potomac had defeated Johnny Carson, among others, for an Emmy. But the first man up to the podium, when it was time to accept the Kennedy Center's Emmy, was a stranger to most Washingtonians. His name is Nick Vanoff. Though he has co-produced all of the Honors galas with Washington's own George Stevens, Jr., he lives in Beverly Hills.

In his acceptance speech, Vanoff gave credit to "a hundred names" of people who should be thanked. "Every year a group of dedicated people come together and put on a memorable evening," he said. "We're so glad you appreciate it."

Of those hundred people, none plays a more critical role than Vanoff himself. Stevens, who recruited Vanoff to co-produce the Honors seven years ago, explains his partner's value in these words: "It's the Andy Hardy factor—he knows how to put on a show."

Vanoff has been putting on shows for more than three decades. Among those which are most fondly remembered by

television viewers are the original "Tonight!" show starring Steve Allen, "The Hollywood Palace," and "The Julie Andrews Hour." Other stars whose variety-hour vehicles were driven by Vanoff, at least part of the way, include Perry Como, Sonny and Cher, the King Family and Don Knotts. Vanoff syndicated "Hee Haw," and he's currently producing the theatrical film version of *Eleni*, Nicholas Gage's best-seller.


Snobs may question how anyone who had anything to do with "Hee Haw" could also have so much to do with the Kennedy Center Honors. A complete answer to that one requires a glance at Vanoff's showbiz roots. They weren't in television or vaudeville or any other such mass-appeal medium. They were in modern dance.

While growing up in Buffalo, Greek-born Vanoff learned that "dance was one of the best ways out of the ghetto," he recalls. It also was in his blood—"Macedonians love to dance." As a teenager, he received a scholarship to a Salt Lake City arts academy. There, at the age of 16, he took one look at the touring Charles Weidman Dance Theatre—and especially at a young woman in the troupe named

LAUREATES

FOUR KNIGHTS AND A LADY

Danny Kaye, Isaac Stern, Arthur Miller, Gian Carlo Menotti, and Lena Horne are the latest additions to America's cultural round table—the Kennedy Center Honors.



THE
BENEVOLENT
GODS OF
ANCIENT JAPAN

“The Kennedy Center Honors have been an absolutely exhilarating and... most prestigious affair.”

—Sammy Cahn

Trivial Pursuit buffs, might ponder what the following individuals have in common: 1. Michael Jackson 2. Meryl Streep 3. Barbra Streisand 4. David Mamet.

Answer: They can win all the Academy, Grammy, Emmy, Tony, and Pulitzer prizes they want, but, between now and the year 2002, none of them has even the remotest chance of obtaining what is becoming the most coveted recognition of all—the Kennedy Center Honors, a lifetime artistic achievement award that the *Christian Science Monitor* calls “the American

cultural equivalent of being knighted.”

The key word here is *lifetime*. In the first seven years of the award's existence, the average age of its recipients has been 74.9 years. This year's laureates, with an average age of 68.6, are the youngest yet (1982's ensemble of George Abbott, Lillian Gish, Benny Goodman, Gene Kelly, and Eugene Ormandy was the oldest at 80.4 years)—a relative baby crop, with 64-year-old violinist Isaac Stern standing out as the youngest of the litter.

Besides violinist Stern, the 1984 honorees are singer-actor-comedian Danny Kaye, 71; singer-actress Lena Horne, 67; composer-director Gian Carlo Menotti, 71; and playwright Arthur Miller, 69. All of them, aside from their artistic accomplishments, have solid records as humanitarians and political, social, and cultural activists. Stern, along with President and Mrs.

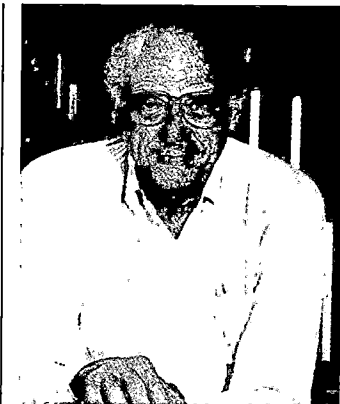
By George Shea

Danny Kaye

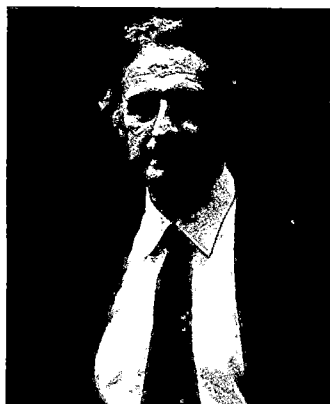


“The nation’s founding fathers frowned on the ritual of royalty, but elevation to a Kennedy Center Honoree is about as close as we come. New owners of the title are Lena Horne, Danny Kaye, Gian Carlo Menotti, Arthur Miller and Isaac Stern—a typically eclectic and worthy quintet.”

***—Hap Erstein
The Washington Times***



Arthur Miller



Gian Carlo Menotti



Isaac Stern



Lena Horne

The Kennedy Center Honors

A NATIONAL CELEBRATION OF THE PERFORMING ARTS

December 6, 1981



Of the Fourth Annual Kennedy Center Honors the 1981 Honorees said:

“This is wonderful. I’ve had quite a few memorable moments. But this could be the highlight of my life.”

—Count Basie

“This is an unreal event for all of us. I won an Academy Award, and that was quite something, but not like this. During the show I had tears in my eyes.”

—Cary Grant

“Us oldtimers were like kids who were graduating magna cum laude — we were really sailing above the earth . . . We are all just overwhelmed. I especially love it because it is for a lifetime of striving.”

—Helen Hayes

“I’m not very good at these things, but I’m charmed, I’m delighted, I’m pleased. It’s different because it’s from Washington and it’s official . . . I can’t compare it to any other award.”

—Jerome Robbins

“I’m happy and proud. How does it compare to other awards? I don’t think it exists like this.”

—Rudolf Serkin

HONORS FOR THE HONORS

On January 30th the Hollywood Foreign Press Association announced that “The Kennedy Center Honors” and its producers, Nick Vanoff and George Stevens, Jr. have won the Golden Globe Award as the Best Television Special of 1981.

Kennedy Center Honors Press Quotes

“KENNEDY BESTOWS THE ULTIMATE AWARDS”

“ . . . the prestigious Kennedy Center Honors, considered the nation’s highest official distinction for performing artists.”

—The Los Angeles Times

“ ‘The Kennedy Center Honors’ continues to be the Dom Perignon and caviar of TV’s multifarious awards specials. This program’s format, which has remained constant for the past four years, seems more elegant with each succeeding year.”

—Hollywood Reporter

“The Kennedy Center Honors gala, just four years old, has emerged as one of the hottest tickets in the capital.”

—Time

“ . . . The occasion was the fourth annual Kennedy Center Honors, which is becoming the capital’s most glittering extravaganza.”

—The New York Times

“ ‘The Kennedy Center Honors’ . . . a wholly satisfying television show. Promising its audience ‘an evening of tribute and entertainment,’ it gracefully delivers both . . . It’s an outstanding show that can’t help but instill pride in the nation’s cultural life.”

—The Minneapolis Star

“The Kennedy Center Honors are regal in presentation and already steeped in tradition . . . ”

—The Miami Times

“The idea is to make the event look practically perfect on the air, though this is one time that won’t take too much work. It was as practically perfect as Cary Grant himself.”

—The Washington Post

“Perhaps the classiest night of the TV year is this annual tribute to five great champions of the performing arts.”

—The Ledger Star (Norfolk, VA)

“The main event Saturday night is, unquestionably, ‘The Kennedy Center Honors: A Celebration of the Performing Arts,’ the fourth annual tribute to America’s greatest performers.”

—The Pittsburgh Post Gazette

“ . . . the highest recognition a performer will ever receive.”

—The Star-Ledger (Newark, N.J.)

THE KENNEDY CENTER HONORS

DECEMBER 6, 1981

The New York Times

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—NEW YORK, MONDAY, DECEMBER 7, 1981—

30 cents beyond 60-mile zone fr
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United Press International

ARTISTS HONORED AT WHITE HOUSE: President Reagan embracing Helen Hayes, the actress, at a reception for five artists who received the annual Kennedy Center Honors. Cary Grant, the actor, is at left. Page C17.

Kennedy Center Honors Grant, Basie, Robbins, Serkin and Helen Hayes

By BARBARA GAMAREKIAN

Special to The New York Times

WASHINGTON, Dec. 6 — Stars of theater, film, music and the dance joined with official Washington this evening to honor five giants of the performing arts: Count Basie, Cary Grant, Helen Hayes, Jerome Robbins and Rudolf Serkin. The occasion was the fourth annual Kennedy Center Honors, which is becoming the capital's most glittering extravaganza.

"In its few short years this honors presentation has become an important occasion in this country's cultural life," said Walter Cronkite, the television newscaster, in remarks prepared for an audience of about 2,000 in the Kennedy Center's Opera House, "It is a chance for us all to exclaim in fitting fashion our pride and admiration at the diverse talents our country produces."

As the honorees sat in the box tier to the right of President and Mrs. Reagan — their honors medals with garlands of bright ribbons about their necks — their lives and artistry were recalled by friends and colleagues with film, music, dance and verbal bouquets.

As he introduced a film segment on Miss Hayes, James Stewart said: "For her, acting is a form of giving, and since her very first appearance, Helen Hayes has been giving audiences the very best of herself."

Rex Harrison paid tribute to his longtime colleague, Mr. Grant, saying: "The fact is, there is but one Cary Grant, the original, the supremely gifted man whom we honor tonight for

a magnificent career on the screen."

"There is no question that Count Basie, his band, the many musicians, arrangers, composers, vocalists he nurtured for more than 40 years, were a major force in raising jazz from its humble beginnings to what it is considered by many today — an original American musical art form," Henry Mancini, the composer, told the audience.

Seiji Ozawa, the conductor, spoke in appreciation of one of America's oldest virtuosos, Mr. Serkin: "His brilliant career has spanned a good part of the 20th century and has enriched all of our lives by his presence."

Baryshnikov on Robbins

Mikhail Baryshnikov, the ballet dancer, said of the choreographer Jerome Robbins, with whom he has worked for many years: "I don't know whether it is more difficult to dance his choreography or talk about Mr. Robbins. His choreography is a straight reflection of his personality — complex, rich, demanding."

And Art Buchwald, the humorist, said: "Just think Mr. President, if you had not decided to go into politics, you might be sitting in the chair that Cary Grant is in right now."

The actual presentation of the honors medals was formally made at a private dinner Saturday evening in the Benjamin Franklin Room of the State Department before members of the honorees' families and the Kennedy Center's artists' committees.

Tonight's two-hour program, produced by Nick Vanoff and George Stevens Jr., was taped and will be broadcast on CBS-TV on Saturday, Dec. 26, at 9 P.M.

Mr. Robbins's first ballet, "Fancy Free" was danced by Mr. Baryshnikov, Christopher d'Amboise and Danilo Radojevic; Audrey Hepburn, Meryl Streep, Donald Sutherland and Richard Chamberlain, spoke and related anecdotes about the theater; Leontyne Price sang "Vissi d'Arte" from "Tosca"; the cast of Barnum pranced through its "Come Follow the Band" number; Victor Borge was at the piano and Ella Fitzgerald helped out with a Basie band medley.

Some of the performers and artists did not arrive in town until late this afternoon, and rehearsals were scheduled up until it was time to don black tie for the 5 o'clock White House reception "and even after that," Mr. Vanoff said. "Since it's a benefit we are at the mercy of the performers' work schedules. It is the most difficult show I have ever done, but at the same time it is the most rewarding. The Honors is different from other awards shows — it is not a competition — you can't take out an ad campaign."

The cast of "Barnum" had flown from New York for a few hours on Friday to rehearse its segment, returning to New York for the evening performance "We were hanging by our thumbs," said Mr. Vanoff. "We took out insurance because if the weather had been bad and they missed their evening performance, it would have cost us a fortune."

Star-Spangled Audience

In the audience was a mixture of Broadway, Hollywood and Washington. Ellen Burstyn, Mildred Natwick and Maureen Stapleton sat in a row. In from the West Coast were the Jack Wrathers and the Earle Jorgensens (close friends of the Reagans) and down from New York were Ahmet and Mica Ertegun, with William and Chessie Rayner, and Jerome Zipkin.

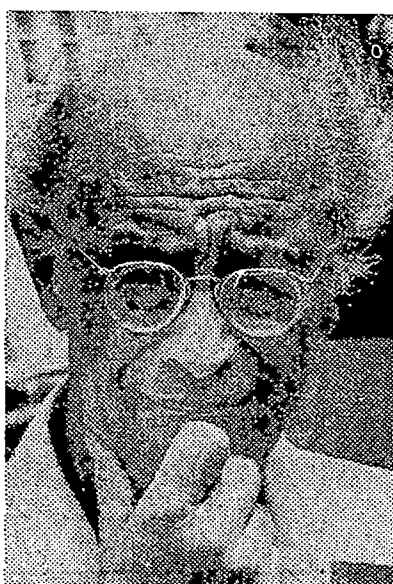
William S. Paley, chairman of CBS, accompanied Evangeline Bruce, chairman of the Honors Gala, and in the front rows were Len Cariou, Sissy Spacek, Douglas Fairbanks Jr., Edward Albee, William Warfield, Arthur Mitchell, Peter Bogdanovich, Joshua Logan, members of the Kennedy family, Administration figures such as the Edwin Meese 3d's, the Charles Wicks and the William French Smiths and members of Congress.

At the White House reception that preceded the gala, Christmas wreaths festooned each window, fires crackled on the hearth and an enormous mistletoe ball hung in Grand Foyer. Guests nibbled on roast tenderloin and king crab; old friends hugged and kissed in greeting and President and Mrs. Reagan welcomed them in an informal receiving line.

The festivities ended with a seated



Ruby Washington
Count Basie



Black Star/Dan McCoy
Rudolf Serkin



Associated Press

Cary Grant

supper in the center's Grand Foyer at tables dressed in gold Lurex tablecloths and scarlet Gerber daisies and dancing to the music of Peter Duchin and Count Basie's band.

A Rarity for Cary Grant

Cary Grant and his wife, Barbara, who arrived on Friday, joined President and Mrs. Reagan for dinner at the White House that evening. Mr. Grant said that the only similar honor ever



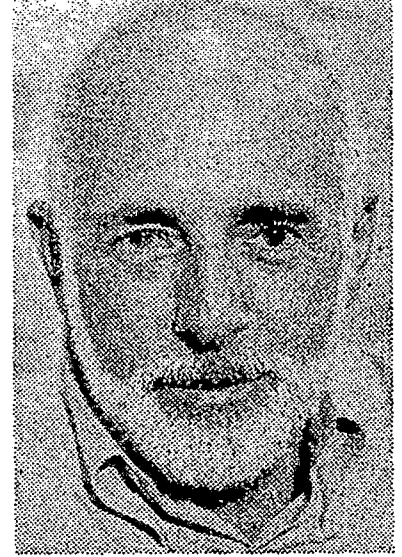
United Press International

Helen Hayes

bestowed upon him was a special Oscar in 1970.

As Mr. Robbins was complimented on his honor, he said somewhat sheepishly, "I'm not very good at these things, but I'm charmed, I'm delighted, I'm pleased. It's different because it is from Washington and it is official."

"I certainly feel that I am in very impressive company," said Miss Hayes, who was escorted by her son,



Jerome Robbins

James MacArthur, "I especially love receiving it because it's not for a performance, it's for a lifetime of striving."

She recalled that a year ago she had been with her friend Lynn Fontanne when Miss Fontanne had been notified of her selection as one of the 1980 honorees. "I was so happy for her and I felt it was so right," she said, "but I was a little wistful for me. Now I don't have to be wistful anymore."

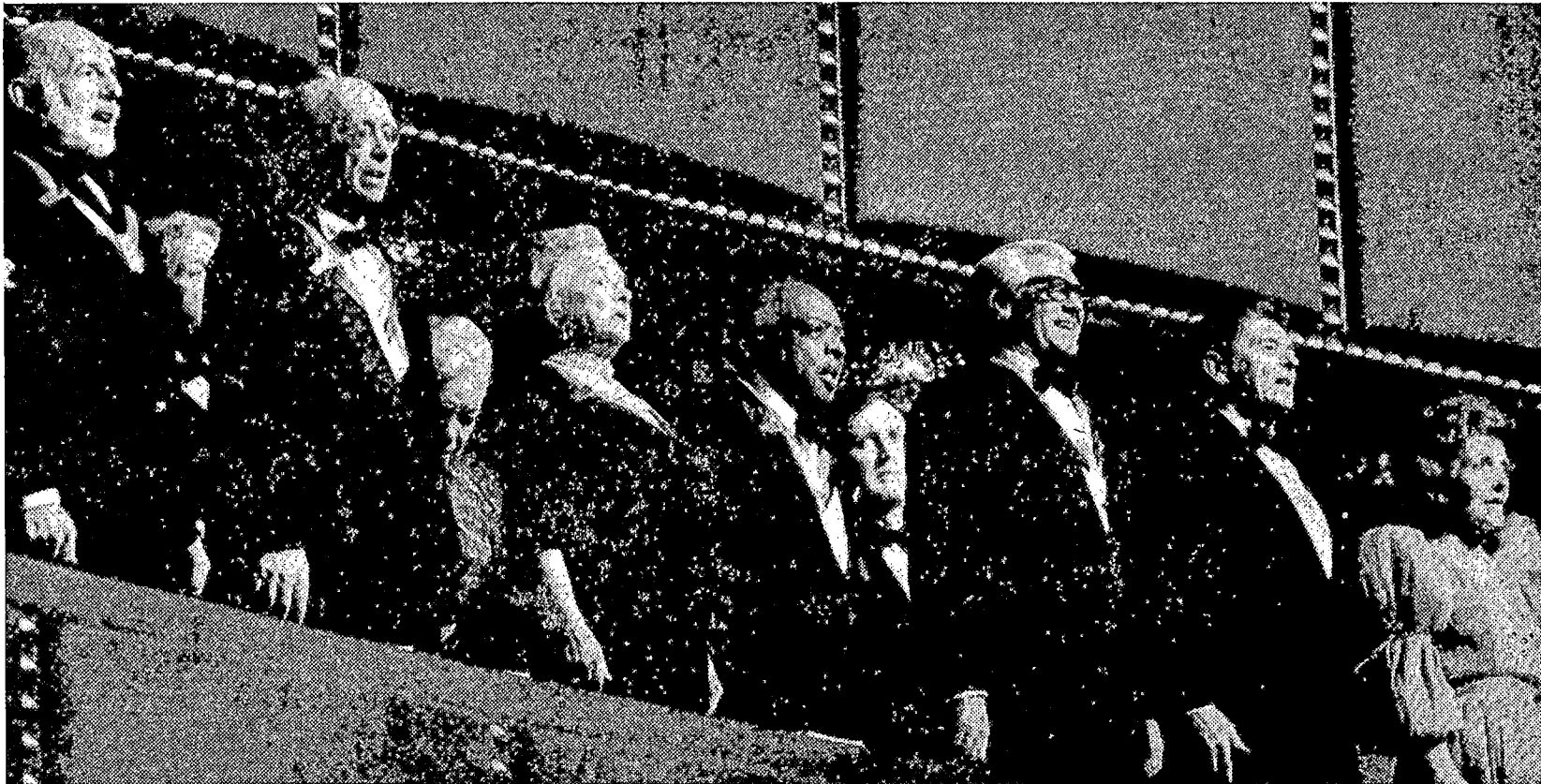
VIEW

Books/Society

Los Angeles Times

Tues. 12/8/81

Part V



AP Laserphoto

President and Mrs. Reagan, far right, are joined by Kennedy Center honorees, from left, Jerome Robbins, Rudolf Serkin, Helen Hayes,

Count Basie and Cary Grant. The five are the recipients of the nation's highest official distinction for performing artists.

