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Ford's Theater Gala 6/14/92 [OA 7576]

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(Grossman)
June 9, 1992
Draft One
FORD

PRESIDENTIAL REMARKS: FORD'S THEATER GALA
SUNDAY, JUNE 14, 1992

This has been quite a performance -- and a tough act to follow. Actually, Mr. Montalban and I have a lot in common. We have our own Fantasy Island right here in Washington. \ \ And then there's David Copperfield -- a man who can make just about anything disappear. Listen -- do you do freelance? \ \ There's Jimmy Smits and Freddy Fender -- artists too numerous to name. And of course, Ford's very own -- Frankie Hewitt.

We are here for "A Salute to Our Hispanic Heritage" -- a tribute of dance, of song, of laughter. There's a Mexican-American proverb that says: "If the musician is bad, he will usually blame it on the instrument." \ \ Fortunately for our performers -- dancers, singers, actors -- they "carry the music inside," their instruments are themselves.

Pablo Picasso once said that "Every child is an artist. The problem is how to remain an artist once he grows up." You see, it's not enough to "salute our hispanic heritage" -- we must prepare our children's. This is something Barbara and I care deeply about: a legacy of learning for the generations to come. That's what the National Hispanic Scholarship Fund is all about. Just ask August Busch. Three years ago we honored him at the White House for his dedication to the Hispanic Community. Anyone who knows his commitment to the NHSF will understand that it's he who has honored us.

Vanessa Williams sang "Save the Best for Last" -- and that's just what we're planning to do. I believe there's a medal to be presented. It's going to "Our #1 Point of Light," and my very best friend. Thank you.

Ford's Theatre

511 Tenth Street, N.W., Washington, D.C. 20004 202/638-2941 FAX 202/347-6269

FACSIMILE TRANSMITTAL FORM

→ show
→ intemission:
Frankie's remarks

→ POTUS speaks shakes
→ Lincoln medall hand
given at the
end?

TO: Ms. Jennifer Grossman

→ give to Mrs.

FROM: Diana Hart

→ "Save the Best for Last" ←
→ First Act ← "What will it tell my heart"
-David Copperfield

DATE: 6-8-92

Number of pages (including this page) 3

REMARKS:

Dear Ms. Grossman -

Frankie asked that I fax this information to you. Please give us a call if you would like any additional information

Thanks
Diana

A Theatre with a History



"Some think I do wrong to go to the opera and the theatre; but it rests me," Abraham Lincoln once confessed. "I love to be alone and yet to be with the people. A hearty laugh relieves me; and I seem better able after it to bear my cross."

At Ford's Theatre—perhaps the most famous theatre in the nation—Abraham Lincoln found that solitude among people, a respite from the pressures of the Presidency.

Lincoln attended Ford's Theatre ten times during his Presidency. On April 14, 1865, while attending Ford's presentation of *Our American Cousin*, he was assassinated by actor John Wilkes Booth. Almost immediately, Ford's Theatre was closed by Secretary of War Edwin Stanton.

That fateful night was a tragic one for the country. It was also tragic for the elegant theatre, which scarcely 18 months before had opened to the chirping of canaries suspended in cages from the gas fixtures and the carefree chatter of Washington theatregoers.

Originally a Baptist church, the building was purchased in 1861 by John T. Ford. Ford was a theatrical entrepreneur from Baltimore who converted the building into a theatre over the strong objections of several church trustees. A year later, fire leveled it to the ground. Undaunted, the Baltimore showman rebuilt a "New Ford's Theatre" on the site and booked in the finest entertainment on the East Coast—minstrel shows, popular melodramas and Shakespearean revivals, which Lincoln especially appreciated. For a brief period, Ford's reigned as one of the Capital's most festive gathering places.

After the assassination, Ford tried to reopen the theatre but public sentiment was against him. Reluctantly, he sold the theatre to the government. For over 100 years it served alternately as an office building, a medical museum, a warehouse and the Lincoln Museum.

The rebirth of Ford's as a living show-place was sparked in 1954, when President Eisenhower signed a congressional act allocating funds to begin the necessary research for restoration of the building. Ten years later, the National Park Service began the actual reconstruction. The work was based primarily on detailed photographs taken of the theatre after the assassination by famed Civil War photographer, Mathew Brady.

The painstaking task took three years to complete. On January 30, 1968, Miss Helen Hayes became the first performer in 103 years to walk out on the famous stage. Since that time, Ford's Theatre has become more than a national monument. It has become a living memorial to a great President's love of humanity and the performing arts.

Ford's Theatre

511 Tenth Street, N.W., Washington, D.C. 20004 202/638-2941 FAX 202/347-6269

FACSIMILE TRANSMITTAL FORM

TO: Jennifer Grossman

FROM: FRANKIE HEWITT

DATE: 6/8/92

Number of pages (including this page) 9

REMARKS:

Additional material coming from Diana Hart at Ford's Theatre. Please call if you need any thing else -

A Festival at Ford's

June 8, 1992

1992 GALA

Mrs. George Bush
Honorary Chairman

Mrs. Ernest F. Hollings
Mrs. Alan K. Simpson
General Chairmen

Mrs. Charles Wick
Gala Chairman

Mrs. Howard H. Baker, Jr.
Mrs. Paul Laxalt
Mrs. Thomas P. O'Neill, Jr.
Mrs. Jim Wright
Past Chairmen

Ms. Frankie Hewitt
Producing Director

Board of Trustees

Samuel D. Chilcote, Jr.
G. Bradford Cook
Mrs. Kenneth Dam
Kenneth M. Duberstein
David L. Goodman
Barry Gottehrer
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Mrs. Herbert Haft
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Stephen Kirk Lambright
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Lynda Johnson Robb
Lewis Rudin
Mrs. J. J. Simmons
Deborah Szekey
Hon. C. William Verity, Jr.
Mrs. Jonathan Verity
Ronald H. Walker

Dear Jennifer:

Attached is background information on the National Hispanic Scholarship Fund, a bio of August Busch, III and a short description of Ford's programming philosophy.

You should know that President and Mrs. Bush are more or less regular attendees at Ford's; they were at the theatre just last night to see CONRACK.

With regard to August Busch, it is important that he be singled out since Anheuser-Busch provides almost half of the support given to NHSF. Anheuser-Busch is also underwriting our gala and will be the sole sponsor of the telecast. It would be great if the President could do a play on the Bush/Busch names as you suggested.

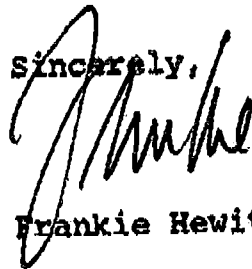
Also be aware that we will be presenting the Ford's Theatre / Lincoln medal to Mrs. Bush in appreciation for her help in keeping Ford's thriving. The presentation will be made before the President's remarks. The inscription on the silver box which contains the medal will read: "To our #1 point of light" with deep appreciation.

My office will fax a list of the talent which will be performing. As we discussed, the President's remarks close the show.

Ms. Jennifer Grossman
page two

It would help if you could share your draft with me. That way,
we can work together to make sure all of the bases are covered.
Much thanks.

Sincerely,



Frankie Hewitt

Ms. Jennifer Grossman
The White House
Washington, DC 20500

Home phone : 301-933-2669
office FAX : 202-347-6269

1992 "FESTIVAL AT FORD'S" TALENT

SALUTES OUR HISPANIC HERITAGE

Ricardo Montalban and Jimmy Smits
as
Co-Hosts

Ricardo Montalban
Lincoln Tribute

- 1) Ballet Hispanico (contemporary dance troupe)
- 2) Vikki Carr (singer)
- 3) David Copperfield (the world's greatest illusionist)
- 4) Celia Cruz and Tito Puente (Mambo dancers who are virtual legends in the hispanic community)
Performing with the Eddie Torres Dancers
- 5) Freddy Fender (Mexican-American Country singer)
- 6) Barry Manilow (major contemporary singer)
Eastern High School Choir (performing finale with Manilow)
- 7) Rita Moreno (Broadway star)
- 8) Paul Rodriguez (comedian)
- 9) Arturo Sandoval (trumpeter)
- 10) Ricky Van Shelton (country star)
- 11) Vanessa Williams (pop singer - currently has #1 tune on the record charts)
- 12) "Zed" (the surprise variety act)