A Glittering Assembly for the Stars

Recipients of Kennedy Center Honors Feted

By BETTY CUNIBERTI,
Times Staff Writer

WASHINGTON—It ended in a tie.

It was impossible to determine who ogled harder—the politicians eyeing the film stars, or vice versa.

The White House, glittering in its Christmas finery, welcomed to a reception Sunday evening the five recipients of the prestigious Kennedy Center Honors, considered the nation's highest official distinction for performing artists.

Standing by their Christmas tree, President and Mrs. Reagan (she in a shimmering red gown) individually received hundreds of guests, all there to salute Count Basie, Cary Grant, Helen Hayes, choreographer



Actress Helen Hayes gets congratulatory kiss from President Reagan at D.C. reception as choreographer Jerome Robbins watches.

Jerome Robbins and concert pianist Rudolf Serkin.

"I can't pick a favorite. I like

them all," Attorney General William French Smith said of the honorees.

"Aren't you just a bit jealous of Cary Grant?" purred his wife, Jean. "Oh," Smith allowed, "he does have a few talents I don't have."

Audrey Hepburn swept into the White House in her black velvet and gold taffeta dress, declaring herself to be "deeply flattered to be invited and included."

Actress Maureen Stapleton and her escort, Peter Simonian, made no effort to conceal their glee.

"I think I'm a pretty *macho* guy," Simonian said, "and this place gives me goose bumps."

"I never want to stop being awed," Stapleton said. "I think I'm in love with Nancy Reagan. I think she's gracious, kind, and she's got a lot of class."

Stapleton also had pointedly positive words for the four-year-old awards.

"To get an award is wonderful, but to get it from your government . . . it's better than getting a parking ticket," she said. "They finally got off their fannies and said there are artists in this country."

Please see STARS, Page 13

STARS: Honors for Performing Artists

Continued from First Page

When someone complimented her on the newly released movie "Reds," in which she plays the role of a revolutionary, she replied, "I haven't seen it. Is it good?"

Actress Meryl Streep, there with her husband, artist Don Gummer, called the gathering "a great, big, fat reunion. It's very exciting."

Walking with them in the reception line was Richard Chamberlain, who hailed both the White House and the awards as "terrific."

"I can't wait until they give awards for painters and sculptors too. The arts are as important as anything else."

It seemed the celebrity sightings would never end: James Stewart, Vice President George Bush, Walter Cronkite, Sen. Howard H. Baker Jr., Sissy Spacek, Edwin and Ursula Meese, Ella Fitzgerald, Michael K. and Carolyn Deaver, Tennessee Williams, Protocol Ambassador Leonore Annenberg, Edward Albee, Secretary of Labor Raymond J. Donovan, Tommy Lasorda, United Nations Ambassador Jeane J. Kirkpatrick, ballerina Amanda McKerron, dancer Mikhail Baryshnikov, Rex Harrison and others.

At the White House reception, President Reagan lauded the honorees generously, quickly correcting himself after he called Jerome Robbins "Jerome Roberts."

"We honor these people here in our capital," Reagan said, "because they've done more than entertain us. We owe them a great debt."

"They may be from the magic world of show business. But they represent what is best about America. It is our spirit they captured when they danced. Through them, we can all sing and dance and act."

He said a little bit about each one individually and, as usual, he entertained the listeners with a few funny remarks.

Helen Hayes, he noted, had her first success "in a play called 'Old Dutch.'"

"In some parts of the country, that's what they call me," he said, referring to his nickname, Dutch.

After the White House reception, a limousine motorcade transferred many of the guests to the Kennedy Center, where more than 1,000 people watched a standing-room-only tribute to the honorees and ate supper afterward, concluding a seven-hour celebration at about 1 a.m.

In their black ties and rustling gowns, all were checked through metal detectors and had handbags searched on the way into the Kennedy Center Opera House. With security newly beefed up amid reports of Libyan assassin squads in the United States, the Reagans were surrounded by hordes of Secret Service men—in black tie, of course.

The honored guests sat with the Reagans in the President's box, Grant on the President's right.

To be aired later this month on national television, the show was similar to an Academy Awards format, with Walter Cronkite as emcee and several celebrities performing and speaking to honor the recipients.

There were a few show stealers.

Washington columnist Art Buchwald stepped to the podium and opened his address, "Mr. President, and readers of the Atlantic Monthly."

Another show stealer was pianist Victor Borge, who came out in white tie and tails, stood by a grand piano and said, "We are here to do what we do best to honor these esteemed recipients. So, to honor Rudolf Serkin, I'm *not* going to play the piano."

Actor Donald Sutherland, paying tribute to Helen Hayes, recited quotations from famous people about acting, but hit a high note with Sam Goldwyn's, "the most important thing in acting is honesty. Once you learn to fake that, you're in."

After the performance, the honorees were somewhat at a loss for words.

"I'm thrilled. I can't compare it to any other award," said the 62-year-old Robbins. "It's wonderful to have it in Washington."

"How could one explain one's feeling on an evening like this?" said the 77-year-old Grant, looking as dashing as ever in silver-white hair. He had been praised during the show by Rex Harrison for his "civilized grace and comic brilliance."

"This," Grant said, "is an unreal event for all of us. I won an Academy Award, and that was quite something, but not like this. During the show, I had tears in my eyes."

Said 78-year-old Serkin, "I'm happy and proud."

"How does it compare to other awards? I don't think it exists like this."

Escorted by her son, 81-year-old Helen Hayes also admitted to weeping during the show.

"We are all just overwhelmed," she said. "I especially love it because it is for a lifetime of striving."

Count Basie, who rides a motorized scooter for health reasons, was equally dazed.

"This is wonderful," he said. "I've had quite a few memorable moments. But this could be the highlight of my life."



'The Kennedy Center Honors' special at 9 p.m. on Channel 2 salutes Helen Hayes, Rudolph Serkin, Jerome Robbins, Cary Grant and Count Basie

EYE ON TV

Kennedy Center bestows the ultimate awards

By JERRY KRUPNICK

Awards come pretty cheap in these days of the Oscars, the Tonys, the Emmys, the Grammys, the Cleos, the Golden Globes, the Silver Bears, the Tin Lizzies, what have you.

Not that we would denigrate any of these tributes. Surely, most of them are well deserved. But, basically, they are for a single achievement, one great acting performance, one big record, or one super promotional job to convince those who vote in all these competitions that so-and-so or such-and-such was the best of the bunch.

That may be the major problem with most of these awards. They are decided by peer pressure, which sometimes can become lopsided and out of hand. Not always do they represent the very best — just the most popular.

All of which is a lengthy introduction to our yearly loveletter to The Kennedy Center Honors — which are none of the above.

* * *

The Kennedy Center Honors, to put it conservatively, are very simply the highest distinction our nation can bestow on American performing artists who throughout their lifetime have contributed an incredible amount of talent and beauty to our ultimate enjoyment.

In other words, these are the very best we have and we are suitably honoring them for their achievements, for their brilliance, for their performances as artists and human beings.

This is the fourth year that we have been witness to this prestigious celebration of our arts, and each year has been more thrilling than the last.

You can see for yourself tomorrow night at 9 p.m. when Channel 2 televises the awarding of the honors by President Reagan and then the two hours of tributes to the honorees by their peers — not with votes, but with a star-studded array of performances to suit each occasion.

This year's recipients are surely among the most deserving of The Kennedy Center Honors. Count Basie, Cary Grant, Helen Hayes, Jerome Robbins, Rudolf Serkin — each of these men and women have given the nation huge amounts of pleasure as actors and musicians. They rank at the top of our finest and it is obvious from each standing ovation that they are held in huge esteem by fellow artists and our highest governmental leaders alike.

* * *

continued

This is one night when none of those we honor are called upon to perform, just sit back in the Presidential Box while a marvelous array of talent does and says it all for them.

For some of the honorees, however, the urge to get up and join the others on stage must have been awfully tempting. Count Basie, for instance, has been there during all the previous years. Now, there's his mind-blowing band, with Joe Williams and Ella Fitzgerald as the vocalists, wailing away without him. "I was mighty itchy," he told us afterwards. "But didn't my boys sound fine!"

Yes they did, with Miss Ella and Joe Williams blasting the roof off that staid Kennedy Center Opera House with their duet of "Honeysuckle Rose."

Those performances, of course, were just a small part of the overall entertainment packed into the two hours and 15 minutes of tomorrow night's telecast.

The evening started with Walter Cronkite telling us what these honors are all about, and then introducing Mikhail Baryshnikov, who may just be the world's finest ballet dancer. Mickey the Toe and two other young greats, Christopher D'Amboise and Danilo Radojevic, topped a film tribute to Jerome Robbins with a breathtaking performance of his "Fancy Free," the first ballet in a completely American idiom.

* * *

The tribute to Helen Hayes was conducted by Jimmy Stewart, recalling those wonderful days when he co-starred with her and a rascalion rabbit named "Harvey." Again, we were given highlights of her remarkable life and reminded that she is not only always a superb actress but also one of the outstanding beauties of our stage and screen.

For a final bow to Helen Hayes and her four-score years of constantly pleasing audiences, Meryl Streep, Donald Sutherland and Richard Chamberlain give us some pertinent readings on the art of acting from such as Noel Coward, Moss Hart, Arthur Miller and Miss Hayes herself.

And then there was the surprise appearance in the box of her son, James MacArthur, to seal all those wonderful words with a hug and kiss that literally swept his mom off her feet. A lovely moment.

Rex Harrison added his own urbane touch to the Cary Grant segment of the honors, following his fellow Englishman's career from stiltwalking in Coney Island to the film world's most desirable leading man.

Earlier, Rex had jokingly complained that he was going to have to read his tribute, which was not as comfortable to him as acting it out. Sure enough, he almost blew his very gracious speech at the very end, when he introduced "My fair lady, and gloriously Cary's as well — Katharine Hepburn." But it was Audrey Hepburn who emerged from the wings, blithely ignoring the slip.

* * *

Seiji Ozawa, the Boston Symphony conductor, did the honors for Rudolf Serkin, and he pretty much overcame his language barrier to give us a heartfelt portrait of the master pianist. As the topper, a young Serkin student, Cecile Licad, performed while the maestro beamed.

Interspersed throughout the glorious evening were other segments of entertainment from such marvels as Leontyne Price, Art Buchwald (who brought down the house with his routine delivered directly to President Reagan) and Victor Borge.

It all added up to a wondrous night of honor for the five recipients and two hours of superb performances from the men and women who have worked beside them these many years.

Previous recipients, incidentally, included Ella and Leontyne, as well as Marian Anderson, Fred Astaire, George Balanchine, Leonard Bernstein, Jimmy Cagney, Aaron Copland, Agnes de Mille, Henry Fonda, Lynn Fontanne, Martha Graham, Richard Rodgers, Arthur Rubinstein and Tennessee Williams.

An extraordinary list, right? And a solid foundation for many more Kennedy Center Honors to come.

The ceremonies and the gala is only four years old. But ask those who have received the honors and they'll agree with us — it is the highest recognition a performer will ever receive.

Bravo!

The Washington Post

1981, The Washington Post Company

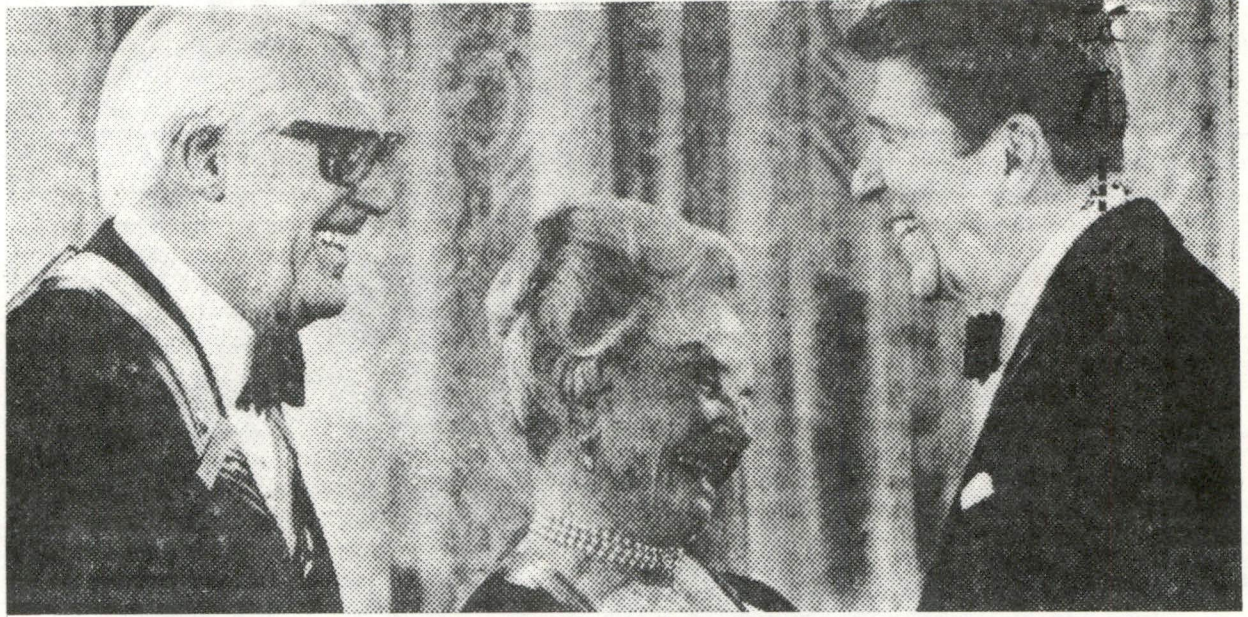
MONDAY, DECEMBER 7, 1981

Higher in Areas Approximately 75 mil
From District of Columbia (See Box on .



A Kiss for a First Lady

Associated Press
President Reagan kisses actress Helen Hayes, one of five honorees for contributions to the arts at the fourth annual Kennedy Center Honors Gala, after a reception in the White House yesterday. **Story on Page B1.**



Cary Grant, left, Helen Hayes and Ronald Reagan; by Harry Naltchayan — *The Washington Post*

The Gala: A Night to Remember

By Alan M. Kriegsman

Reprinted from yesterday's late editions

"Mr. President," began the speaker at the podium during the fourth annual Kennedy Center Honors gala at the Opera House, addressing President and Mrs. Reagan in the center box. After a moment's pause, he went on, "and readers of the *Atlantic Monthly*."

Who else could get away with this, in public, besides Art Buchwald, presidential hair shirt from time immemorial. He was in top form. "Just think, Mr. President," he continued, "if you had not decided to go into politics, you might be sitting in the chair that Cary Grant is in right now" — another pause — "and Al Haig would be sitting in yours."

Buchwald was part of the comic relief brigade, no doubt aimed at holding the attention of the millions nationwide who'll see the gala later this month as a TV special. There was hardly cause for worry, however, with a program so packed with celebrities it seemed there was at least one for every paying customer, including standees. Each of the honorees was eulogized by a personage scarcely less renowned than himself, and a few others were tossed in for good measure. The evening's host, moreover, was the one uncle in America second only to Sam —

Walter Cronkite, in his most avuncular manner.

Mikhail Baryshnikov not only paid verbal tribute to Jerome Robbins, at the show's start, but also danced in an excerpt from Robbins' "Fancy Free" ballet with fellow performers from both American Ballet Theatre (which Baryshnikov directs) and New York City Ballet. Jimmy Stewart praised Helen Hayes as not just the First Lady of the Theater but also "a lot of other things — she's the First Lady of Kindness, the First Lady of Generosity." Actors Meryl Streep, Donald Sutherland and Richard Chamberlain then delivered a melange of quotes and epigrams on the theatrical life — Sutherland drew a roar with a line from Sam Goldwyn: "The most important thing in acting is honesty. Once you learn to fake that, you're in!"

Henry Mancini spoke of Count Basie's outstanding contributions to jazz, and Joe Williams and Ella Fitzgerald sang some Basie favorites to the accompaniment of his band; the most impressive music of the evening, though, came from the Basie Band itself, sizzling hot and glorious in sound. Rudolf Serkin's accomplishments were hailed by conductor Seiji Ozawa, and Serkin's youthful protégé, pianist Cecile Licad, played a movement from a Saint-Saens con-

certo with guest Mstislav Rostropovich leading the Kennedy Center Orchestra. For starters, Cary Grant was hailed by Rex Harrison for his "civilized grace and comic brilliance," and as a postscript by Audrey Hepburn for "giving joy across the years."

Amidst all this, the program also found room for soprano Leontyne Price, an honoree herself just last year, to sing a Puccini aria; several extremely amusing routines by Victor Borge (who said he'd decided to honor Rudolf Serkin by *not* playing the piano); and a barnstorming finish, with performers marching down the aisles and onto the stage, by the cast of the show "Barnum" and members of the Potomac Marching Band.

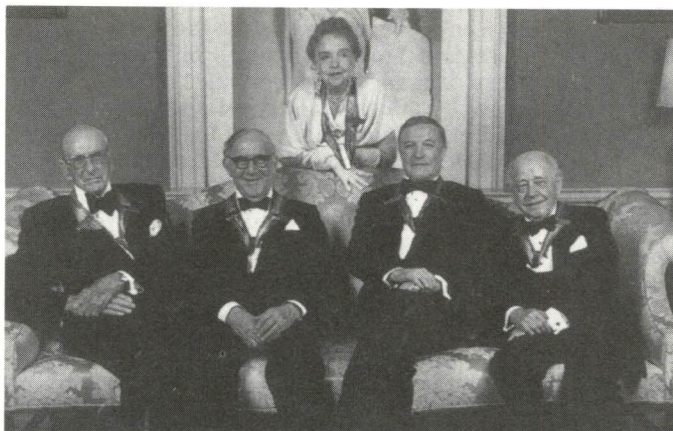
By now these Kennedy Center Honors affairs are so well formula- rized that Sunday night's production ran as smoothly as syrup, except for one awkward delay at the end. No amount of preparation, however, can avert the occasional blooper. At the reception for the honorees, President Reagan called Jerome Robbins Jerome "Roberts," before quickly correcting himself. And on the drop that served as Sunday night's act curtain, bearing the names of all the honorees since the first ceremony in 1978, pianist Arthur Rubinstein's name was consistently misspelled.



The Kennedy Center Honors

A NATIONAL CELEBRATION OF THE PERFORMING ARTS

December 4 and 5, 1982



On the Fifth Annual Kennedy Center Honors the 1982 Honorees said:

“This is as high as you can go.”

Lillian Gish

“This evening is very special. I am honored and pleased . . . deeply touched . . . delighted, ecstatic, overwhelmed.”

Gene Kelly

“Boy, oh boy!”

Benny Goodman

“They certainly treat you right!”

George Abbott

“This is the greatest honor I’ve ever received.”

Eugene Ormandy

“Now, as the Honors program reaches its fifth year, a tradition has been firmly established for all the world to see, that this nation does recognize the value of the arts.

“The desire of our trustees to pay the fullest possible tribute to the country’s pre-eminent performing artists—creative and interpretive—has certainly been realized.”

Roger L. Stevens, Chairman

Kennedy Center Honors Quotes

“Now in its fifth year of tipping hats to top celebs from the performing arts, the Kennedy Center Honors was quite simply a smash.”

—Variety

“It’s the best presentation of its kind I know of anywhere.”

—CBS Chairman William Paley,
as quoted in *The Washington Post*

“These awards are as close as this country gets to the birthday honors common in Europe.”

—Philadelphia Inquirer

“ . . . they represent the best our country has to offer.”

—CBS Morning News

“It was celebrity time in the capital this weekend as well known figures from opera, the theater, film, music and the dance joined with official, cultural and social Washington in honoring five artists for their achievements. The occasion was the fifth annual Kennedy Center Honors.”