**ANHEUSER-BUSCH COMPANIES****AUGUST A. BUSCH III
Chairman of the Board and President
Anheuser-Busch Companies, Inc.**

August A. Busch III is recognized as one of the nation's most dynamic business leaders. Under his direction, Anheuser-Busch Companies, Inc. has achieved dramatic growth in one of the world's most competitive industries while diversifying effectively into non-brewing enterprises.

The company's civic contributions under Mr. Busch's direction have been recognized as well, both in the St. Louis area and beyond:

- o In 1980, Mr. Busch spearheaded a drive to help raise \$2.7 million to build a new facility for the Mathews-Dickey Boys' Club of St. Louis, a self-help organization serving the black community.
- o In 1982, he was presented the City of Hope "Spirit of Life Award."
- o In 1982, Mr. Busch was named the United States Olympic Committee's "Sportsman of the Year."
- o In 1983, he received the Mexican American Legal Defense and Education Fund (MALDEF) Award for Corporate Social Responsibility.
- o He is President and a member of the Executive Board of the Boy Scouts of America St. Louis Council, a member of Civic Progress, Inc., chairman of the advisory board of St. John's Mercy Medical Center, a member of the board of directors for the United Way of Greater St. Louis, and a member of the executive committee of the St. Louis Variety Club board of directors.
- o In 1987, Mr. Busch was named the St. Louis "Man of the Year."
- o In addition, Anheuser-Busch received the 1989 Corporate Social Responsibility Award presented by The Martin Luther King, Jr. Center for Nonviolent Social Change, Inc. presented at the Labor, Management, Government Social Responsibility Awards Breakfast in Atlanta, Georgia.

-2-

- o In 1989, Mr. Busch was named "Man of the Year" by the St. Louis Variety Club.
- o In 1989, in a special ceremony at the White House, Mr. Busch and the company were honored by President George Bush for its commitment to the Hispanic community.
- o In 1990, Anheuser-Busch was named as one of America's 10 "most admired corporations" in a survey conducted by Fortune magazine.
- o Anheuser-Busch is the largest corporate supporter of the National Hispanic Scholarship Fund, committing approximately \$1.5 million to the NHSF in 1990.
- o In 1990, Mr. Busch was the recipient of the Muscular Dystrophy Association's Dennis Day Memorial Award, recognizing his leadership in establishing Anheuser-Busch among the largest supporters of MDA. In 1990, Anheuser-Busch raised \$5 million for Muscular Dystrophy treatment and research, and that same year the company passed the \$40 million mark in support for the MDA.
- o In 1990, Mr. Busch was the recipient of the USO's "Great American" award, given in recognition of his leadership support of the USO and American armed forces personnel.
- o Mr. Busch received the 1990 Equal Opportunity Award from the National Urban League for his contributions to expanding social and economic opportunities for African-Americans. The Equal Opportunity Award is the highest commendation the National Urban League can present.
- o In 1991, Mr. Busch received the Good Scout Award from the New York Council, Boy Scouts of America.
- o In 1992, The Guadalupe Cultural Arts Center in San Antonio, Texas, presented Mr. Busch with an award acknowledging the company's 10 years of support for the center.
- o Also in 1992, Mr. Busch received the Jackie Robinson Foundation's "Robie" Award for his contribution to improving the quality of life for minority youth in America.

Under the leadership of Mr. Busch, Anheuser-Busch has proven to be not only the world's largest brewing organization, but a leader in civic responsibility as well.

#

NHSF**NATIONAL HISPANIC SCHOLARSHIP FUND**

P.O. BOX 728 • NOVATO, CALIFORNIA 94948 • (415) 892-9971

Contact: Dorotea Reyna
(415) 892-9971**BACKGROUND INFORMATION**

The National Hispanic Scholarship Fund is the nation's largest scholarship organization for Hispanics. Established in 1975, this tax-exempt, non-profit organization has awarded over \$12 million to nearly 15,000 students in the United States and Puerto Rico. Supported by over 200 American companies, the fund has grown dramatically each year, awarding \$3.2 million to 3,158 students in 1990. Currently, NHSF is reaching out to the public at large with the hope of generating \$20 million per year for outstanding Hispanic-American students by the turn of the century.

Applicants to the fund must participate in a rigorous annual competition. Known as "NHSF Scholars", the final recipients are chosen by regional review committees comprised of educational and community leaders. Selection criteria include outstanding academic achievement, personal strengths, and financial need. Many NHSF Scholars are the first in their families to attempt a college degree. Still others are pursuing degrees in which Hispanics are still vastly underrepresented such as medicine, engineering, law, mathematics, and science. NHSF Scholars can be found in every state of the nation, every segment of the Hispanic community, and hundreds of both public and private institutions. As professionals, they often undertake to help other Hispanics achieve the same level of success, and make noteworthy contributions to their communities and the nation.

NHSF is supported by over 200 major companies who believe that education is a sound investment in the future of America. Other supporters include private foundations, the California State University system, and the U.S. Department of Energy. Over the years, an increasing number of individuals have contributed to the organization and assisted in fundraising events. These individuals include Hispanic employees in corporations, the government and the armed forces. Today, NHSF is unanimously accepted as one of the major national vehicles for creating positive change in the lives of thousands of Hispanic families.

The success which NHSF has enjoyed over the years reveals the commitment that all these groups and individuals have to the goal of increasing Hispanic representation in higher education. As America approaches a new century, and as Hispanics continue to strive to participate fully in society, this goal takes on an ever more crucial significance.

Corporate News

Anheuser-Busch Continues Support

For the fourth year in a row, the Anheuser-Busch Companies have pledged one million dollars in scholarship support to the National Hispanic Scholarship Fund. The grant will comprise a \$785,000 corporate contribution, and approximately \$215,000 generated from Anheuser-Busch wholesalers' special promotions.

"We are very proud of our relationship with NHSF, and look forward to supporting the goals of this very important organization throughout the decade," said Jesse Aguirre, vice president for corporate relations, Anheuser-Busch Companies. "We have come a long way in our last ten years, but we have also realized that the need for

support has also grown tremendously. Accordingly, we will need additional support and commitments from other corporations if we are to realistically address the issue of higher education in the Hispanic community."

Anheuser-Busch is presently planning a series of national events aimed at expanding the national presence of NHSF to be implemented in the fall of 1991. These will include an English and Spanish television special, a national pro-am classic hosted by a yet-to-be determined sports celebrity, weekend ski fiestas, and regional art auctions featuring Hispanic artists from across the United States and Latin America.

In the last ten years, Anheuser-Busch has committed over \$14 million in support of NHSF in the areas of marketing, program development, and scholarships.

McDonald's HACER/NHSF Program Expanded

The McDonald's HACER/NHSF High School Program has been expanded in 1991, with 289 scholarships awarded in specific market areas within the states of Texas, California, Colorado, Wyoming, Nebraska, Illinois, New Jersey, New York, Connecticut, and Massachusetts.

This marks the seventh year that McDonald's HACER and NHSF have joined efforts in support of college-bound high school seniors. Since its inception in 1985, the McDonald's HACER/NHSF program has awarded 845 scholarships totaling \$845,000 to Hispanic-American students pursuing a college education. The application period for the McDonald's HACER/NHSF program is from October 15th to February 1st of each academic year.

Mazda Motor of America, Inc. Joins NHSF

Mazda Motor of America, Inc. joined the efforts of NHSF in 1991 with a grant of \$14,000. The grant was applied nationwide in the form of one thousand dollar scholarships to 14 NHSF recipients. Mazda represents the second Japanese auto maker to pledge support to NHSF. Currently, Toyota Motor Sales U.S.A., Inc. supports NHSF with a grant in excess of \$100,000. According to Corporate Philanthropy Report, most of the Japanese auto makers and many electronics and high-tech companies have recently launched initiatives for the education of minorities and disadvantaged groups. In another recent effort, the Japan Hispanic Institute, was formed in Washington, D.C. under the direction of U.S. Representative Esteban Torres, D-Los Angeles, to improve Japanese corporations' understanding of what will soon be the United States' largest minority group. In 1991, experts say that nearly \$500 million will be generated in donations from Japanese companies, up from \$30 million in 1983.