—The New York Times

“The Kennedy Center Honors already are recognized as the country’s most prestigious recognition of career accomplishment in the arts.”

—USA Today

“ . . . the nation’s highest distinction reserved for performing artists.”

—Independent-Mail (Anderson, S.C.)

“ . . . It was a magical evening of tribute, and the gift was love-wrapped in razzle-dazzle.”

—Dossier

“These affairs make those of us who are involved with fund raising for the arts feel really appreciated.”

—William Eells, Ford Motor Company,
as quoted in *The New Yorker*

“The Kennedy Center Honors are now the most coveted awards this nation can give to our artists.”

—Newark Star-Ledger

Saturday, December 25, 1982

TV Previews

Cum Laude 'Honors'

The Kennedy Center's Festive Awards Night

By Tom Shales

Television, it was originally thought, would enrich American culture. Now we're lucky if, on occasion, TV merely documents the enrichment of American culture in other fields. However, when that documentation is as festive and moving as "The Kennedy Center Honors," a CBS special at 8 tonight on Channel 9, it's almost enough to make TV look beneficent and full of promise again.

For two hours, anyway.

When it was inaugurated five years ago, the "Honors" project seemed just a gratuitous new addition to TV's endless parade of tribute and awards shows, albeit one of a more hoity-toity bent. But last year's celebration was splendid both in person and on the air, and this year's, while not perhaps as shimmering, is also entirely applaudable. Producers George Stevens Jr. and Nick Vanoff work something like a miracle with this show, and tonight's scheduling makes it a Christmas gift to the country that shows off Washington, deceptively perhaps, at its best.

One especially admirable thing about the "Honors" is that it isn't schlocky up for TV. For instance, there's no bellowing billboard at the opening telling what "stars" are going to appear, and the cast is not padded with those ubiquitous TV "names" who are added to the rosters of similar programs because they get good demographics or have high TVQ's.

On the other hand, the producers and director Don Mischer may go a little overboard in the dignity department. The spoken tributes to honorees still sound uncomfortably like eulogies to the living. Tonight's program doesn't really come to life

as television until Lionel Hampton storms the stage of the Opera House with "Air Mail Special." Mischer, apparently liberated by jazz, suddenly feels free to cut and shoot much more energetically than during the previous half hour.

Another problem with this year's "Honors" is the absence of humorist Art Buchwald, who reportedly could not appear because of scheduling conflicts. Buchwald's irreverence was just what the show needed last year, and just what it needs this year. Producer Stevens says he's confident Buchwald will appear at next year's show.

The five honorees, in order of honoring, are George Abbott, Lillian Gish, Benny Goodman, Eugene Ormandy and Gene Kelly. The salute to Goodman includes not only Hampton's rouser but also a haunting, veritably celestial version of "Where or When?" by the great Peggy Lee, still mercurial after all these years and, with spangles and beads dripping from her hair, looking like a fat lamp, a Tiffany.

Not much of consequence was cut from the live show, which ran about 2½ hours. One of Peggy Lee's songs went, so did one of Hampton's numbers, the film clip of the complete "Singin' in the Rain" number has now been edited (ooh, will that ever make Gene Kelly burn), and Claudette Colbert's flubbed-up pitch for the Kennedy Center has been reshot and edited in to look as if all went well the first time.

The program opens with a dispiriting downer, a dull number from the Broadway musical "Cats" (this is the big smash hit of 1982?) but then picks up with special lyrics to "You Gotta Have Heart" from Abbott's "Damn Yankees," sung by a stellar quintet: Eddie Albert, Tom Bosley, Van Johnson (particularly chipper and welcome), Hal Linden and, in

rare voice, Jean Stapleton. All have appeared in Abbott shows.

Leona Mitchell sings from "La Bohème" for Gish, who once starred in a silent film version of the story, Isaac Stern plays Mozart for Ormandy, and Kelly is saluted first by singer and dancer Gregory Hines and then by Donald O'Connor and Cyd Charisse, who costarred in "Singin' in the Rain," and Betty Comden and Adolph Green, who wrote it. And everyone is saluted by the host of the program, Walter Cronkite, who gets a round of applause from the audience when he says near the conclusion, "The show will go on, for that's the way it is." Yes, Walter, we remember.

Among those glimpsed by cameras in the audience: Roger Mudd, Dan Rather, Secretary of State George Shultz, Sens. Charles Percy and John Glenn, Ethel Kennedy, Cliff Robertson and Dina Merrill, Var Cliburn and, apparently sharing the presidential box, CBS Chairman William S. Paley. Mark Fowler, chairman of the Federal Communications Commission, has a very nice seat right up front; he was a guest of the CBS Television Network. President and Mrs. Reagan look just fine. It's audacious of Mrs. Reagan to wear a red dress in, of all places, the utterly red Opera House, but she brings it off.

Now, is this just a big fat-cat social shebang or does it really have something to say about the creative process and the inestimable value of the arts to a society? It really has something to say. In saluting Lillian Gish, Eva Marie Saint recalled the counsel given Gish by pioneering film director D.W. Griffith, who had told her, "What you *get* is a living; what you *give* is a life." Viewers will not see this, but as Stern played Mozart, a CBS cameraman on stage lowered his black-draped camera almost to the floor for a better shot of the soloist and so had to get down on his knees to see through the viewfinder. This was a dreamy, if bizarre, image of technology kneeling in the service of art—there was something sublime about it, and there's something sublime about the program as well.

Kennedy Center Awards: Honors & Dignity



THE TALK OF THE TOWN

Honors

CARY GRANT gets stagefright. Benny Goodman is absent-minded. George Abbott's favorite song, now that he has directed ninety-nine plays and musicals, is "Falling in Love with Love," from "The Boys from Syracuse." Secretary of State George Shultz sports a red satin Marine dress cummerbund with his inner jacket, because he used to be a Marine. Eddie Albert was trained in classical music at the Cincinnati Conservatory and is a Wagnerian-opera buff. Lillian Gish is an old friend of Nancy Reagan's mother, and invited our First Lady to dinner frequently when Mrs. Reagan was a struggling young actress in New York. Gene Kelly sang "The Wearing of the Green" with President Kennedy on the night of his Inauguration, and both men forgot the second verse. Eugene Ormandy began his American musical career as a last-chair violinist in the pit orchestra of the old Capitol Theatre in New York. William Agee, of Bendix, is a Goodman fan, and Yves Montand is fascinated by Peggy Lee. Van Johnson lives in an apartment near Sutton Place with four cats he's picked up during appearances in dinner theatres around the country. Hal Linden was Tom Bosley's understudy in George Abbott's "The Education of H*Y*M*A*N K*A*P*L*A*N," a hard-rock musical that opened on the day Martin Luther King was assassinated. Schuyler and Betty Chapin now practically everybody in the performing arts. Isaac and Vera Stern now *everybody* in the performing arts. Senator Charles Percy is trying to persuade Congress to cancel the accumulated interest on the Kennedy Center's forty-five-million-dollar debt to the United States government. Budget Director David Stockman is shorter and grayer than he looks on television, and Interior Secretary James Watt is

taller and balder. These are some of the nuggets of information we picked up during a weekend trip to Washington for the Kennedy Center Honors, a movable feast of parties, testimonials, and live entertainment which celebrates the careers of five distinguished Americans in the performing arts—this year they were George Abbott, Lillian Gish, Eugene Ormandy, Benny Goodman, and Gene Kelly—and adds about half a million dollars to the Center's bank account. There were four main functions: a private State Department dinner, where the Honors—multicolored ribbon necklaces clasped by three gold-plated bars—were handed out; a White House reception, during which President Reagan introduced each honoree to the assembled guests; a variety show at the Kennedy Center Opera House, which consisted of filmed biographies of the honorees and tributes from their fellow-artists; and, after the show, a dinner dance for fifteen hundred people in the great hall of the Center.

In case you're wondering why President Reagan didn't hand out the ribbons himself, we should explain that, despite all kinds of support from the government, the Honors are essentially a private affair. Recipients are suggested by the Center's eighty-one-member Artists Committee, but the final choice is made by a ten-man executive committee chaired by Roger Stevens, the Kennedy Center chairman. Although there is on occasion some discussion about the candidates, it is generally acknowledged that Mr. Stevens is the dominant influence in the choice of honorees—especially when it comes to the theatre.

Things got under way at seven-thirty on a balmy Saturday evening with cocktails and dinner in the State

Department's official reception rooms, which are furnished with American antiques and Oriental carpets and are named for Benjamin Franklin, Thomas Jefferson, and John Quincy Adams. We wandered out onto a broad terrace overlooking the Lincoln Memorial and the Washington Monument and admired some more recent national treasures: Claudette Colbert, in gold-and-navy sequins; Leona Mitchell, in black sequins; Martha Scott, in purple silk; Eva Marie Saint, in black silk; and Peggy Lee, in ruffled and spangled black lace. We fell into conversation with Jean Stapleton, who said that George Abbott had provided her with her first real break in the theatre. ("He hired me, a greenhorn, as Sister in 'Damn Yankees.' There were two other relative greenhorns in that show—Hal Prince and Richard Adler.") Peggy Lee told us that she was writing her musical autobiography for the Broadway stage. Yves Montand explained that he was narrating Gene Kelly's biographical film, because he'd admired Kelly's films for many years. Lionel Hampton remembered the exact date of his first encounter with Benny Goodman. ("I was playing at the Paradise night club in L.A. on August 20, 1936, when suddenly I heard this clarinet come in on the bandstand next to me.") Eugene Istomin told us that he had made his concert debut at seventeen with Maestro Ormandy and the Philadelphia Orchestra. ("I played the Chopin Second with one rehearsal, and I still remember the wonderful support he gave me.") Then we talked to Van Johnson, who told us that Mr. Abbott's casting of him as Victor in "Pal Joey" had sent him to California and a movie career ("I ended up with ten lines and a reprise of 'Happy Hunting Horn,' and a lot of people noticed me"); and to Eddie Albert, who was



recovering from the shock of singing the aged Emperor in a San Francisco Opera production of Puccini's "Turan-dot." "Luciano Pavarotti swindled me into doing it," he said. "The score only has about eight notes, but when I opened my mouth to sing the first night I found I'd forgotten all of them. Fortunately, the prompter saved me."

The White House reception, on the following day, was a larger and more formal affair. Guests were ceremoniously announced at the door, music was subdued and classical, and a decorous receiving line snaked in and out of the Blue Room. Toward the end of the afternoon, President Reagan mounted a platform in the East Room and introduced each of the honorees—Lillian Gish, fragile and lovely in a high-waisted pale-peach silk ball gown; George Abbott, forceful and sharp-eyed at ninety-five; Eugene Ormandy, twinkly-eyed and benign at eighty-three; Benny Goodman, with his curiously remote smile; and Gene Kelly, with his infectious Irish grin—to what might be called the Washington establishment. Of Miss Gish, the President said, "Her performances set a standard of enigmatic allure that has never been equalled." Of Mr. Abbott, he said, "Mr. Abbott—I'm not sure enough yet to call him George, as I'm temporarily between engagements—has surely earned the reputation as the dean of American showmen." Of Mr. Ormandy, he said, "You once said, 'I had tasted the intoxicating wine of being a wunderkind, and my whole ambition was to be a wunderman as well.' Your fellow-Americans want you to know that in their eyes you've made it." Of Mr. Goodman, he said, "He ushered in the era of swing and the music took America by storm." Of Mr. Kelly, he said, "Bob Hope used to say that every time Kelly dances Fred Astaire starts counting his money. To have seen him dance makes most of us start counting *our* blessings."

The show that followed at the Kennedy Center demonstrated, as Walter Cronkite, the host, remarked, "not only an abundance of excellence . . . but a diversity of talent." Leona Mitchell sang "Mi chiamano Mimi" for Miss Gish, who had once played Mimi in a silent film of Puccini's "La Bohème." Isaac Stern, accompanied by the Kennedy Center Orchestra under Julius Rudel, played the sublime slow movement of Mozart's Concerto in G Major for Eugene Ormandy. Peggy Lee said, "Benny, you may remember this," and sang "Where or When" in her familiar, smoky voice. Lionel Hampton and his quartet bopped

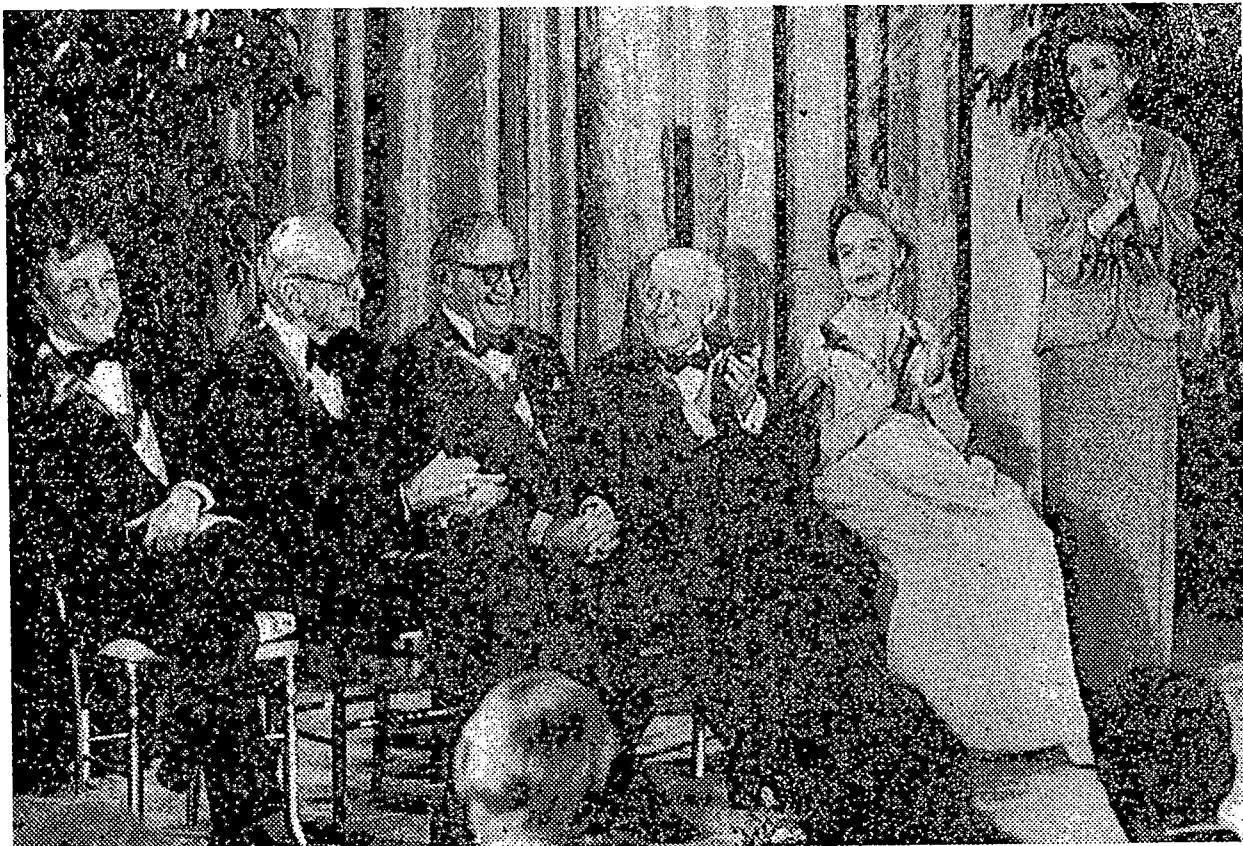
through "Air Mail Special" for Benny Goodman, and then Mr. Hampton took over the drums and led the entire orchestra in "Sing, Sing, Sing." Betty Buckley sang "Memory" for all five honorees, and Gregory Hines tapped his way through "I Got Rhythm" for Gene Kelly. But the high points of the evening were two old-fashioned vaudeville acts, with casts that had been assembled from all over the country. The first was a quintet of Abbott protégés—Van Johnson, Tom Bosley, Hal Linden, Eddie Albert, and Jean Stapleton—who soft-shoed through "You've Gotta Have Heart," with some special lyrics, ending, "We've got George, We've got George, We've got George." The second was a quartet of Kelly cronies—a bearded Donald O'Connor, a slinky, long-stemmed Cyd Charisse, a bouncy Betty Comden, and an impish Adolph Green—singing, "A star with a brain, Who's dancin' And acting And directing And choreographing And making love And SINGIN' IN THE RAIN."

After the show, we sat down to dinner next to William Eells, a Ford Motor Company executive from Columbus, Ohio, who told us that he'd attended every one of the five Honors celebrations. "This year, I had a nice talk with Eugene Ormandy about the late George Szell," he said, "and I found that Cary Grant and Claudette Colbert knew my father's cousin Franchot Tone when he was in the movies. These affairs make those of us who are involved with fund raising for the arts feel really appreciated."

The New York Times

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NEW YORK, MONDAY, DECEMBER 6, 1982



The New York Times/Teresa Zabala

FIVE ARTISTS HONORED IN WASHINGTON: Nancy Reagan applauding recipients of Kennedy Center Honors during a White House reception. They are, from

the left: Gene Kelly, dancer; George Abbott, theater director; Benny Goodman, clarinetist; Eugene Ormandy, orchestra conductor; Lillian Gish, actress. Page C13.

5 in Arts Get Kennedy Center Honors

By BARBARA GAMAREKIAN

Special to The New York Times

WASHINGTON, Dec. 5 — It was celebrity time in the capital this weekend as well-known figures from opera, the theater, film, music and the dance joined with official, cultural and social Washington in honoring five artists for their achievements. The occasion was the fifth annual Kennedy Center Honors, which this year, were given to George Abbott, Lillian Gish, Benny Goodman, Gene Kelly and Eugene Ormandy.

The laurels — gold-plated brass medallions — were presented at a small dinner Saturday evening in the Benjamin Franklin Room of the Department of State, with Cary Grant, one of last year's honorees, making the citations, and Roger L. Stevens, board chairman of Kennedy Center, bestowing the medals.

"It seems to us natives out in the Golden West that this evening is very special; I am honored and pleased," said Gene Kelly, who was accompanied by his three children, Tim, Kerry and Bridget.

A Goodman Trio

Benny Goodman summed up his feelings with three words: "Boy, oh boy!"

"This is the greatest honor I've ever received," said a beaming Mr. Ormandy. "Lifetime achievement must include all the mistakes that I've made."

"You do the honors honor," Isaac Stern told Lillian Gish, who looked fragile and lovely in a creamy Grecian gown. "It feels very nice," she announced.

Tonight's festivities began with a White House reception for 400 guests. President and Mrs. Reagan, in an informal receiving line, greeted a glittering crowd. In attendance were such celebrities as Helen Hayes, Van Cli-

burn, Douglas Fairbanks Jr., José Ferrer and Claudette Colbert, as well as Edwin Meese 3d, White House chief of staff, Secretary of State George P. Shultz and Senator Charles H. Percy, Republican of Illinois.

Nancy Reagan was particularly delighted that Miss Gish was among those honored. "She's an amazing and darling woman whom I've known since childhood," Mrs. Reagan said the other day. She added that she had stayed with Miss Gish when she first went to Hollywood to pursue a film career.

As the honorees and guests assembled in the East Room, President Reagan told them: "In the years these artists have devoted to their crafts, their countless performances have lifted our lives from the commonplace to share the sublime. They mingle our everyday world with their world of pageantry and dreams. They enrich us all."

And on the Stage

The gala to follow at 8 P.M. in the Kennedy Center Opera House was to be a celebration of the artists' lives as well as of their art. The honorees would sit in a tier to the right of the Presidential box, for a bird's-eye view of the proceedings, including film, music, dance and verbal bouquets.

Walter Cronkite was to be master of ceremonies, and the program was planned as five segments, each focusing on one of the honorees. Hal Prince was to introduce the segment on Mr. Abbott, Eva Marie Saint that on Miss Gish, André Previn on Mr. Goodman, Eugene Istomin on Mr. Ormandy and Yves Montand on Mr. Kelly.