Colgate-Palmolive Pledges \$25,000 Grant

The Colgate-Palmolive Co., headquartered in New York City, has joined the list of contributors to the National Hispanic Scholarship Fund by pledging a \$25,000 grant for the 1991-92 academic year.

"We are very impressed with the work of NHSF, and feel that it is our duty to support this type of effort which addresses one of the most crucial issues not only to the Hispanic community, but for society at large," said Herney Nisimblat, director of Hispanic marketing for Colgate-Palmolive. In addition to the grant, Colgate-Palmolive is also working on an NHSF national cause-related marketing promotion slated for the fall. One of the leading advertisers in the Hispanic market, Colgate-Palmolive produces personal and household products, with annual revenues exceeding \$4.7 billion.

Award Luncheons

Continued from pg. 2

event was sponsored and implemented by B. Fernandez y Hermanos, one of Anheuser-Busch's top distributorships.

In addition to the scholarship luncheons, a scholarship award reception was held in Boston, Massachusetts where 142 NHSF scholars were also recognized for their academic achievements. These awards not only provide money to students, but also serve to "develop further the image of the Latino community," said David J. Cortiella, a former NHSF recipient, and member of the Latino Professional Network, a professional development advocacy group.

Ford's Theatre

~~To further mark Ford's quarter-century milestone, Frankie Hewitt said the theatre is commissioning a new musical, based on the Frank Capra film *Mr. Smith Goes to Washington*, and also plans to further develop and revise the musical *Hot Mikado*, first commissioned by Ford's in 1988.~~

The season exemplifies Ford's 25-year-old dual artistic mission: to commission, develop, nurture, produce and promote innovative and distinctive plays and musicals, while consistently staging sophisticated works that appeal to a culturally diverse and family-oriented audience.

"In selecting shows for Ford's Theatre, I have tried to keep several truths in mind," Frankie Hewitt explained. "Ford's is a much-visited national historic site and whenever possible its programming should reflect our national heritage. In every way possible, Ford's shows should be accessible to families and young people. And because of its history and location in the inner-city of our nation's capital, Ford's has a special opportunity and responsibility to program for a multi-cultural audience."

Since its rebirth as a living theatre, Ford's has been active in creating a home for new work by emerging artists. The first work Frankie Hewitt chose to produce when she became Ford's artistic head in 1971 was the ground-breaking African-American musical *Don't Bother Me, I Can't Cope*, written by the young composer Micki Grant. This was the same musical that started a 17-year-old Washingtonian Hinton Battle on his way to winning three Tony Awards on Broadway (most recently for *Miss Saigon* in 1991).

Under the guidance of Frankie Hewitt, Ford's has presented more than 100 productions. Of these, 29 have been world premieres (six commissioned by

Ford's purpose



10*	
20*	4,813
30	227,734 (Peak Decade)
40	17,026
50	7,571
60	9,985
70	53,539
75	16,808
80	502,659

from 5,150,000 to 12 million.

with Most Poles

k	385,631
	284,289
	159,643
ia	87,813
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ted to the United States prior to
residents and their children

THE MEXICANS

Descended from the Toltecs, the Aztecs, the Mayas and Spanish conquistadores, Mexicans were living in the southwest for almost three generations before the Pilgrims arrived. But, despite this early start in "our" country, most of the Mexican-Americans living in the United States today are recent immigrants, or the children of immigrants who first crossed the border in the twentieth century.

Like the American Indians, the Mexicans made the fatal mistake of welcoming the Anglos to their land. Prior to the outbreak of the Mexican-American War, Don Pio Pico, the last Mexican governor of California, wrote: "We find ourselves suddenly threatened by hordes of Yankee emigrants... whose progress we cannot arrest."