On stage, Betty Buckley was scheduled to sing "Memory" from "Cats"; a quintet made up of Van Johnson, Hal Linden, Eddie Albert, Tom Bosley and Jean Stapleton was ready to prance through the musical skit "You've Gotta Have Heart" in a tribute to Mr. Abbott; Isaac Stern was to play his

fiddle; the Metropolitan opera star Leona Mitchell to sing "Mi Chiamano Mimi" from "La Bohème"; Peggy Lee, in black and gold spangles, to render a throaty "Why Don't You Do Right," and Cyd Charisse, Donald O'Connor, Betty Comden and Adolph Green were set to tip their respective hats to Gene Kelly with a "Singin' in the Rain" number.

Lionel Hampton, whose rendition on the vibes of "Air Mail Special" set feet tapping, had had an eye operation this week and was released from the hospital only on Thursday. "I went home, packed my bags and headed for Washington," he said Sunday morning. "There was no way I was going to miss this show."

Gregory Hines, who danced and sang in "I Got Rhythm," had left a brand new son, three-day-old Zachary, back in New York. "I was hesitant about leaving him because it's a very important bonding time," he said early Sunday.

For Peggy Lee, the evening was special "because it's for Benny," she explained.

And Eddie Albert was there for his mentor, George Abbott. "He taught me what not to do," Mr. Albert said the other day. "I was singing in radio, and he gave me my first job on Broadway in 'Brother Rat.' That was followed by three hits in a row, and I thought that was the way life was going to be."

The event will be seen on CBS-TV, Christmas night at 9.

Following the Opera House performance, 1,700 people were to dine on veal and beef tenderloin in the Grand Foyer. For those who had not yet had their fill of singing and dancing, there would be the music of Buddy Rich's band with vocals by Jon Hendricks.

This AP story appeared in more than 60 newspapers from coast to coast.



Midland, TX
Reporter Telegram
(Cir. D 22,496)
(Cir. S 25,591)

AP Laserphoto

President and Mrs. Reagan greet actress Lillian Gish at a White House reception Sunday night honoring this year's Kennedy Center Honor recipients. The awards, considered among the highest official

U.S. recognition of performing artists, went to Miss Gish and Benny Goodman, Gene Kelly, Eugene Ormandy and George Abbott.

Center honors 'dreamers'

WASHINGTON (AP) — Lillian Gish, Benny Goodman, Gene Kelly, Eugene Ormandy and George Abbott, recipients of this year's Kennedy Center Honors, were in a rather unaccustomed seat Sunday night — the audience — listening while stars from Broadway to grand opera honored them.

Betty Buckley, star of "Cats" on Broadway, sang "Memory" from that show, to honor them all and start a two-hour program in the Kennedy Center's Opera House.

President and Mrs. Reagan attended. Seats, at \$300, had been sold out for months, benefitting the Kennedy Center by \$500,000, said Claudette Colbert.

THE SHOW WAS taped by CBS-TV for showing on Christmas night.

The five honorees had been presented their medallions Saturday night at a banquet in their honor at the State Department. Cary Grant, who was an honoree last year, read their official citations and Roger L. Stevens, Kennedy Center chairman, placed the medallions on broad ribbons around the necks of the recipients.

Miss Buckley was introduced by master of ceremonies Walter Cronkite, who said, "A grateful nation honors five Americans whose career contributions to the performing arts have enriched our lives."

The audience also heard a recorded speech by Reagan, a briefer version of the one he gave at 6 p.m. in the East Room of the White House at a reception honoring the five. He called them "dreamers who made their dreams come true for the rest of us." He went on, "The years they devoted to their crafts lifted our lives from the commonplace to share the sublime."

As pictures from George Abbott's past were shown, director Harold Prince said, "Producer, director, actor, author, play doctor — Mr. Abbott is 95 with only 120 shows to his name."

Then a quartet of actors who worked for Abbott on Broadway before their hair turned gray — Eddie Albert, Van Johnson, Tom Bosley and Hal Lindon — came on. They were soon joined by Jean Stapleton, in the uniform and cap she wore in "Damn Yankees," and the men's "You Gotta Have Heart" became a five-part "You Gotta Have George."

BOSLEY POINTED OUT at the White House reception that this fifth year of the Kennedy Center Honors is the first in which one honoree made another a star. Abbott gave Gene Kelly his first starring role, in "Pal Joey."

Eva Marie Saint narrated film clips from Lillian Gish's career including harrowing shots of her on an ice floe where she had refused a stand-in. She said, "Lillian Gish was there at the very beginning of motion pictures. She has been a star from the first time she made films with D. W. Griffith in 1912. Her dreams are lofty, her spirit intact." Metropolitan Opera soprano Leona Mitchell sang Mimi's act one aria from "La Boheme." Miss Gish starred as Mimi in the silent film "La Boheme."

Andre Previn spoke of Benny Goodman's famous 1938 first jazz concert in Carnegie Hall and Lionel Hampton spoke of his being the first person in jazz to integrate his group. The Benny Goodman Quartet, from 1936 when he hired Hampton and pianist Teddy Wilson, was himself, those two and the late drummer Gene Krupa.

Peggy Lee, who said Goodman wouldn't let her resign when both she and the critics thought she should, sang "Where or When" and "Do Right," proving that Goodman had been right.

"Simply one of the greatest conductors of this century" was what Eugene Istomin called Eugene Ormandy. Istomin made his debut as a concert pianist under Ormandy's baton, during Ormandy's 44 years leading the Philadelphia Orchestra. Violinist Isaac Stern, one of Ormandy's most frequently engaged guest soloists in Philadelphia, played the slow movement from Mozart's "Violin Concerto No. 3, in G Major," for the maestro.

YVES MONTAND SAID of Gene Kelly, "He will always be our American in Paris, and much more. He is in people's hearts everywhere, an American for the whole world." Brief film clips showed Kelly dancing with Frank Sinatra and Leslie Caron, singing with Judy Garland and rollerskating down a street. Then he was seen under an umbrella and the audience applauded — even before they saw his complete "Singin' in the Rain" song and dance.

After that, Gregory Hines sang and danced to "I Got Rhythm," calling out once, "Here's one I stole from Gene." Donald O'Connor, Cyd Charisse, Betty Comden and Adolph Green got the finale spot, a song and dance with lyrics about Kelly to the "Singin' in the Rain" melody.

Cronkite had a final word about Abbott, 95, Miss Gish, 86, Goodman, 73, Ormandy, 83, and Kelly, 70. "The show will always go on for them. That's the way it is. And it has been that way for most of our century. They've graced our stages, graced our lives and graced our history. It's time for them to take another bow." So they did.

TELEVISION REVIEWS

The Kennedy Center Honors: A Celebration Of The Performing Arts

(Sat. (25), 8-10 p.m., CBS-TV)

Immensely satisfying George Stevens Jr.-Nick Vanoff presentation for Kennedy Center TV Prods. Inc. reasserts the Kennedy Center Honors as one of tv's genuinely first-class productions. Now in its fifth year of tipping hats to top celebs from the performing arts, "The Kennedy Center Honors" is, quite simply, a smash.

This year's quintet — George Abbott, Lillian Gish, Benny Goodman, Gene Kelly, Eugene Ormandy — sets the remarkable tone for the evening at the John F. Kennedy Center's opera house in Washington D.C. Honorees, seated in the horseshoe circle with President and Mrs. Reagan, accept the awards with dignity and obvious sentimental appreciation; the honors are a two-hour thank you for five fruitful lives. In the words

host Walter Cronkite addresses to them, "You've graced our stages, you've graced our lives, you've graced our history!"

Producers Stevens and Vanoff spare no horses. The carriage trade of the performing world appears — Claudette Colbert, for instance, introduces Roger L. Stevens, Kennedy Center chairman; Eddie Albert, Tom Bosley, Van Johnson, Hal Linden, Jean Stapleton, alumni of George Abbott shows, serenade Mr. Broadway with "You've Got To Have Heart"; Cyd Charisse, Betty Comden, Adolph Green, Donald O'Connor perform "Singing In The Rain," Gregory Hines wows 'em with a Gershwin medley for Kelly; Lionel Hampton sits in for an onstage orch session as tribute to Benny Goodman, and Peggy Lee sings

(Continued on Page 17, Column 1)

a cool, sweet "Where Or When" in his honor.

Director Don Mischer has pulled off a coup. His cameras move like lightning (dance numbers are technically a challenge, mostly conquered), and art director Ray Klausen has been resourceful.

Sara Lukinson, Marc London, L.T. Iglehart and Stevens are the savvy writers who state the case histories of their five subjects, wasting no time, and develop a richly rewarding program. And, as Colbert announces, the celeb-studded crowd brought \$500,000 into the Center's coffers. *Tone.*

The Times Herald
NORRISTOWN, PA
PM-31.608

HONORS IN THE ARTS

IT WAS ONLY in 1978 that the United States finally got around to establishing a custom that might better have been started decades before: an annual affair to honor individuals who have had long and fruitful careers in the arts. Never mind that; the custom is a good one, already set as a charming national tradition.

The fifth annual Kennedy Center Honors the other night was a worthy successor to earlier events of the kind. Those singled out for their achievements, this time around, represented a wide cultural range. They were Lillian Gish, whose acting career goes back to the early days of the movies; Eugene Ormandy, long conductor of the Philadelphia Orchestra; Benny Goodman, the celebrated clarinetist; George Abbott, the theatre director; Gene Kelly, known for many dance roles in musical comedy films.

Once again, the festivities were videotaped. They are to be broadcast on CBS-TV on Christmas night, so we all can have a vicarious part in this celebration of excellence. Each of those honored has significantly enriched the nation's cultural life.

sat urday



KENNEDY CENTER

Gene Kelly (on lamppost), Lillian Gish, Eugene Ormandy (with baton), Benny Goodman (with clarinet) and George Abbott, five distinguished Americans who have received the prestigious Kennedy Center Honors, the nation's highest distinction for performing artists, will be saluted at "The Kennedy Center Honors: A Celebration of the Performing Arts." The event airs **SATURDAY, DEC. 25** on CBS

CHECK LISTINGS FOR EXACT TIME

THE KENNEDY CENTER HONORS

DEC-19-82

STAR - LEDGER

NEWARK, NJ

PM-417,000 S-575,000

**All other award shows
eclipsed by the glory of
this joyous celebration**

By JERRY KRUPNICK

We are a nation obsessed with awards. We love the Oscars and the Emmys, the Tonys and the Grammys, the Pulitzers and the Peabodys—as well as the many minor attempts at getting into this act, such as the Golden Globes and those many country award shows.

All a TV producer has to do is get himself a handful of statuettes and he's in the big audience business. "The envelope, please" has become almost as big a catch phrase as "grody to the max" or Rocky's "go for it!" Bob Hope, Johnny Carson and Dick Clark continually enhance their already lustrous careers by standing at assorted rostrums and dishing out the honors.

None of these giveaways—and we include the biggies such as the movie and television Academy Awards—are comparable, however, to the Kennedy Center Honors. There are no envelopes here, no presenters struggling to read dumb jokes off the monitors. This is a celebration of the very finest America has to offer in the performing arts, a heady combination of dignity and joy, of talent and sentiment, of peer recognition and universal tribute.

Although they have been established for only five years, the Kennedy Center Honors are now the most coveted awards this nation can give to our artists. They are not for an individual effort or a flash in the pan. They are for a lifetime of artistic achievement, and it is obvious that they mean more to the recipients than all the ovations and Oscars in the world.

* * *

We get another opportunity to observe this celebration next Saturday, when CBS telecasts the fifth annual Kennedy Center Honors in all its splendor from 8-10 p.m. Appropriately enough, it will be Christmas night, the perfect time for sharing such gifts. And if the program only captures half the glory and thrills that overwhelmed the black-tie audience during the actual ceremonies at the beginning of this month, it still will be a marvelous way to wind up the holiday week.

The honorees this year are truly deserving of those medals and the red, white and blue ribbons which were placed around their necks by the President himself during an earlier White House ceremony.

We have been extremely privileged to attend these celebrations for the past five years and it has always been the finest evening of the year for us.

It comes over almost as well as a pure television show and we think watching the "Honors" next Saturday night is one of the nicest Christmas presents you can ever give yourself.

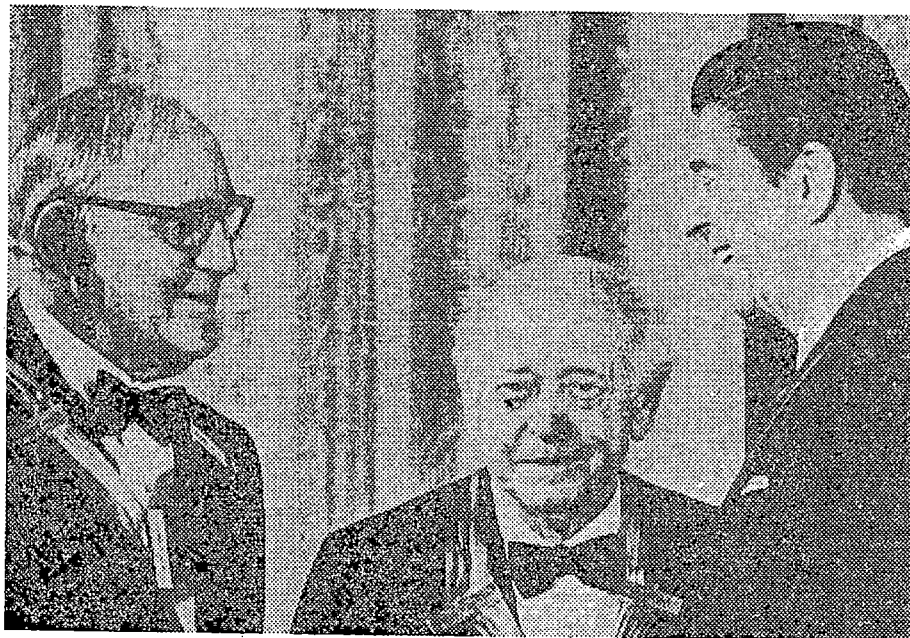
Have a wondrous time!

The Washington Post

MONDAY, DECEMBER 6, 1982

Area Approximately 75 miles
East of Columbia (See Box on A3)

2, The Washington Post Com:



By Harry Naltchayan—The Washington Post
At White House last night, President Reagan welcomes clarinetist Benny Goodman, left, and conductor Eugene Ormandy, who were among five the Kennedy Center honored. Stories, D1.

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WILL

Doing the Honors!

The Tribute to Talent: Abbott, Goodman, Kelly and Ormandy

Among the Kennedy Center honorees and guests: at left, Douglas Fairbanks Jr., Lillian Gish and Brooke Astor, at the State Department; below, members of the chorus rehearsing "On Your Toes"; bottom right, from left, Gene Kelly, George Abbott, Benny Goodman, Eugene Ormandy and Lillian Gish at the White House; bottom left, Barbara and Cary Grant; and Lionel Hampton

Photos by Harry Naltchayan—The Washington Post

By Carla Hall
and Phil McCombs

Gregory Hines danced for dancer Gene Kelly, and Isaac Stern serenaded conductor Eugene Ormandy. Leona Mitchell sang for actress Lillian Gish and Lionel Hampton and his combo jammed for clarinetist Benny Goodman. Theatrical producer George Abbott got a chorus line of stars who have been in his plays crooning "You Gotta Have Heart."

The President and Nancy Reagan watched it all from their box in the Kennedy Center's Opera House, along with the five beribboned Kennedy Center honorees, the objects of affectionate performing. the ovations, junction

House was filled with fetas and velvets, the was balmy enough for

And earlier, on a was plenty of oppo staged by some o lywood colleagues seemed to know! Gala White Hou honorees and s ers. Speaking c Abbott, "the d gan called hi not sure y George—I'm engagement White Hou

Washin best last junction

The Kennedy Center Honors Newsletter

MAY 1983

A NATIONAL CELEBRATION OF THE PERFORMING ARTS

VOL. 4



"They certainly treat you right."
George Abbott



"This is as high as you can go."
Lillian Gish



"Boy, oh boy."
Benny Goodman



"This evening is very special. I am honored and pleased . . . deeply touched . . . delighted, ecstatic, overwhelmed."
Gene Kelly



"This is the greatest honor I've ever received."
Eugene Ormandy

The Kennedy Center Honors Abbott, Gish, Goodman, Kelly and Ormandy

Six years ago, the Board of Trustees of the John F. Kennedy Center for the Performing Arts created the Kennedy Center Honors to provide recognition "to individuals who have made significant lifetime contributions to American culture through the performing arts."

On December 5, 1978, Leonard Bernstein, as host, greeted the first group of Honorees. He also welcomed their friends, families and peers, much of official Washington and corporate and individual Kennedy Center supporters, to the first Kennedy Center Honors Gala.

On December 6, 1982, Walter Cronkite opened the fifth annual Kennedy Center Honors Gala. The more than 3,000 guests at this now nationally recognized event gathered to honor George Abbott, Lillian Gish, Benny Goodman, Gene Kelly and Eugene Ormandy.

The idea borne to the Trustees in 1978 has grown in stature in each of its first five years, the recognition it provides has become coveted in the performing arts world, and the weekend of events has become the most distinguished of awards ceremonies in the United States.

“This is a celebration of the very finest America has to offer in the performing arts, a heady combination of dignity and joy, of talent and sentiment, of peer recognition and universal tribute.”

—*Newark Star-Ledger*



Eva Marie Saint on Lillian Gish: “Lillian Gish is an actress of world renown. She has been a star from the first time she made her films with D. W. Griffith in 1912 . . . and she still continues to practice and enhance the art she loves in television, movies and screen . . . Her watch-word is ‘Giving’ as a friend, as an actress and as a person.”



Andre Previn on Benny Goodman: “Whether he is playing the blues or Mozart or Aaron Copland he lives up to his nickname, ‘The King’ . . . Even when he plays a melody absolutely straight, pure, unadorned, undecorated, just the way the composer wrote it, he imbues that melody with more personality and with more charm and more rhythmic vitality than anyone else.”



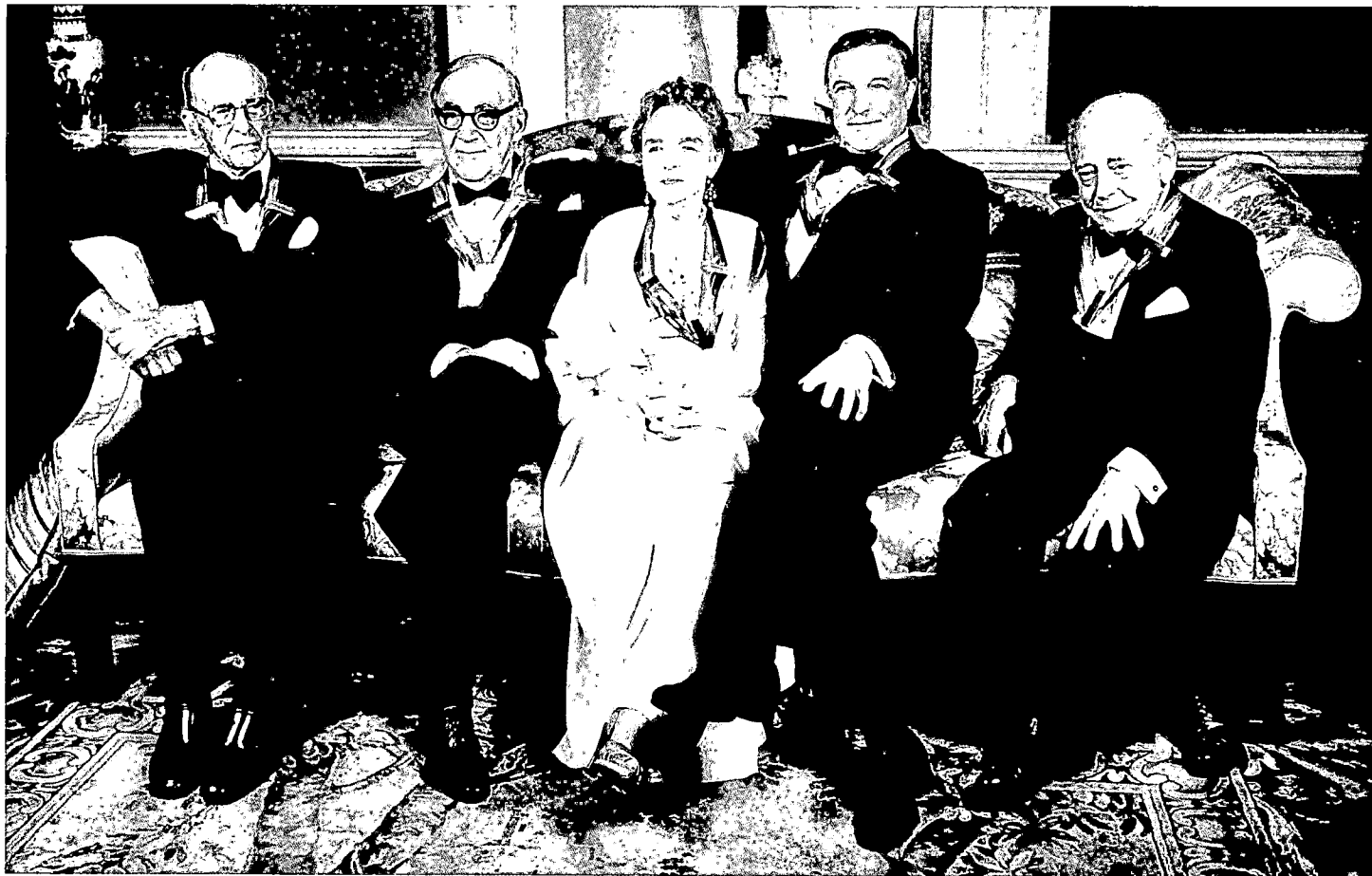
Eugene Istomin on Eugene Ormandy: “He is very simply one of the greatest conductors of this century. His name means orchestral virtuosity, ravishing beauty of sound and unsurpassable standards of performance.”



Harold Prince on George Abbott: “He is an artist and a craftsman and almost inadvertently a teacher . . . his collaborations have always included one or two new young artists. They’ve learned from him and he in turn has kept current which explains a career spanning seventy years.”



Yves Montand on Gene Kelly: “Gene Kelly is absolutely American. He could be nothing else. But when an artist is as good as Gene Kelly, he makes us forget about language. He knows how to find that road to join your heart—and that is an international road.”



The 1982 Kennedy Center Honorees, from left, George Abbott, Benny Goodman, Lillian Gish, Gene Kelly and Eugene Ormandy.

The Kennedy Center Honors—A Gala Weekend Honoring Five Extraordinary Artists

“Consider, if you will—

“A self-styled Irish mick from Pittsburgh who heard America calling and transformed our conception of the dance,

“A stagestruck youngster from upstate New York who took show business by storm and rightly earned the title, ‘Mr. Broadway,’

“A jazz clarinetist, equally at home with Bela Bartok as Bix Beiderbeck, who rose from ghetto poverty in Chicago to become the ‘King of Swing,’

“A symphony conductor from Philadelphia by way of Budapest who spent forty-four years teaching his orchestra and us the magic of his music,

“And an exquisite beauty from Springfield, Ohio, whose talents have graced the screen from David Wark Griffith to Woody Allen.”

With these words from Walter Cronkite, the fifth annual Kennedy Center Honors Gala was underway. The President and Mrs. Reagan, seated with Secretary of State and Mrs. Shultz, and the five Honorees, George Abbott, Lillian Gish, Benny Goodman, Gene Kelly and Eugene Ormandy, and an audience of more than 2,100, sat back for an evening of tribute and entertainment.

The Trustees of the Kennedy Center, the Artists Committee and the Honorees began their celebration on the evening before the Gala, at a dinner held at the Department of State, at which the five renowned artists received their Honors laurels.

Immediately prior to the Honor Gala, the Artists Committee was received by President and Mrs. Reagan at the White House for a reception honoring the five extraordinary artists.

And the Honors weekend came to a close after the Gala with a dinner in the Grand Foyer for the Honorees, the Artists Committee and more than 1,500 guests from cultural, corporate and political circles.

Through the efforts of myriads of people, from State Department and White House staff, through Kennedy Center Trustees, staff and supporters, to the Producers and Benefit Coordinator, and their staffs, and, of course, the Artists Committee, this Gala weekend was made possible. But, if it weren't for the magnificent achievements of performing artists throughout the United States, this weekend would be not only unnecessary, but impossible. For George Abbott, Lillian Gish, Benny Goodman, Gene Kelly and Eugene Ormandy, these myriads of people, and much of the nation rose to say “Thank you.”

Millions of Americans joined the celebration on Sunday evening, December 25th, by tuning in to CBS to view the Honors telecast produced for the Kennedy Center by George Stevens, Jr. and Nick Vanoff.

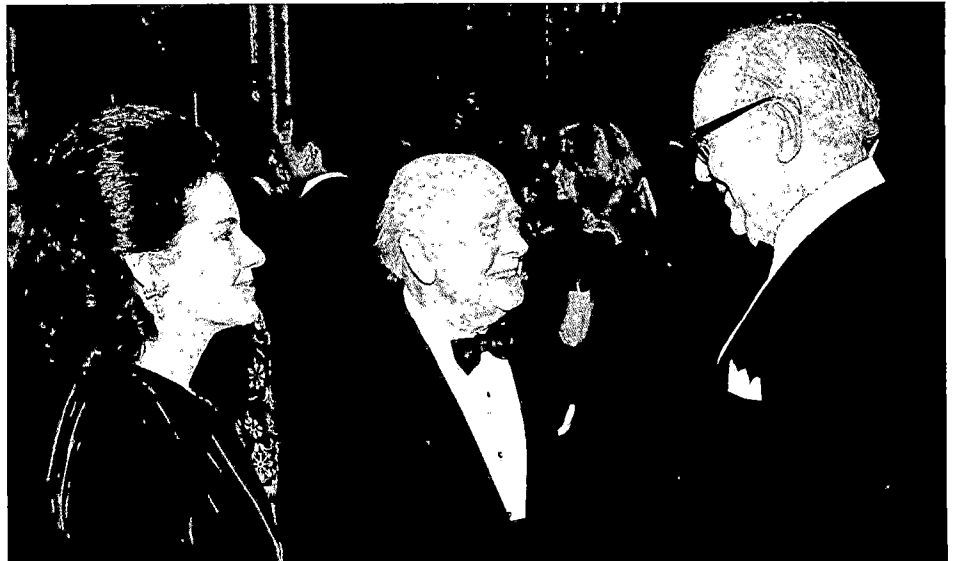
The Board of Trustees Dinner



Cary Grant and Attorney General and Mrs. William French Smith.

“The Kennedy Center Honors already are recognized as the country’s most prestigious recognition of career accomplishment in the arts.”

—USA Today



Marta Istomin, Eugene Ormandy and Benny Goodman.



Mr. and Mrs. Melvin Laird arriving at the Department of State.



Cyd Charisse and Gene Kelly.

Honoree Laurels are Presented at Department of State

On December 4, 1982, the Board of Trustees of the John F. Kennedy Center for the Performing Arts and the Kennedy Center Honors artists committee gathered in the Benjamin Franklin Room at the Department of State to bestow the Honors Laurels on George Abbott, Lillian Gish, Benny Goodman, Gene Kelly and Eugene Ormandy, the 1982 Kennedy Center Honorees. Elizabeth Stevens was Chairman of the dinner.

Deputy Secretary of State Dam welcomed the guests, saying "we're here this evening to honor five of the most sparkling jewels of our national crown. The individual achievements of these five wonderful Americans suggests how rich and varied is our nation's artistic treasury . . . the lives of these men and women of the arts are themselves works of art — precious parts of our national heritage."

Roger Stevens, Chairman of the Kennedy Center Board of Trustees, and Melvin Laird, former Secretary of Defense and a member of the Board of Trustees, welcomed the guests and Honorees.

Cary Grant, a former Honoree and now also a Kennedy Center Trustee, read the citations.

Of George Abbott, he said, "Mr. Broadway, as George Abbott has been referred to for so many years, has written, directed and produced over 120 Broadway plays and musicals. He is the artist of all trades in the American theater and the master of all its arts." Jean Stapleton presented the toast to Mr. Abbott, saying, ". . . on behalf of all those people you helped and are still helping, of whatever age, let me say that you demanded of us commitment and energy and pace and timing, and much more careful thinking about what we were doing. And, above all, joy in what we were doing."

Of Lillian Gish, Mr. Grant said: "Through 100 films, over 68 years, she has epitomized the very best of our native values and provides a bond with what seems a simpler past. We confer the Kennedy Center Honors on one of the great ladies of the performing arts." George Stevens, Jr., co-producer of the Honors Gala, and Chairman of the American Film Institute, presented the toast to Miss Gish, saying, "The incredible span of her

career has been not only as an actress on the stage and screen, but as the most articulate and conscientious speaker as to the importance of the motion picture medium, its place in the realm of the arts in this country and the responsibility to which people who use the medium should aspire. She has been an inspiration to all of us."

Cary Grant said of Benny Goodman, "Benny Goodman's career reminds us that . . . the only boundaries are those of talent. In 1937 Benny Goodman made his first solo recording. It was called, 'The Last Word.' Then and now, in swing and jazz, among the big bands and classical clarinetists, he is the last word." Lionel Hampton presented a toast to Mr. Goodman.

Cary Grant then spoke of Gene Kelly, saying, "His name has become a synonym for the grace and drama of American dance." Betty Comden and Adolph Green led the toast to Mr. Kelly.

Mr. Grant then turned to Eugene Ormandy, saying, "His ear and his baton are the most important instruments of any orchestra he conducts." Van Cliburn, presenting the toast, said "He truly epitomizes what the ancients have said—he has a mind that feels and a heart that thinks."

Thus ended an evening filled with honor . . . not only for George Abbott, Lillian Gish, Benny Goodman, Gene Kelly and Eugene Ormandy, but for the guests who were honored with the presence of these five extraordinary artists.



Douglas Fairbanks, Jr. and Lillian Gish.



George Abbott is presented the Honors Laurels by Roger Stevens, Chairman of the Kennedy Center.

Nick Vanoff, co-producer of the Honors Gala, with Eva Marie Saint and Florence Henderson.



The White House Reception



George Stevens, Jr., co-producer of the Honors Gala, and Elizabeth Stevens, chairman of the Trustees Dinner, arriving at the White House reception.

President and Mrs. Reagan greet Helen Hayes, a former Honoree.



“The Kennedy Center Honors are now the most coveted awards this nation can give to our artists.”

Newark Star-Ledger



Cary Grant, a 1981 Honoree, William S. Paley and Mrs. William P. Clark.

Yves Montand and President Reagan.





Mrs. Reagan greeting Claudette Colbert.

Five are Honored at White House Reception

On December 5, 1982, President and Mrs. Reagan hosted a reception at the White House in honor of the five Kennedy Center Honorees. Each of the several hundred guests were personally greeted by the President and the First Lady. Addressing the Honorees and guests in the East Room, President Reagan stated:

“Someone once said that an artist is a dreamer consenting to dream of the actual world. That description is particularly apt for the five artists that we honor tonight. George Abbott, Eugene Ormandy, Lillian Gish, Benny Goodman and Gene Kelly are five American dreamers who have made their dreams come true for the rest of us.

“In the years they’ve devoted to their crafts and during their countless performances, they have lifted our lives from the commonplace to share the sublime.

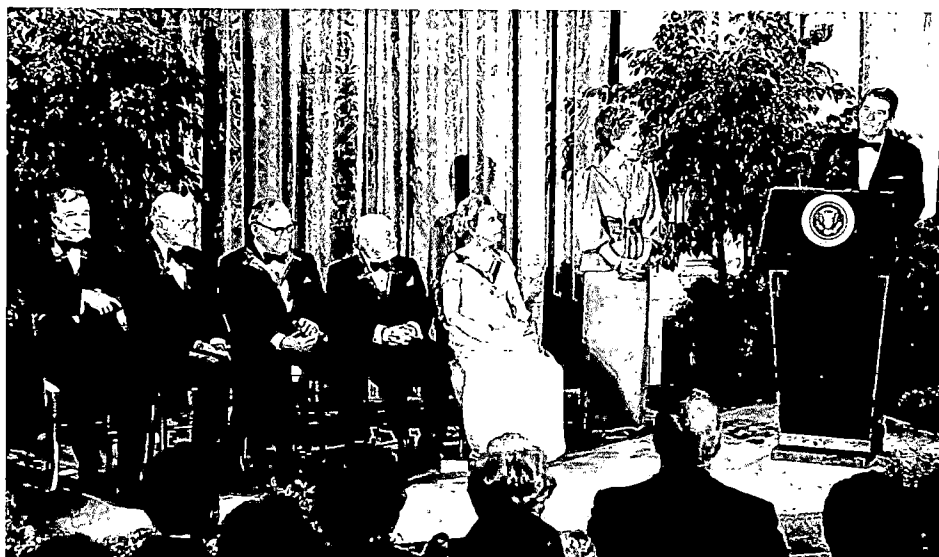
“A famous clergyman, Henry Ward Beecher, once said that ‘every artist dips his brush in his own soul and paints his own nature into his pictures.’ The artists that we honor tonight have painted a panorama with their lives, a spectacular display of talent, achievement and personal integrity that challenges all of us to be the best that we can be. They reward our spirit by allowing us from time to time to mingle our everyday world with their world of pageantry and dreams. And how lucky we are that they’re Americans. They’ve enriched us all.”

Immediately following the reception, the Honorees, Artists Committee and President and Mrs. Reagan attended the Kennedy Center Honors Gala in the Opera House of the Kennedy Center.



Mrs. Reagan greeting Secretary of State George Shultz.

Gene Kelly, George Abbott, Benny Goodman, Eugene Ormandy, Lillian Gish and the First Lady listen to President Reagan.



The Gala Performance

Isaac Stern



Christine Stevens, President and Mrs. Reagan and Roger Stevens arriving for the Gala Performance.

“Now in its fifth year of tipping hats to top celebs from the performing arts, the Kennedy Center Honors was quite simply a smash.”

Variety



Peggy Lee



Donald O'Connor, Cyd Charisse, Betty Comden and Adolph Green.

“... they represent the best our country has to offer.”

CBS Morning News

The 1982 Kennedy Center Honors Gala

Produced by
George Stevens, Jr.
and Nick Vanoff

Directed by
Don Mischer

Host
Walter Cronkite

Starring
Eddie Albert
Tom Bosley
Betty Buckley
Cyd Charisse
Claudette Colbert
Betty Comden
Adolph Green
Lionel Hampton
Gregory Hines
Eugene Istomin
Van Johnson
Peggy Lee
Hal Linden
Leona Mitchell
Yves Montand
Donald O'Connor
Andre Previn
Harold Prince
Julius Rudel
Eva Marie Saint
Jean Stapleton
Isaac Stern

also starring
The Lionel Hampton Quartet
The cast of "On Your Toes"



Leona Mitchell



Gregory Hines



Tom Bosley, Van Johnson, Jean Stapleton, Hal Linden and Eddie Albert.

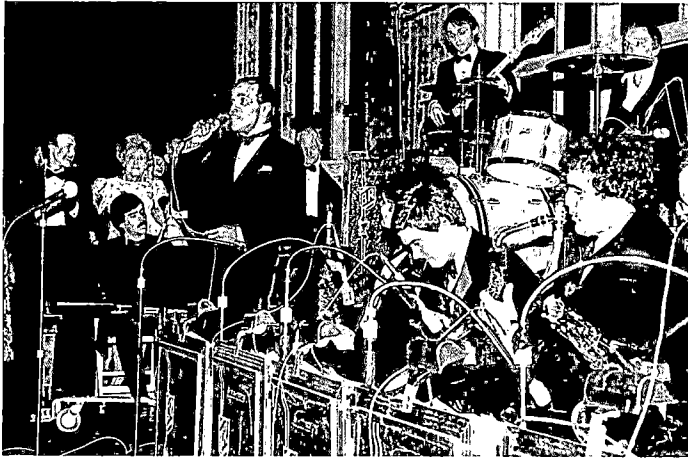


Lionel Hampton

“... It was a magical evening of tribute, and the gift was love-wrapped in razzle-dazzle.”

Dossier

The Gala Supper



Jon Hendricks singing with Buddy Rich and His Band.

“It was celebrity time in the capital this weekend as well known figures from opera, the theater, film, music and the dance joined with official, cultural and social Washington in honoring five artists for their achievements. The occasion was the fifth annual Kennedy Center Honors.”

The New York Times



Eugene Ormandy and Isaac Stern.



Mr. and Mrs. Walter Cronkite.



John B. Coleman, co-chairman of the Gala, and Jessica Savitch.

An Evening of Celebration



Gene Kelly and Gregory Hines.

Following the Kennedy Center Honors Gala performance, more than 1,500 guests attended a seated dinner in the Grand Foyer of the Kennedy Center. The Foyer—and the guests—sparkled as one of the most exciting of Washington parties got underway.

The tables were clothed in dark blue; the centerpieces were tall bamboo shoots; the walls of the Foyer were lined with ficus; the music was by Buddy Rich and His Band; the guests of honor were the Honorees; the guests were the Gala performers, many members of the Artists Committee, the Benefit Committee, the Kennedy Center Board and representatives of national corporations, cultural, social and political Washington.

Celebration of the performing arts filled the Foyer as the guests dined and danced. East and West gazed at one another, noting familiar faces, greeting one another with warmth. It was a memorable evening for each guest, all supporters of the Kennedy Center and the performing arts.

As the evening neared its end, those who were still celebrating had a surprise treat. Jon Hendricks and Gregory Hines performed with the Buddy Rich Band, as the remaining guests lined the Opera House steps, and filled the dance floor, enjoying the last few special moments of a very special weekend.

The gratitude to those five accomplished artists being honored—George Abbott, Lillian Gish, Benny Goodman, Gene Kelly and Eugene Ormandy—will continue on . . . gratitude for all that they have given us, and all they have helped our nation give to the world.

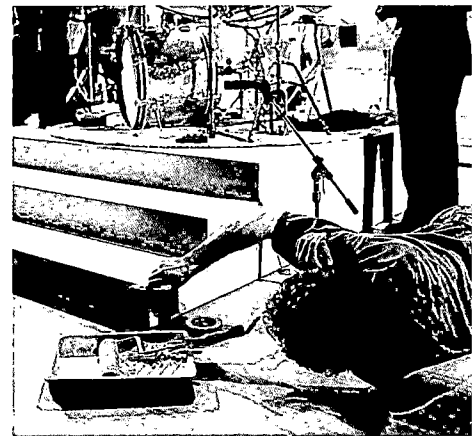


Mr. and Mrs. Eric Severeid.

Before the Curtain Can Rise



Co-producers George Stevens, Jr. and Nick Vanoff.

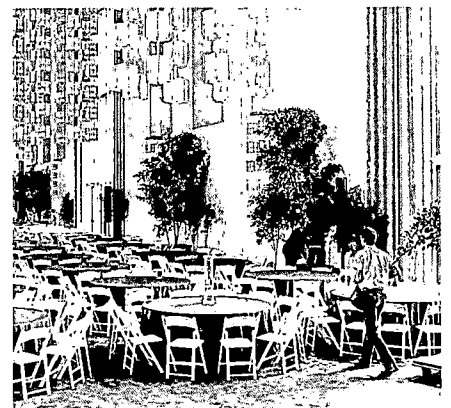


Finishing Touches.