When the Mexican-American war ended in 1848, the southwest territory was ceded to the American government according to the treaty of Guadalupe-Hidalgo and the Mexicans found themselves second-class citizens in a foreign land that had once belonged to them. Losing legal control wasn't the worst part—rich Mexicans soon found themselves losing their land as well through technicalities in the Anglos' laws. The *ricos* could not comprehend the need to pay property taxes on land that had been held by their families for centuries, and they often failed to file title claims or were cheated outright by unscrupulous deed keepers who either stole or failed to record their property titles.

The Mexican Revolution (1910–1920) brought thousands of Mexicans north of the border. By 1920 half of the migratory labor force of the Imperial Valley was Mexican; by 1930, there were 250,000 Mexicans living in California, and today the Mexican-American population is approaching 7.5 million. They are our youngest, fastest-growing minority, with an average age ten years younger than that of most other ethnic groups.

Besides giving us their land, the Mexicans contributed much to the culture of America. They showed gold-hungry Californians how to pan for gold, and introduced the technique of using mercury to separate silver from worthless ores. They gave us poinsettias, the Mexican hat dance, Mexican jumping beans, the Mexican hairless (*chihuahua*), and tacos, tortillas and the fiery hot food that people in the Southwest love to eat.

Like other ethnic Americans, the Mexicans have managed to distinguish themselves as actors (Anthony Quinn, Gilbert Roland), musicians (Trini Lopez, Joan Baez), dancers, choreographers (José Limón), judges (Harold Medina), politicians (Joseph Montoya) and sportsmen (Lee Trevino, Jim Plunkett, Joe Kapp). They've joined the ranks of successful businessmen and millionaires, too, despite the stereotyped image of a race of lazy banditos and revolutionaries that television commercials and the press have only recently put to rest.



Mexicans emigrating to the United States in the early 1900s. (Credit: Culver Pictures)

"Firsts" and Facts About the Mexican Experience in America

What's In a Name? Once considered a derogatory term, "Chicano" attained a new respectability in the late 1960s and is now used with pride by many young Mexican-Americans, although the older generation often prefers "Mexicano." Chicano comes from the Aztec pronunciation of "Mexicano" (*meshicano*) which was corrupted to "Xicano" (*shicano*) and finally to "Chicano."

Others prefer the term "Hispano"—especially if they are descended from colonial Spaniards and do not have Indian ancestry. The term "Mestizo" is used for Mexicans of mixed Indian and European background. But no matter what their individual heritage, all Mexican leaders are working to promote *la raza* (the race)—a feeling of fraternity and community spirit that binds together all people of Mexican descent.

Mexican Jumping Beans Known as "leapers" in Mexico, these bronco beans often make quick movements because of a moth larva living inside. When *Laspeyresia saltitans* moves inside his bean "house," the bean "jumps" up and down.

No Phony Mexican Anthony Quinn (1910–) was born during the Mexican revolution in Chihuahua to a Mexican mother and an Irish father. No one was keeping accurate records at the time, and for years Quinn was looked down upon by his Mexican brethren as a "pocho" (a derogatory term for a "gringoized" Mexican). But in 1961 Quinn determined to stop the Mexican tongues from wagging once and for all: "When I made a picture down in Durango, the people accused me of being born in America—and called me a phony Mexican." When the governor of Chihuahua visited the set, Quinn asked him for a birth certificate. After talking to witnesses who remembered Quinn's family and the circumstances of his birth, the governor complied with the actor's request.

Crossing the Barriers Mexican-born actor Ricardo Montalban has played plenty of Latin lovers in his career, but he's also been a Kabuki actor in *Sayonara*, a Frenchman in the musical comedy *Seventh Heaven*, a Jamaican in the Broadway musical *Jamaica*, and an Indian on the 1978 television series *How the West Was Won*.

Poinsettia Known as the Mexican flame leaf in England, this red-leafed plant has become synonymous with the Christmas season ever since Joel Robert Poinsett (1779–1851), the American minister to Mexico, sent the first specimens to friends in the United States way back in the early 1800s.

Mexican Name Shortener Vicki Carr shortened her name from Florencia Bisenta de Castillas Martinez Cardona Moss. Born in El Paso, Texas, Vicki started her career in high school, singing with Pepe Callahan's Mexican-Irish band.

Political Firsts The first Chicano elected to the U.S. Senate was Joseph Montoya in 1964. Montoya was also the youngest person ever seated in the New Mexico state legislature when he was elected to that state's House of Representatives in 1936.

The first Mexican-American elected to the U.S. Congress was Henry B. Gonzales of Texas. First elected to public office in 1953, he became a member of the San Antonio city council, and in 1956 he was elected to the state senate. His election was a first in the 110-year history of the Texas government.

The first Chicano elected as Governor of Arizona was Raul Castro. The Mexican-born Castro was elected in 1974.

The Bane of Banuelos Ramona Acosta Banuelos (1925–), a successful California businesswoman, was nominated as Treasurer of the United States by Richard Nixon on September 30, 1971. She had started her business career (Ramona's Mexican Food Products) with a \$400 tortilla stand, and mushroomed it into a \$5-million enterprise. A few days after her nomination, however, the food packaging plant she owned in south Los Angeles was raided by immigration officials who netted 36 illegal aliens working on the premises. Despite the controversy, Banuelos was confirmed and went on to become the highest-ranking Mexican-American in government office, serving as Treasurer from 1971 to 1974.

Television First The first Mexican-American to portray a Mexican-American in the title role of a television series was Gabriel Melgar. Melgar replaced Freddie Prinze in *Chico and the Man* with Jack Al-

erience in America

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bertson, during the fall 1977 television sea-
son.

Discovered at the age of twelve on Oli-
vera Street in Los Angeles' Mexican-
American community, Melgar has been per-
forming with his family's music group since
the age of four. Although he had never
acted before, he was a natural for the part of
a Mexican immigrant, since he himself had
emigrated to California with his parents at
the age of fifteen days.

Publishing First The first Mexican-
American prison guard to write a book
about her work experience was Janey Jim-
enez, the U.S. marshall who guarded
Patty Hearst for over 350 hours over a two-
year period. Her book, entitled *My Pris-
oner*, was published in 1977.

From Migrant to Management The
first American of "Latin origin" to enter a
Presidential primary in the United States
was fifty-three-year-old Benjamin Fernan-
dez, the son of Mexican immigrants.

Fernandez, a millionaire management
consultant, threw his hat into the ring on
November 29, 1978, for the Republican
nomination in 1980. His parents had emi-
grated from the pueblo of Tangancicuaro in
the State of Michoacan, and for many years
his family lived in a railway car (where he
was born) at the Kansas City rail yards
because they were too poor to afford any
other housing.

Fernandez began picking sugar beets at
the age of five to aid his parents, but his
migrant-farming days ended when he grad-
uated with a bachelor's degree in econom-
ics from the University of Redlands in Cali-

fornia; he later earned an MBA from New
York University in 1952.

Illegal Aliens A Texas police officer
commented on the "wetback" situation by
stating, "the only way we're going to stop
them is to build a Berlin Wall." Even that
might not help, because there are over 9
million unemployed people in Mexico, and
they keep coming north seeking work no
matter how low the wages or how terrible
the conditions. Some Mexicans have been
apprehended twenty times, and one man
was arrested five times in a single day. Esti-
mates of the illegal alien population are be-
tween 3 to 5 million in the United States.

Why do they come? According to one
illegal alien who used to earn only \$500 in a
good year as a tenant farmer in Jalisco,
"Coming to the U.S. was a question of eco-
nomics." Here he can earn \$160 a week
with overtime as a metals factory worker in
Los Angeles and he has managed to save
over \$2,000 in the past six years. "I love
Mexico. It is very beautiful, but you can't
live there." (*Time*, Oct. 16, 1978, p. 61)

Do illegal aliens take jobs away from tax-
paying American citizens? The evidence is
not clear. In some industrial areas the illegal
aliens might displace U.S. citizens, but ac-
cording to Leonel J. Castillo, the first Mex-
ican-American appointed as Commissioner,
Immigration and Naturalization Service,
"As best we can tell, there is no great rush
of unemployed persons on the East Coast to
go pick onions in 100-degree heat for three
weeks," and in the agricultural field he be-
lieves they are not draining jobs from Amer-
icans.