Felisa Vanoff, Nick Vanoff and George Stevens, Jr. rehearsing the cast for the number, "Damn Yankees."

Who sits where?



The transformation begins.

The 1982 Kennedy Center Honors Artists Committee

Edward Albee
Jane Alexander
Claudio Arrau
Lucille Ball
Mikhail Baryshnikov
Tom Bosley
Carol Burnett
Ellen Burstyn
Schuyler Chapin
Cyd Charisse
Van Cliburn
Claudette Colbert
Betty Comden
Danny Daniels
Kirk Douglas
Douglas Fairbanks, Jr.
Jose Ferrer
Carlisle Floyd
Bob Fosse
Mitzi Gaynor
John Gielgud
Peter Gennaro
Eydie Gorme
Adolph Green
Lionel Hampton
Kitty Carlisle Hart
Jon Hendricks

Charlton Heston
Gregory Hines
Marilyn Horne
William Hurt
Eugene Istomin
James Earl Jones
Fay Kanin
Nora Kaye
Elia Kazan
Burt Lancaster
Angela Lansbury
Steve Lawrence
Jack Lemmon
Alan Jay Lerner
James Levine
Shirley MacLaine
Mary Martin
Peter Martins
Walter Matthau
Zubin Mehta
Yehudi Menuhin
Robert Merrill
Sherrill Milnes
Liza Minelli
Arthur Mitchell
Dudley Moore
Paul Newman

Joseph Papp
Gregory Peck
Andre Previn
Harold Prince
Burt Reynolds
Leonard Rose
Herbert Ross
Mstislav Rostropovich
Julius Rudel
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Oliver Smith
Jean Stapleton
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Jule Styne
Donald Sutherland
Liv Ullmann
Gwen Verdon
Shirley Verrett
Frederica vonStade
John Williams
Joanne Woodward
Irene Worth
Pinchas Zukerman

Michele Lee with CBS executives, Fred Rappaport, James Rosenfield and Gene Jankowski.



Gene Kelly and his family.

The Kennedy Center Honors 1983 Schedule of Events

Saturday, December 3

The Board of Trustees Dinner for the Honorees and the Artists Committee, and presentation of Honors to recipients

Sunday, December 4

White House reception for the Honorees and Artists Committee hosted by President and Mrs. Reagan

**Gala Performance in the Opera House
of The Kennedy Center**

Supper Dance at The Kennedy Center

The Kennedy Center Honors Gala Raises Nearly \$400,000 For The Performing Arts Program

The 1982 Kennedy Center Honors, co-chaired by Mrs. David K. E. Bruce and John Bennett Coleman, raised nearly \$400,000 for the performing arts program of the Kennedy Center which receives virtually no federal funding. Proceeds from the Gala come from the sale of tickets to the performance, revenue from the television broadcast, advertisements in the commemorative program/desk diary and contributions from individuals and corporations. Overall, nearly \$2,000,000 has been raised in the five years in which the Honors Gala has been in existence.

Some of the contributions which help make the Kennedy Center Honors Gala possible come from continuing supporters of the event, without whose help the revenue earned from the Gala could not have reached nearly the levels it has. Each year, Restaurant Associates, caterers for the Gala, work closely with the

Committee, generously donating numerous services, to present a supper which is elegant, yet as reasonable in cost as possible. Ridgewells Caterer, who supplies the special equipment needed for such a large supper, also keeps their charges to a minimum. Angelo Bonita, who furnishes the wonderful centerpieces which mean so much to the ambiance of the evening, contributes those centerpieces, his services and those of his staff. Bloomingdale's works closely with the committee, arranging donations of table cloths (this year donated by J. P. Stevens & Co., Inc.) and donating the exquisite vases used for table arrangements. The Coca-Cola Company graciously and generously provides wines for the Board of Trustees Dinner and the Gala Supper from their Sterling and Taylor California Vineyards.

Housing such a large number of performers and staff for this Washington production would normally represent a substantial expense. However, with the generous cooperation of the Ritz-Carlton Hotel, where most of the performers are housed, and Guest Quarters, where most of the staff is housed, these expenses are kept at the lowest possible.

This year transportation for the Honorees was provided by Cotter Limousine Service, at no cost to the Gala. Transportation of the performers and staff was kept to minimal expense through the cooperation of Chrysler Corporation, Dav-El Livery, Northeast Ford, Inc., Sheehy Ford Rentals, and a wonderful group of volunteers.

And thanks to the Jeffrey Bigelow Design Group, we are able to express our gratitude to those persons essential to the success of this weekend by giving them lucite plaques commemorating the weekend.

The Kennedy Center Honors stands as a hallmark in the performing arts. The recognition and appreciation extended to these fine artists by so many generous supporters from around the country strongly affirms the importance of the performing arts in the United States today. The Kennedy Center is grateful to the many artists and patrons whose assistance is so critical to the continuing success of this program.

Each year for the Kennedy Center Honors, a commemorative program/desk diary containing photographs tracing the lives of the Honorees is published

through the generous sponsorship of corporations and individuals. The Kennedy Center is grateful to the following for

their commitment to the Kennedy Center Honors in sponsoring a page in this year's program.

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The Kennedy Center Honors Gala

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Elizabeth Stevens

Chairman, The John F. Kennedy Center for the Performing Arts

Roger L. Stevens

Gala Coordination

Campbell, Peachey & Associates



*William Paley and Evangeline Bruce,
Chairman of the Gala.*

The Kennedy Center is grateful to the following Benefactors whose generosity helped make the fifth annual Kennedy Center Honors Gala possible.

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Design: Derry Noyes Graphics

Editor: Maggie Fogel

Photos: Jack Buxbaum, Tony Esparza,
Bill Fitz Patrick, Diana Walker



1978 Kennedy Center Honorees, Richard Rodgers, Fred Astaire, Marian Anderson, George Balanchine and Arthur Rubinstein with President and Mrs. Carter at the White House.



Henry Fonda, Martha Graham, Tennessee Williams, Ella Fitzgerald and Aaron Copland with Mrs. Carter at the 1979 Kennedy Center Honors.



James Cagney, Leontyne Price, Leonard Bernstein, Lynn Fontanne and Agnes deMille, the 1980 Kennedy Center Honorees.



1981 Kennedy Center Honorees, Rudolf Serkin, Jerome Robbins, Helen Hayes, Cary Grant and Count Basie, at the Department of State.



The Kennedy Center Honors

A NATIONAL CELEBRATION OF THE PERFORMING ARTS

December 3 and 4, 1983

The 1983 honored artists on the Sixth Annual Kennedy Center Honors:

"It's like all my opening nights put together."

—Katherine Dunham

"Wow! In a few well-chosen words, I'm enjoying the bell out of this."

—Elia Kazan

"I'm way up in the air. This is the most coveted award you can win."

—Frank Sinatra

"I think it's a very special honor . . . because it includes all the performing arts. For me, after being around in the business for over 50 years, it's a combination of appreciation and being honored and really feeling that you've been very fortunate."

—James Stewart

"Everything about the Kennedy Center Honors was a great pleasure."

—Virgil Thomson



"This year the distinguished group of artists we are honoring again confirms the great breadth and vitality of our country's performing arts tradition. We are tremendously proud of these artists and the program that honors them."

—Roger L. Stevens, Chairman
The John F. Kennedy Center
for the Performing Arts

“ . . . the ceremony is among the loftiest the land has to offer its artists and comes, as the Center’s honors do, with the stamp of presidential approval.”

—The Washington Post

“President Kennedy once said that he looked forward to an America not afraid of grace and beauty, an America respected throughout the world not only for its strength, but for its civilization as well.

“Well, today we join the John F. Kennedy Center for the Performing Arts in honoring five Americans who have taught us a great deal about grace and beauty, five who have helped build a distinctive American civilization. . . .

“Henry James, the American novelist, once wrote, ‘Art is the shadow of humanity.’ These five people have spent their lives casting those magnificent and powerful shadows. In dance, drama and music, they’ve taught us what it means to be human. And, by drawing on and adding to the openness, verve and color of life in our country, they’ve taught us what it means to be American.”

***—President Ronald Reagan
The White House
December 4, 1983***

THE KENNEDY CENTER HONORS

Right, President Reagan with Frank Sinatra, Katherine Dunham and Jimmy Stewart at the White House reception yesterday; below, President and Mrs. Reagan arriving at the Presidential Box at the Kennedy Center Opera House last night to join the five honorees, from left, Virgil Thomson, Ella Kazan, Sinatra, Dunham and Stewart



Newspaper Pool photo



By John McInnell—The Washington Post

The Glitterati Sparkle For an Evening of Gala Tributes

By Carla Hall and Joe Brown

ON THE STAGE of the Opera House, Hollywood greats told tales of other Hollywood greats overcoming adversity, and in the audience Kennedy Center honorees wiped back tears as the tributes grew sumptuous and moving. It was all for five Americans with distinguished careers in the performing arts—all awarded Kennedy Center Honors last night in this sixth annual ceremony: Frank Sinatra, 67; Jimmy Stewart, 75; Ella Kazan, 73; Virgil Thomson, 87; and Katherine Dunham, 71. Seated in the Presidential Box along with Ronald and Nancy Reagan, they applauded each other and took the kudos they received with grace.

It was a night of tears and applause and funny stories and tributes in which people thanked others for changing their lives. And it was a night when President Reagan stepped away for a while from the anguish in Lebanon—though the military activity there cast a long shadow from which no one completely escaped.

It was a night of the older meeting the younger: Mikhail Baryshnikov dancing to Sinatra's crooning; the New York City Break Dancers, young kids dancing fast and soulfully, bounding off the stage, careening down the aisles, slapping hands with Gene Kelly as they passed him during their salute to Dunham. And Agnes De Mille, who was a 1980 honoree, proclaimed that when choreographer Katherine Dunham first came to New York, "No one, no one who saw her then could possibly forget her."

See HONORS, B15, Col. 1

Applause and Thank-Yous: Five Collect the Coveted Awards

By Joe Brown

THE THICK, rainbow-colored ribbon hadn't yet been placed on his shoulders, but Frank Sinatra kicked off the avalanche of thank-yous immediately.

"What can I tell you? For the country itself, it's an important thing to do, to honor the arts people," said Sinatra, looking trim and tan and well-protected by a small phalanx of bodyguards and family. "I suppose it's like the Oscars or the Tonys, but the biggest. But in any award, when you're honored by your peers, that's what really counts."

"And your government," reminded his wife Barbara, in a sleek white gown and diamond choker.

"And our government," Sinatra amended.

They were talking about the Sixth Annual Kennedy Center Honors, Washington's most glamorous annual event, launched Saturday night at an exclusive black-tie dinner at the Department of State's Benjamin Franklin Room with about 250 of the nation's cultural and political elite.

The weekend-long celebration marks the achievements of five Americans in the performing arts: dancer-choreographer Katherine Dunham, director Ella Kazan, actor Jimmy Stewart, composer-critic Virgil Thomson and Sinatra. After the dinner, sponsored by the Kennedy Center Board of Trustees, the honorees were toasted individually and presented with their rainbow-ribbon necklace awards.

"Wow!" shouted a boisterous Kazan. "In a few well-chosen words, I'm enjoying the hell out of this. Later, I'll give everyone a few thousand well-chosen words about it."

See DINNER, B6, Col. 1

"The Kennedy Center Honors, the American cultural equivalent of being knighted . . ."

— *The Christian Science Monitor*

TV: Kennedy Center Awards Night

By JOHN J. O'CONNOR

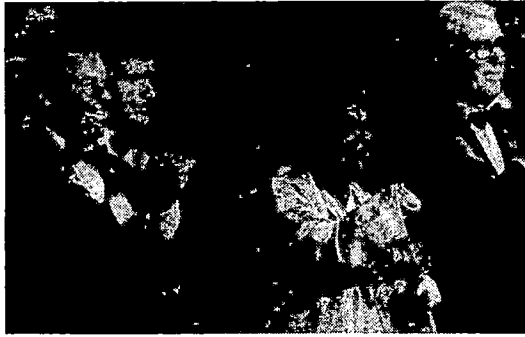
AMONG all the awards shows that float across the television screen each year, "The Kennedy Center Honors: A Celebration of the Performing Arts" has established itself, in a relatively short time, as one of the most distinguished. The sixth annual presentation of these awards, taped on Dec. 4 in the Kennedy Center's Opera House in Washington, can be seen tonight at 9 o'clock on Channel 2. This year's five recipients are Katherine Dunham, the dancer-choreographer; Ella Kazan, the director-writer; Frank Sinatra, the singer; James Stewart, the actor, and Virgil Thomson, the composer.

The occasion has some built-in, fail-safe assets. The television program opens with the voice of President Kennedy offering his stirring vision of the future with the famous speech that begins, "I look forward to an America that —" This is followed by the final lines of "The Star Spangled Banner" being sung heartily by a blackie crowd at the center. The guests include President and Mrs. Reagan. Then Walter Cronkite, perhaps the electronic father of us all, walks to center stage as the host for the evening. Only the completely jaded would fail to be impressed.

Before the auditorium festivities get under way, Mr. Cronkite introduces a film segment, recorded earlier at the White House, in which President Reagan introduces the recipients. Mr. Cronkite notes that the President is "a man whose roots are also found in the performing arts." The President, at his most gracious, quotes John F. Kennedy and, of all people, Henry James, on the observation that "art is the shadow of humanity."

Back at the Kennedy Center, the annual program has settled into a familiar, and generally pleasant, ritual. Each honoree is given a separate segment which — with a special presenter, old photos, film clips, and assorted live theatrical numbers — covers the highlights of his or her life. Needless to say, the bumpier or more controversial aspects of the biographies are carefully ignored. This is an occasion, after all, for celebration, and the results are nearly always charming.

For instance, Mr. Kazan, the first on this bill, is greeted from the stage by Warren Beatty, who remembers himself as a "21-year-old punk kid" when he first met the stage and film director. After explaining to Mr. Kazan that he wants to thank him "for what you've done to me and salute you for what you've given us all," Mr. Beatty narrates a brief film biography that shows the onset of Greek immigrants growing up in New Rochelle, N.Y., and getting his start in show business. One clip has him doing a bit part in a 1930's James Cagney film.



Frank Sinatra, Katherine Dunham and James Stewart are among the five honorees saluted in "The Kennedy Center Honors: A Celebration of the Performing Arts," on CBS at 9 P.M.

After recalling Mr. Kazan's most prominent stage successes, particularly his early work with Arthur Miller and Tennessee Williams, Mr. Beatty makes way for Anthony Quinn, who insists that "Gadge" Kazan "gave me freedom as an actor." Then, to the always seductive sounds of balalaikas, Mr. Quinn does a song-and-dance number from his Broadway show "Zorba." Finally, throwing a kiss up to Mr. Kazan's box seat, Mr. Quinn announces, "I have never loved a man as much as you." There is a great deal of kiss throwing all evening.

Appearing next is Ari Buchwald, the columnist, who does one of his humor turns at the expense of a seemingly amused President Reagan. Mr. Buchwald says how delighted he is that the Government has allowed the press to attend this particular occasion. Then, imagining how the Government might go about cutting the fat out of budgets at the Kennedy Center, he finally whittles down the orchestra to a single harpist. He ends up warning, with a reference to prevailing domino theories, that "if the Kennedy Center goes Communist, the Hollywood Bowl will go next."

While the evening ends with the appropriate tributes to Miss Dunham,

Mr. Thomson and Mr. Stewart, it is Mr. Sinatra who seems to be getting the lion's share of the available television time. Second on the list of honorees, he is lauded by Gene Kelly, who recalls how they worked together on the film "Anchors Aweigh." Then the film biography follows his career from New Jersey, to crooning with the orchestras of Harry James and Tommy Dorsey, to solo bobby-socks idol. With Mr. Sinatra singing "My Way" on the soundtrack, Mr. Kelly explains that "he always gives them something special — he gives them himself."

Following some more kiss throwing, Perry Como appears to mention Mr. Sinatra's generosity and then, with a children's chorus, to sing an easy-listening rendition of "Young at Heart." Finally, Mikhail Baryshnikov, relaying personal greetings from James Cagney, dances in a new Twyla Tharp ballet set to several Sinatra recordings, including "All the Way," "That's Life" and "One for My Baby." It is just the kind of thing to captivate this kind of audience. The first person jumping to his feet in the enthusiastic applause is Frank Sinatra. Simmering with warm vibrations, this special was directed by Don Mischer.

"... the closest thing that the United States has to federal recognition in the arts ..."

—The New York Times

The USA's culture club celebrates

By Jeannie Williams
USA TODAY

WASHINGTON — Gloria Stewart said Harvey the invisible rabbit would have been glad to toast her husband, Jimmy Stewart. Baritone Robert Merrill insisted Frank Sinatra wants to be an opera singer in the next world.

And rubber-limbed young break dancers joined Mikhail Baryshnikov, Warren Beatty and Carol Burnett in a salute to

winners of the sixth annual Kennedy Center for the Performing Arts Honors Sunday night.

Receiving the prestigious arts award were Stewart, Sinatra, dance pioneer Katherine Dunham, director Ella Kazan and composer/critic Virgil Thomson. All were congratulated by Ronald and Nancy Reagan on their lifetime achievement at a White House reception Sunday before the Kennedy Center entertain-

ment (to be telecast on CBS Dec. 27).

Reagan acknowledged the winners as "five Americans who taught us a great deal about grace and beauty," and called Stewart and Sinatra "special friends of Nancy and mine." About Sinatra's films, Reagan said: "Frank, if they'd only given me roles like that I'd have never left Hollywood." And about Mr. Smith Goes to Washington, one of Stewart's best-loved films, he said: "I

wish everyone in this town would study it).

They received the awards — gold medals on rainbow ribbons — Saturday night at the Kennedy Center trustees' elegant dinner at the State Department hosted by Secretary of State George Shultz.

Reading the citations was Cary Grant, a 1981 honoree and, as he put it, "an elderly actor who knows he only has one take to get it right."

Sinatra shook Stewart's hand Saturday in the portrait-lined State Department reception room. "I just want to say congratulations in case I don't see you for two days," the singer, 67, told the actor, 75. "I tell you, it's a thrill, boy."

Sinatra greeted Jack Valenti, president of the Motion Picture Association of America, and asked Valenti's wife, "You know the blonde, don't you?" — referring to Barbara Sinatra, in a white gown with a diamond choker necklace.

After the beef tenderloin dinner Saturday, the 200 guests toasted each honoree with Moët de Chandon Champagne following Grant's citation.

Of Stewart, Grant said, "We know what he's quietly saying to himself — 'Aw, shucks.'" Grant said the regal Dunham, who wore an azure sash and gold medal given her Friday by the Haitian government "refined the flashing impulses" of native dances.

Playwright Edward Albee toasted Thomson as legend and paradox. There was a burst of applause when he said Thomson was "allowed to be a music critic in spite of the fact of being able to bring a creative intelligence" to the job.

Writer Budd Schulberg gave a lengthy toast to Kazan, describing him whittling away with some "old codgers" on location in Pickett, Ark.

Said Grant of Sinatra, "When



By Lee Anderson
HONORED: Jimmy Stewart with daughter Kelly Harcourt

Beatty to Reagan: Lot's make a deal

Warren Beatty had a request for President Reagan at the Kennedy Center salute Sunday night.

"The activist Democrat won big laughs by addressing Reagan while paying tribute to director Ella Kazan, 'who gave me my start in movies' in *Splendor in the Grass*."

After asking Kazan, 83, to make a new film and cast him in it, Beatty said: "Mr. President, could you mention to him that you think I look Greek... Who knows, Mr. President, in five years... you might want me to take him aside and see if he could do something for you... It'd be the nicest thing I ever did for a Republican."

we hear America singing, we hear Sinatra." Merrill, "a fat kid from Brooklyn," toasted "the skinny kid from New Jersey."

Saturday's guests included Sissy Spacek, Irving "Swifty" Lazar, Ethel Kennedy and 1980 honoree Agnes De Milie.

"[The honored artists are] legendary in their accomplishment. They've made a tremendous impact on the rest of the world. And they say something about our cultural diversity and freedom of expression that we enjoy here."

—Secretary of State George Shultz
Artists' Dinner, December 3, 1983

Kennedy Center honors 5 USA performing artists

Special for USA TODAY

WASHINGTON — In tribute to lifetime contributions to USA culture, five of the country's foremost performing art-

ists will be honored here Sunday during the sixth annual Kennedy Center Honors.

Actor James Stewart, director Elia Kazan, singer/actor Frank Sinatra, dancer/chore-

ographer Katherine Dunham and composer/critic Virgil Thomson are this year's recipients of the award designed to honor artistic achievement in the performing arts.

Previous recipients of the award, originated in 1978 by the John F. Kennedy Center for the Performing Arts board of trustees, include Fred Astaire, Arthur Rubinstein,

Ella Fitzgerald, Henry Fonda, Leontyne Price, James Cagney and Cary Grant.

The awards ceremony at the center will be videotaped by CBS and broadcast Dec. 27.



By Steve Kagan

James Stewart

A favorite cinematic Everyman, Stewart, 76, is again in the limelight with an HBO movie, *Right of Way*, co-starring Bette Davis, and the re-release of four films he made with director Alfred Hitchcock, including *Rear Window* and *Vertigo*. A veteran of 84 movies, Stewart won an Oscar in 1941 for *The Philadelphia Story*.

Born in Indiana, Pa., Stewart attended Princeton University, graduating with an architecture degree in 1932. More interested in acting than architecture, he left for Hollywood in 1935, starring in such beloved films as *Mr. Smith Goes to Washington*.

Stewart made a name in the military as well — earning a chestful of medals as the commander of a World War II bomber squadron. He shifted acting gears later in life, doing such Westerns as *Shenandoah* and the Hitchcock thrillers.



By Ron Gales

Frank Sinatra

It has been a long path from the Demarest High School Glee Club in Hoboken, N.J., to Chairman of the Board. And Sinatra is still on the move with his current USA tour.

Of *Blue Eyes*, 67, fulfilled the socks off bobby-soxers in the early '40s, crooning such love songs as *I'll Never Smile Again* and *Night and Day*.

A 1937 winner on *Major Bowes' Original Amateur Hour*, Sinatra sang at a North Jersey roadhouse for \$15 a week. Then the late Harry James signed him to sing with his new orchestra. Sinatra soon left James for the Tommy Dorsey band and fame.

Sinatra stepped into acting in the '40s and '50s, starring in such musicals as *Pal Joey* and *On the Town*. For his dramatic acting debut in the film version of James Jones' *From Here to Eternity*, Sinatra won an Oscar in 1954 as best supporting actor.



By Jill Kromertz

Katherine Dunham

Long before *Roots*, Katherine Dunham, 71, was researching native dance, ritual and folklore for a black American dance expression that is uniquely hers.

The dancer/choreographer founded a black company, Ballet Negre, in Chicago in 1931, staging a *Negro Rhapsody* at the Chicago Beaux Arts Ball. A subsequent performance of the Katherine Dunham Dance Group in an abandoned loft earned its leader a fellowship to study native dance and ritual in the Caribbean and Brazil.

There she discovered voodoo ceremonies, rituals that took black dancing away from the stereotypical tapping and shuffling of stage and screen.

She choreographed the film *Stormy Weather*, the play *Cabin in the Sky* with George Balanchine and *Aida* for the Metropolitan Opera.



By Jill Kromertz

Elia Kazan

Versatility is the hallmark of Kazan's career as an actor, author and director. Kazan, 73, entered the new Group Theater in New York in 1933, working as an apprentice, actor and director.

He went on to win Tony awards for directing Arthur Miller's *All My Sons* and *Death of a Salesman*.

With Lee Strasberg and other alumni of the defunct Group Theater, Kazan founded the Actors Studio in 1948 and helped popularize the Method style of acting.

As a film director, Kazan won Oscars for 1947's *Gentleman's Agreement* and 1954's *On the Waterfront*.

Kazan also brought two of his own novels, *American America* and *The Arrangement*, to the screen. His latest project, *The Chain*, a drama he wrote and directed, is finishing its run at the Hartman Theatre in Stamford, Conn.



Virgil Thomson

From his first piano piece in 1920 to the score for this year's *The Day After*, Virgil Thomson has spent 63 of his 87 years enriching the USA's music as a composer, critic and writer.

Thomson began performing professionally at 12 and went on to write several symphonies and a number of works in collaboration with poet Gertrude Stein, including *The Mother of Us All*, an opera about feminist Susan B. Anthony.

At home in several mediums, Thomson composed liturgical music, symphonic "landscapes" and incidental music for the New York theater.

He also writes about his art; he was music critic for the New York *Herald Tribune* from 1940 to 1954. His latest book, *A Virgil Thomson Reader*, won the 1982 National Book Critics Circle Award.

"It was a night of tears and applause and funny stories and tributes in which people thanked others for changing their lives. It was a night of the older meeting the younger: Mikhail Baryshnikov dancing to Sinatra's crooning; the New York City Break Dancers, young kids dancing fast and soulfully, bounding off the stage, careening down the aisles, slapping hands with Gene Kelly as they passed him during their salute to Dunham . . ."

—The Washington Post

A Dazzling Array Of Stars Salute Five Famous Americans Of Outstanding Talent And Achievement.



KATHERINE DUNHAM
Legendary choreographer-dancer.

ELIA KAZAN
Multiple award-winning stage and screen director.

FRANK SINATRA
Oscar and Grammy winner and major figure in American popular music.

JAMES STEWART
Oscar winner. Forty years a screen and stage favorite.

VIRGIL THOMSON
Pulitzer Prize-winning composer and critic.

THE 6th ANNUAL
KENNEDY CENTER HONORS
A Celebration of the Performing Arts

Starring
MIKHAIL BARYSHNIKOV
WARREN BEATTY
ART BUCHWALD
CAROL BURNETT
PERRY COMO
CARMEN DE LAVALLADE
AGNES DE MILLE
GEOFFREY HOLDER

Hosted By WALTER CRONKITE
JOHN HOUSEMAN
GENE KELLY
ELAINE KUDO
BURT LANCASTER
ARTHUR MITCHELL
Cast Of
"THE MOTHER OF US ALL"
NATIONAL CHILDREN'S CHOIR

NEW YORK CITY BREAKERS
ROGER L. STEVENS
ANTHONY QUINN
U.S. AIR FORCE ACADEMY
CADET CHORAL
BRIGADIER GENERAL
CHARLES E. YEAGER
Cast Of "ZORBA"

"... a glitz-free tribute to lives that have made a mark on American culture ..."

—Julianne Hastings
The Indianapolis Star

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"The Kennedy Center Honors are greater awards than the Oscars, Emmys, Tonys and Grammys. They are more than popularity contests designed to sell movies or records. They truly are an honor, a standing ovation from all of us for a lifetime of superb creativity in the performing arts."

—Jerry Krupnick
Newhouse News Service

"Among all the awards shows that float across the television screen each year, 'The Kennedy Center Honors: A Celebration of the Performing Arts' has established itself in a relatively short time as one of the most distinguished ..."

—John J. O'Connor
The New York Times

VANITY FAIR

AT THE TOP
Gallop
ing Gala
THE KENNEDY CENTER
HONORS



Warren Beatty, above; Andy Williams and Eitel Kennedy, below

American Ballet Theatre's Mikhail Boryshnikov and Elaine Kudo, above; Carrie Hamilton and her mother Carol Burnett, below

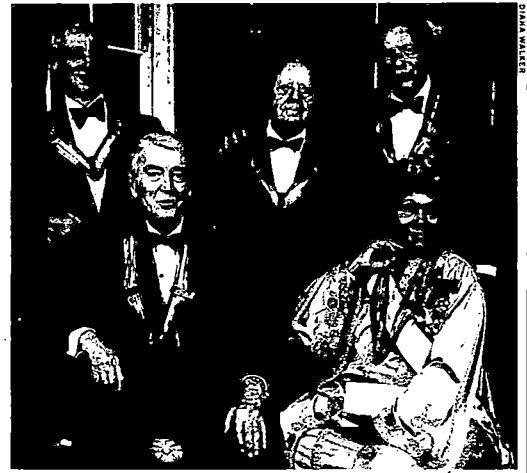
Kennedy Center honors Virgil Thomson, Katherine Dunham, Frank Sinatra and coproducer Nick Vanoff, above, during reception hosted by President and Mrs. Reagan at White House; Angie Dickinson, above right; coproducer George Stevens Jr. with honorees Elia Kazan and Jimmy Stewart, right

gathered in Washington last week would have flattered any visiting head of state. But the guests, including the President and Nancy Reagan, were paying tribute to national leaders of the arts, not politics. The sixth annual Kennedy Center honorees for lifetime achievement—Dancer-Choreographer Katherine Dunham, 73, Director Elia Kazan, 74, Singer Frank Sinatra, 68, Actor Jimmy Stewart, 75, and Composer-Critic Virgil Thomson, 87—were presented with the rainbow-ribboned medals during a gala black-tie reception and special performance. Said Sinatra: "I'm way up in the air. This is the most coveted award you can win." And they all did it their way.

The star-studded crowd of artists and politicians who

—By Guy D. Garcia

Five saints in one act? From left, Katherine Dunham, Frank Sinatra, James Stewart, Elia-Kazan, and Virgil Thomson—together at last for a razzle-dazzle "evening filled with honor" at the John F. Kennedy Center for the Performing Arts. Each year since 1978, five virtuosos who have made "significant lifetime contributions to American culture through the performing arts" (so forget it for now, Meryl Streep) gather shimmery laurels from their peers as an audience of Washington's elite looks on. Of course, the rest of us can watch the Kennedy Center Honors, that "Rolls-Royce of awards specials," on TV. "This is as high as you can go," breathed Lillian Gish, one of last year's honorees. President Reagan couldn't have agreed more. In his eyes the honorees were "American dreamers who have made their dreams come true for the rest of us.... They've enriched us all"—this in 1982, even as the National Endowment for the Arts nipped at Mr. Reagan's heels. How does the fair-minded Artists Committee decide which gray eminences to salute? One thing's certain: each year the five worthies are selected from an unusually balanced Chinese menu of categories: dance, music, theater, opera, motion pictures, and television. Will Frank Sinatra and Virgil Thomson clink glasses at the glitzy White House reception? Will Katherine Dunham save a waltz for Elia Kazan at the Gala Supper Dance after the show? We can hardly wait to see.



The honorable: Kazan, Stewart, Thomson, Sinatra, Dunham

TIME, DECEMBER 19, 1983

"To receive a Kennedy Center Honor is to be recognized as one of the nation's foremost artists, popular not merely this year, but throughout an established career of brilliance."
—The Washington Times

Five honored

Kennedy Center Honors bring a tear from Jimmy

WASHINGTON (AP) — There were tears in a retired actor's eyes and a first lady blowing kisses to an aging crooner as official Washington took time off from budget deficits and Middle East strife to bestow the Kennedy Center Honors for 1983.

A black-tie sequined-gowned

audience of 2,300 paying up to \$350 a ticket jammed the center's Opera House Sunday night along with President Reagan and his wife, Nancy, to pay tribute to five Americans for contributions to the performing arts.

Honored were two old Reagan pals, actor-singer Frank Sinatra

and actor James Stewart, dancer-choreographer Katherine Dunham, screen and stage director Elia Kazan and composer-author Virgil Thomson.

People who couldn't get to the sixth annual event can watch it via videotape on CBS-TV on Dec. 27.

Retired CBS anchorman Walter Cronkite emceed the show, which featured appearances by Warren Beatty, Anthony Quinn, Mikhail Baryshnikov, Burt Lancaster, Perry Como, John Houseman and two previous Kennedy Center honorees — Gene Kelly and Agnes de Mille. None of the honorees performed.

Political humorist Art Buchwald, in a monologue delivered as if he and Reagan were alone in the room, told the president that the Kennedy Center staff is getting nervous.

"They have eight Democratic hopefuls who will pay any price to sit in your box," he said. "The best theater in America is now being produced by the politicians in Washington. This is not a time for political humorists, Mr. President, because the government is now funnier than we are."

The careers of each of the honorees were highlighted in short films shown on a huge screen. After the conclusion of the Sinatra segment, the 67-year-old crooner rose to applause and bowed toward the Reagans. Mrs. Reagan blew him a kiss.

Comedienne Carol Burnett confessed a lifelong love of Stewart. Then, joined by the Air Force Academy chorale, she sang "Easy to Love," the one and only song Stewart sang in his more than 80 movies.

When it was over, Stewart, a World War II bomber commander who is a retired general in the Air Force Reserve, took off his glasses and brushed a tear from his eye.

Houseman, calling Thomson "the nearest thing to a guru in my life," recounted the composer's days in Paris with the *Lost Generation* in the 1920s and his writing two operas with the generation's high priestess, Gertrude Stein.

Miss de Mille's recitation of Miss Dunham's career was a story not only of artistic achievement — she was the first black to choreograph for the Metropolitan Opera — but also of the racial prejudice she encountered after she formed her own dance troupe.



(AP Laserphoto)

Distinguished

THE RECIPIENTS of the sixth annual Kennedy Center Honors posed for photographers at the State Department in Washington late Saturday. From left to right are Elia Kazan, James Stewart, Virgil Thomson, Frank Sinatra, and Katherine Dunham.

Other AP datelines: Albany (Oregon) Democrat-Herald, Annapolis (Maryland) Evening Capital, Ashland (Kentucky) Independent, Atlanta Constitution, Atlanta Journal, Corvallis (Oregon) Gazette-Times, Daily Intelligencer (Doylestown, Pennsylvania), Daily News Advocate (Escondido, California), Detroit News, Dispatch (Gilroy, California), Dothan (Alabama) Eagle, Enterprise (Brockton, Massachusetts), Florence (South Carolina) Morning News, Idaho State Journal, Indianapolis News, Indio (California) Daily News, Jonesboro (Arkansas) Sun, Kentucky New Era, Miami Herald, Miami News, News-Enterprise (Elizabethtown, Kentucky), Paducah (Kentucky) Sun, Paragould (Arkansas) Daily News, Patriot Ledger (Quincy, Massachusetts), Portland (Maine) Evening Express, Portland Oregonian, Post-Register (Idaho Falls, Idaho), Sacramento Bee, San Gabriel Valley (California) Tribune, San Francisco Chronicle, Savannah (Georgia) Press, Staten Island (New York) Advance, Times-Argus (Barre, Vermont), Tulsa (Oklahoma) World, Vancouver Columbian, Wilmington (Delaware) Evening Journal.

Five Win Accolades as Nation's Finest Performing Artists

By KAREN TUMULTY, *Times Staff Writer*

WASHINGTON—When Katherine Dunham was a little girl, just about the only dance roles available to blacks were the stereotypical shuffle and tap that she and her cousin saw in the afternoon vaudeville shows at the Monogram and Grand theaters on Chicago's South Side.

This weekend, the dry cleaner's daughter is being honored along with some of the top names in entertainment—actor-singer Frank Sinatra, director Elia Kazan, actor James Stewart and composer Virgil Thomson—as recipients of the nation's highest official distinction for performing artists, the Kennedy Center Honors. Unlike most industry awards, which recognize a single performance, the Kennedy Center Honors were established in 1978 to pay tribute to lifetime achievement.

Many doors had never been opened to blacks when Dunham began her dance training at the University of Chicago in 1929. "I realized quite early that I would have to make the opportunities for myself," Dunham, 71, recalled in an interview.

Dunham not only made opportunities for herself, but pioneered for countless others the translation of ethnic cultural legacy into contemporary dance. In a career that has taken her around the globe and won her recognition as a dancer, choreographer, anthropologist and writer, she has made racial breakthroughs that have been compared with those of Jackie Robinson in sports and Marian Anderson in singing.

Her wide range of interests was apparent in a 1941 New York newspaper notice that the dancing star of the hit Broadway musical "Cabin in the Sky" was spending her day off giving a lecture at the Yale University Anthropology Club and bringing along 10 performers as visual aids.

Became a Voodoo Priestess

In her travels, she also became a practicing voodoo priestess and took her craft back to the slums of East St. Louis, where she set up the Performing Arts Training Center, later rechristened the Katherine Dunham Center for the Performing Arts.

The weekend's festivities for Dunham and the others began with a banquet Saturday night at the State Department, given by trustees of the Kennedy Center for the Performing Arts. The event attracted the elite of Hollywood and Washington, as Cary Grant and Carol Burnett mingled with Secretary of State George P. Shultz, Senate Majority Leader Howard H. Baker Jr. and Sen. Charles H. Percy (R-Ill.).

Today's events include a White House reception hosted by President and Mrs. Reagan, followed by 2½ hours of performances and tributes at the Kennedy Center. The performances will be broadcast Dec. 27 on CBS.

Turkish-born Kazan, 73, has credits that include bringing to the stage such works as Arthur Miller's "Death of a Salesman," Thornton Wilder's "The Skin of Our Teeth" and a host of Tennessee Williams' plays, including "Streetcar Named Desire" and "Cat on a Hot Tin Roof." Among the classic films he directed were "On the Waterfront" and "East of Eden." He also was one of the founders of the famous Actor's Studio, and a guru of the "method" acting technique that marked the styles of such actors as James Dean, Paul Newman and Marlon Brando.

But on the eve of receiving an award that recognizes these accumulated achievements, he was not in a particularly reflective mood.

"They forget the bad ones and remember the good one," he quipped.

Also, he noted, "Some of the films I've done that I like best were financial failures." Included in this category,

he said, were "Viva Zapata," "Baby Doll" and his personal favorite, "Wild River."

Of today's theater, he says the best works are being done off Broadway and in community theaters. Broadway, he insists, has become dominated by "expense-account-size musicals."

Most familiar among the honorees are two Hollywood standards: Sinatra and Stewart. Sinatra, 67, began his singing career as a teen-age idol in the 1940s and still is a standard setter in show business. He has recorded more than 1,300 songs and made 20 gold albums. His popularity exploded when he began acting in films. "The Voice" soon became more famous as "Ol' Blue Eyes." He won an Academy Award in 1953 as best supporting actor in "From Here to Eternity."

The 75-year-old Stewart has spent nearly half a century playing the quintessential "nice guy"—from the best friend of an invisible six-foot rabbit in "Harvey" to the hero in many of Alfred Hitchcock's chilling films. Stewart has acted in more than 80 films, including "The Philadelphia Story," for which he won an Academy Award in 1940.

During the State Department reception, Stewart noted that the recent re-release of the Hitchcock film "Rear Window" has brought him not only renewed popularity but a chance to enjoy the movie for the first time. "The first time I saw it, I'd just finished it," Stewart recalled. "I just looked at myself. Now 30 years later, I can finally enjoy the story."

Thomson, now 87, moved to Paris during the 1920s, telling friends that if he was to starve as a composer, he "preferred to starve where the food is good." He returned to the United States after the German invasion of France to become one of this nation's leading composers—his work on the 1948 classic documentary "Louisiana Story" won the Pulitzer Prize in music—and spent 14 years as chief music critic for the New York Herald-Tribune.

"It's a class act. But with such a warm feeling—that's so unusual."

—Eva Marie Saint

"It's so uplifting!"

—Sid Caesar

"I was just so moved by the show. When the kids came out and sang with Perry Como I didn't think I'd make it through."

—Sissy Spacek

"It's the only ceremony where the award winners deserve to be award winners."

—Hal Linden



"The Kennedy Center's selection of [Katherine] Dunham as one of this year's honorees is a fitting salute to a brilliant career on stage, as well as in halls of higher learning."

—Washington Living

The Lost Ten Years:

The Untold Story of the Dunham/Turbyfill Alliance

The roots of the "first Negro Ballet" are told through the eyes of Dunham's mentor, Mark Turbyfill.

Part One: Dunham's Contribution

by Ann Barzel

KATHERINE Dunham celebrated her seventy-first birthday on June 22. An unexpected gift was a letter from Roger Stevens, chairman of the John F. Kennedy Center for the Performing Arts in Washington, D.C. Stevens may not have been aware that it was the great dancer's birthday, but the timing was appropriate because his letter informed Dunham that she was to be a recipient of the Kennedy Center Honors, presented annually "to individuals who, through a lifetime of accomplishment, have enriched American life by their achievement in the performing arts. The primary criterion is excellence." Other honorees this year are Frank Sinatra, Virgil Thomson, and Elia Kazan.

The Honors will be presented formally the weekend of December 3 and 4 in Washington. The schedule includes a dinner hosted by Secretary of State and Mrs. George P. Schultz followed by a reception in the White House hosted by President and Mrs. Reagan. The Honors Gala that follows will be held in the Kennedy Center Opera House.

Katherine Dunham's achievements are well known to dance world veterans. For the past five decades Dunham has contributed to dance and society in many ways—as a glamorous dancer, as an innovative choreographer, as an anthropologist who has researched the roots of ritual dance, as a teacher of the exciting dance form she created, as a catalyst who stimulated scores of dancers and choreographers, and recently as an artist committed to inspiring a depressed community to a richer life.

Dunham burst upon the New York scene in 1939, a beautiful young woman with a company and a repertoire of picturesque dances based on Afro-American experiences. She herself had choreographed all the dances for her fifteen black dancers. Presented first at the 92nd Street YM-YWHA, the show was moved to the Windsor Theater for thirteen week-

Katherine Dunham.



Director and writer

ELIA KAZAN

Almost 40 years after 'A Streetcar Named Desire,' he's still in high gear

By Louise Sweeney

Yellow bars of light filter through mahogany shutters as Elia Kazan leads the way into his Manhattan study. He sits obscured in darkness, his back almost to the camera, as the interview begins. He is badly lit, a flaw this famous director would not tolerate if the hero of this particular scene were anyone but himself.

But Kazan is about to be forced into the klieg lights as star of his own life, a life dedicated to directing. He has been selected as one of the honorees of the Kennedy Center Honors of 1983. The Kennedy Center Honors, the American cultural equivalent of being knighted, are awarded for a lifetime contribution to the performing arts. This year the honorees, in addition to Kazan, include dancer-choreographer Katherine Dunham, singer-actor Frank Sinatra, actor James Stewart, and composer-critic Virgil Thomson.

Flashing up on the screen at Kennedy Center the night of Dec. 4 will be a montage of clips from some of the films Kazan has directed with such brilliance: "On the Waterfront," "Splendor in the Grass," "East of Eden," "A Face in the Crowd," "A Streetcar Named Desire." There will also be scenes from some of his plays: Arthur Miller's "Death of a Salesman" and "A View from the Bridge," Tennessee Williams's "Streetcar" and "Sweet Bird of Youth," Robert Anderson's "Tea and Sympathy."

Kazan may watch, bemused, because the spotlight of his mind is focused not on the past but on the now. For this is the night his new play, "The Chain," closes its Stamford, Conn., run before going on to Broadway. It is a measure of his restless genius as an artist that at an age when most men would be basking in a famous past he is sprinting into a new career as playwright.

For Kazan has not only directed but also written "The Chain," which deals with a cast rehearsing an eccentric director's play adapted from "the Orestia," but using it as a springboard for their own conversations. During our interview Kazan mutters darkly about any possibility of the play's going to Broadway. But later his longtime friend Cheryl Crawford, the producer, says this will be the fifth production they've done together and she fully intends to open it on Broadway after Christmas. The play, she says, is "most extraordinary," and she has high hopes for it.

Kazan himself admits that "I don't want a lot of publicity — the old man coming back to the theater, and all that, and then the play's terrible. I'd just as soon open it quietly."

When the top shutters in his bay window have been opened a crack, the honoree sits slightly more revealed

New York

but still in profile. But we are almost through the first reel of our interview before he relaxes and turns toward the light, allowing the camera to intrude on his face and thoughts. It is a strong face that might have been quarried from the unrelenting rock of a difficult life. Rough-hewn and dramatic in profile, it is dominated full face by a forceful, jutting nose above a wide, expressive mouth.

Below a cliff of forehead grow thick black eyebrows brambled with gray, shading lively eyes of a dark brown sparked with amber. When he turns those headlights on you, you feel as though you're in freeze-frame. His silver hair has a crisp look.

Even when he's sitting in a chair, as he is now, he seems to seethe with energy. There is a bouncy, irrepressible, cocky quality about the way he tussles with life, even now, after four careers (actor, director, novelist, playwright), three wives, 26 plays, 22 films, two Oscars, a series of Tonys, Drama Critics Awards, and the co-founding of the Actors Studio.



Sprinting into a new career as playwright

He is dressed simply: a black turtle-neck sweater, blue jeans, and sneakers. All through the interview he clasps and unclasps a small blue-handled gadget. He is wiry, short, and lithe; his friends point out that Kazan stays in shape. But it can be taken metaphorically, too. He is currently working out, not just on his new play, but on a new novel, a sequel to the best seller "The Anatolian," to be titled "Be-

yond the Aegean."

To understand Elia Kazan you must read his novels, particularly those rooted in his Greek heritage: "America, America" and "The Anatolian," the first two books in his trilogy on the immigrant experience. Their hero is Stavros Topouzoglou, a young Greek born in the Asian section of Turkey known as Anatolia. Stavros wrenches out a new life in America for his family, away from the poverty and repression of his homeland.

Kazan himself was born in Constantinople, Turkey, to Greek parents named Kazanjoglous. His father, a rug merchant, brought the family to America when Elia was 4. In his autobiographical family novel, "America, America," Kazan writes in a style as lucid, sharp, and beautiful as the ice Stavros cuts from Mt. Aegleus to sell. Twenty years later, when Kazan wrote his best-selling sequel, "The Anatolian," his style had become much more complex and visceral.

Stavros too, had changed: from a Greek Candide to a tough, driven, rapacious rug dealer who takes the American name Joe Arness in his scramble to the top. The simplicity of the first book springs from the fact that he wrote it first as a screenplay, says Kazan, who later directed the film. Then he wrote three or four novels, he

says, determined to learn the trade.

"America, America" was originally written as a screenplay, like "Beyond the Aegean," then rewritten as a novel. Today, Kazan wants to make only films based on his own books, to do it his way. After two of his autobiographical films were financial failures, he resented having "to beg for money. I'd had a couple of Academy Awards, and to say, 'Please give me the money,' or 'I'll do better next time' — I couldn't stomach that." But isn't Kazan, who has made some great films, depriving moviegoers by refusing to direct anyone else's films? "I'm depriving you of films? Go over to the bookstore and buy my books." Read your own movies in my books, he suggests, until they can be filmed, "and don't break my heart."

He pauses, thinks for a minute about hot Hollywood directors like George ("Star Wars") Lucas and Steven ("E.T.") Spielberg, whom he considers very talented, but he shakes his head over the subjects of their films. "Why should I be interested in the subjects? I'm not a broad-jumper, either, I'm not a pole-vaulter. As I get older, I only make what I want. And I think that's my integrity, too. I don't do anything someone else wants. I can't be bought. No one can hire me. I have just enough money to live as I want. I own this house. I sit here. I'm happy. And now someone has honored me, I'm glad to accept the honor, I bow from the waist, say thank you to Mr. Reagan when he puts it [the award] around my neck, and go home."

Kazan has homes in Connecticut and New York. His Manhattan study is vivid, eclectic. It includes a rose and blue Hamedan Persian carpet that belonged to his mother, a mauve crushed-velvet antique couch, an exercise machine, family portraits over the marble and mahogany fireplace, half a cord of firewood in front of wall-to-wall bookcases, a big cluttered desk topped with a brass incense censer from Egypt.

Kazan as a child lived first in a Greek community, then moved to New Rochelle, N.Y., when his Oriental-rug-peddling father began to prosper. By the time he was ready to go to Williams College, Kazan's only ambition was "to stay out of my father's business."

At Williams, Kazan found himself lonely and isolated, an immigrant working as a waiter in a gentleman's club of a college, dishing up steak and French fries at a fraternity. But he graduated cum laude in English, then sailed on to the Yale Drama School.

His lifelong friend Robert Lewis (one of the founders of the Actors Studio) with Kazan and Cheryl Crawford remembers him first as an actor in the '30s in the Group Theater.

"Gadget [Kazan's nickname] was born a character actor, but we didn't realize his power as an actor in the beginning. He was giggly, shy, and he'd break up a lot." But he shot to stardom with the part of the taxi driver in Clifford Odets's "Waiting for Lefty," Mr. Lewis says. "He came onstage and tore the joint apart. He had such power. . . ."

Lewis, a director himself, says Kazan's special gift "is clarity, clarity of the line of the play. He was able to take a script like Tennessee's [Williams] and others and even before they started rehearsing he was able to clarify the inner line of the play and so bring form to it."

Another longtime friend and collaborator, writer Budd Schulberg, says Kazan's gift as a director is that "he's magic with actors." Mr. Schulberg says actors trust Kazan like a father and will take risks in reaching for a performance that they wouldn't with any other director. The team worked together on such distinguished films as "On the Waterfront," "Viva Zapata," and "A

Face in the Crowd." Schulberg is at present writing a sequel to "A Face in the Crowd," a contemporary version of the pop culture hero-turned-political demagogue.

For a Wesleyan University retrospective of Kazan films, Schulberg once told this story: A tough hombre named Big Jeff Bess, a non-actor, was hired on location for "Face" in Piggott, Ark. The scene required Big Jeff to be so mad at star Andy Griffith that tears came to his eyes. After endless takes and no tears, Kazan suddenly stepped forward, slapped Big Jeff in the face, and yelled "Roll 'em!" It worked.

Again, to get what he wanted in a performance, the tough Kazan could be tender and nurturing with a young actor named Marlo Brando, who was having a "terrible struggle" with a role in "Streetcar Named Desire," as producer Irene Mayer Selznick documents in her book "A Private View."

Kazan has a genius for directing films in which the performances take your breath away. He is like some legendary trapeze king whom the actors trust so completely they let go and soar in daring, wonderful new ways knowing he will always be there to catch them. And he does: that poignant moment in "On the Waterfront," when Brando gulps, "I couldn't be a contender," the searing father-son battles between Raymond Massey and James Dean in "East of Eden," the sad, sweet lightning between Warren Beatty and Natalie Wood in "Splendor in the Grass." His films have mingled a lyrical realism with a sharp social conscience, dealing with such subjects as union corruption ("On the Waterfront"), anti-Semitism ("Gentleman's Agreement"), racism ("Pinky"), and the environment ("Wild River," one of his favorite films).

Here's Kazan himself on the essence of film directing: "You have to be the foreman of a construction gang

You're the man in charge of where the cranes are put and what the personnel is and who does what. At the same time you're a psychoanalyst, because you've got to deal with extremely volatile creatures, men and women who are very volatile. At the same time you've got to be a showman. You also have to be true to yourself, you have to not lie."

As he talks, a soprano who lives across the street from his gray town house on Central Park West hits a particularly piercing note on her scales. Immediately he starts talking about women. He says he prefers strong, independent women: "I've been married three times and a three wives are very strong people." (Writer Molly Da Thatcher and actress-director Barbara Loden, whose deaths left him twice widowed; his present wife is Frances Rudge; also a writer).

On the subject of the theater today he is less sanguine. "At the moment the theater is in the hands of lawyers and accountants and real estate operators. . . . so I think that's regrettable and too bad."

He is just as candid about one of the most controversial episodes in his life, his testimony before the House Un-American Activities Committee in which he admitted he had once belonged to the Communist Party named others. "I think of the choices I had, that was the right choice. I certainly wouldn't want to defend the secrecy of the Communists. . . . As a matter of fact, as the years pass, I've been rather pleased with myself for what I did."

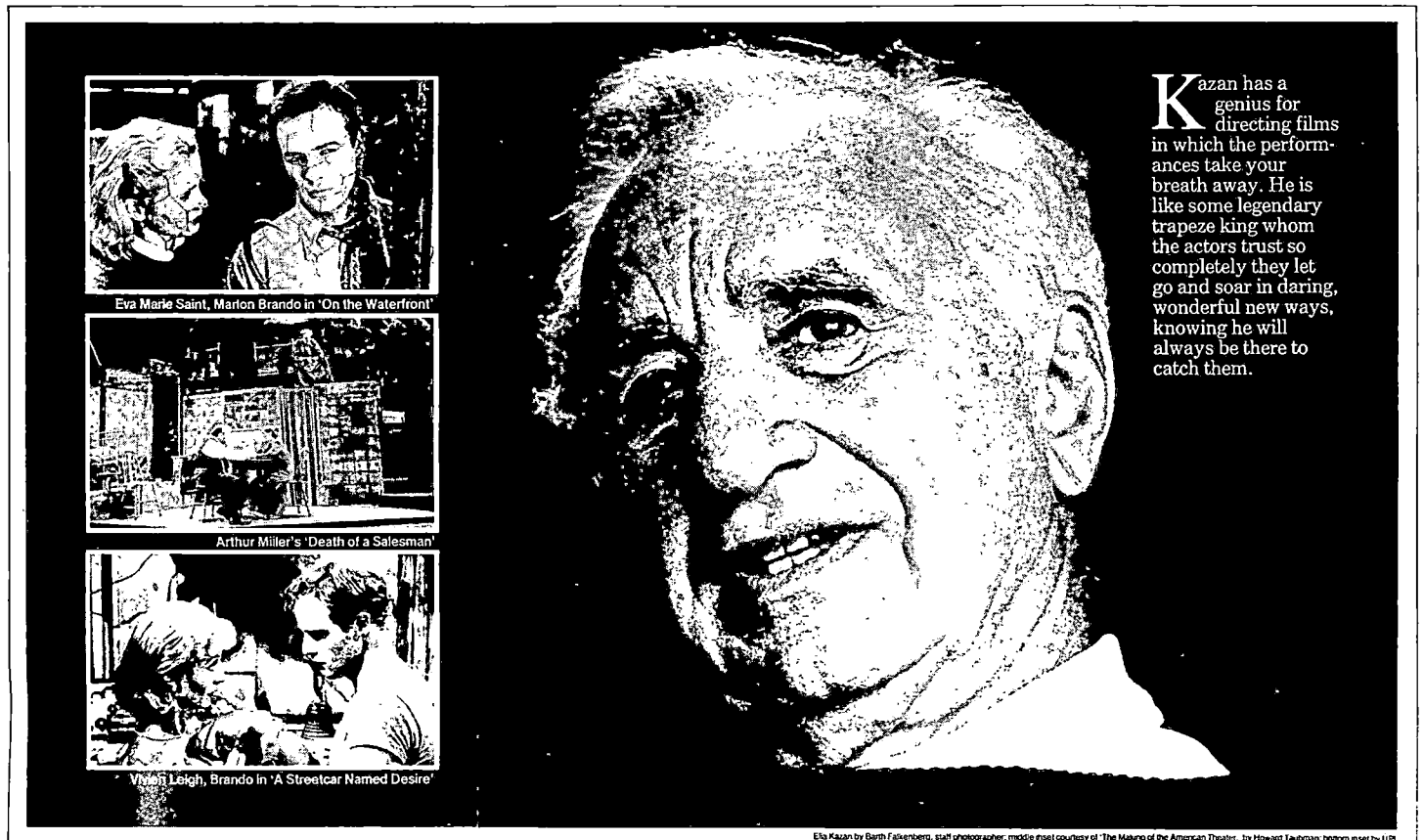
Elia Kazan is looking forward to what he calls "the Kennedy Center shindig" to be broadcast by CBS on Dec. 27. "It's flattering," he admits, "but the main thing is, I'm glad the federal government is recognizing artist who have given really all their lives to doing something in the arts, to making our scene better."

“Washington’s most prestigious event of the year . . .”

***—Barbara Howar
Entertainment Tonight***

THE CHRISTIAN SCIENCE MONITOR WEDNESDAY, NOVEMBER 30, 1983

25



Kazan has a genius for directing films in which the performances take your breath away. He is like some legendary trapeze king whom the actors trust so completely they let go and soar in daring, wonderful new ways, knowing he will always be there to catch them.

Elia Kazan by Barth Falkenberg, staff photographer; middle inset courtesy of 'The Making of the American Theater,' by Howard Taubman, bottom inset by UPI

“These five uncommon Americans have received all kinds of awards. But as Jimmy Stewart pointed out, ‘The Kennedy Center Honors are special.’”

***—Pat Collins
CBS Morning News***

CAPITAL LIFE



DIANA HEARS

MORE FUN FOR SOMEONE WHO DOESN'T NEED IT... Durt Reynolds struggles on, somehow, darling. He's invited to the White House State Dinner for Chinese premier Zhao Ziyang on January 10, to replace old flame Dean Cain. On top of that, Durt is...
Lear-jetted to LA...
Lauder!



SECTION B

WEDNESDAY, NOVEMBER 30, 1983
• BUSINESS / 4B-8B
• SPORTS / 9B-12B

CAPITAL LIFE

Katherine Dunham: Pioneer of dance

KENNEDY CENTER HONORS

By Wayne Lee

In about time, it is felt, at 71 years of age, it's long past time that Katherine Dunham be cited for her contributions to dance in America. As a pioneer of African-American dance, she will be honored at the Kennedy Center's annual Saturday night, with four other grants of the entertainment industry as a gesture of respect to her significant contributions to American culture through her performing art.

After all, she is the same choreographer, dancer, and teacher who was once said to have revolutionized American dance. "This was the dawn of a new era," she said, "the dawn of a new era in which dance is no longer a mere imitation of what is seen in the streets of New York or Paris, but a dance that is born of the heart and soul of the people." She is the first African-American woman to be named a Distinguished Artist of the Kennedy Center. She is also the first African-American woman to be named a Distinguished Artist of the Kennedy Center.

The Kennedy Center each year honors five major figures in the arts for their lifetime contributions to their fields. This is the third in a series of profiles of this year's honorees.

Public Library Cultural Center. "I've always been fortunate that all through my life I've had people around me who believed in me and very pleased with the way black dance is presented in this country today. There are a lot more people involved now and it seems to be much more widely accepted. Her part to Miss Dunham's effort has been to the Caribbean, Africa, Japan, South America, Broadway, Hollywood, and the United States. Her work in the Kennedy Center has been a tremendous contribution to the world of dance. She is the first African-American woman to be named a Distinguished Artist of the Kennedy Center. She is also the first African-American woman to be named a Distinguished Artist of the Kennedy Center.



"All of show business is here tonight."

—John Houseman

"The best weekend of anything since I've been in show business."

—Florence Henderson

“They’re the tops, the utmost, the ne plus ultra—they’re the recipients of this year’s Kennedy Center for the Performing Arts honors. And this broadcast of the awards presentation . . . is nearly as deserving of superlatives for achievement in its field as are the five honorees saluted. As opposed to most televised lovefests, this two-hour testimonial has the weight of actual accomplishment behind it. . . . There is no questioning the stature Katherine Dunham, Elia Kazan, Frank Sinatra, James Stewart and Virgil Thomson have attained in their respective fields. And the quality of this production respects the high caliber of the cadre that it salutes.”

—Jack Curry
USA Today

“For the five of you, the show will always go on,” said Walter Cronkite, signing off for the Kennedy Center Honors, “for that’s the way it is . . .”