The Other Side

<i>Country:</i>	MEXICO
<i>Capital:</i>	Mexico City
<i>Official Name:</i>	Estados Unidos Mexicanos (United Mexican States)
<i>Official Language:</i>	Spanish
<i>National Anthem:</i>	Himno Nacional de Mexico (National Hymn of Mexico)
<i>National Flag:</i>	Vertical bands of green, white and red with coat of arms in the center. Adopted in 1821. Green stands for independence, white for religion, and red for unity. The coat of arms depicts an eagle battling a snake. According to legend, the bird was sighted by Aztec Indians at Tenochtitlán (now Mexico City) and was taken as a sign to build their capital there.
<i>Major Religion:</i>	Roman Catholic
<i>National Holiday:</i>	Independence Day, September 16

Who's Norwegian?

Business: Arthur Anderson, founder of a national accounting firm which dates back to 1913, the year when the Internal Revenue Service was inaugurated; Conrad Hilton, hotel-chain founder; C. W. Larsen, founder of Larsen Baking Company in Brooklyn in the early 1900s; Ole Evinrude, inventor of the first practical outboard motor.

Government: Minnesota Congressman Andrew Volstead, who introduced the National Prohibition Act of 1919; Bob Bergland (1928-), U.S. Secretary of Agriculture under President Carter—he was the first farmer to hold that position since 1945; Dr. Roger Egeberg, Assistant Secretary of Health and Scientific Affairs in 1969.

Science: 1939 Nobel Prize winner Ernest O. Lawrence, inventor of the cyclotron.

Law: Allan Bakke, medical student who won court battle for admission to University of California Medical School in 1978 as a victim of "reverse discrimination."

Journalism: Eric Sevareid, CBS news an-

alyst; Victor Lawson, co-founder of the Associated Press in 1894.

Entertainment: James Cagney; James Arness; Sonja Henie; Celeste Holm; Risë Stevens; Judith Blegen; Sally Struthers (Scottish and Norwegian ancestry); Peter Graves; the Andrews Sisters (Greek and Norwegian ancestry).

Politics: Karl Rolvaag, son of author Ole Rolvaag, was Governor of Minnesota in the 1960s; Hubert H. Humphrey (1911-1978) was of Welsh and Norwegian ancestry.

Engineering: Ole Singstad, engineering genius who created the world's first tunnel designed for motor cars—the Holland Tunnel.

Sports: Knute Rockne, head football coach of Notre Dame University's "Fighting Irish" from 1918 to 1931. Over the years his teams scored 105 victories, 12 losses and 5 ties.

Letters: Caroline Bird (of English and Norwegian descent), author of *Enterprising Women*.

THE PORTUGUESE IN AMERICA

Over the past three hundred years, Portugal has given America over 411,000 of her native-born sons and daughters. The peak decade for immigration was between 1911 and 1920, when 89,732 Portuguese emigrated to our shores. Many were farmers and fishermen by trade and chose to settle in the agricultural and fishing centers of Hawaii, California and Massachusetts.

Recently Portuguese immigration has been on the upswing; from 1971 to 1975 over 52,000 Portuguese have settled in the United States. Many joined friends and relatives in the "Ironbound" section of New-

ark, New Jersey, or in the Portuguese enclaves of New England—Fall River and New Bedford, Massachusetts. Others settled in neighboring states, and in 1974 the Department of Motor Vehicles in Rhode Island published the first driver's manual ever issued in the Portuguese language, attesting to the large influx of immigrants from Portugal, Madeira and the Azores.

From the "other side" the Portuguese contributed Madeira wine, Castile soap, sardines, and cork for bottle caps and bulletin boards. The Portuguese introduced the sweet potato to California, the ukulele to

Hawaii, and gave us the words *cuspidor* ("spitter") and "Canada." Although their rants are small compared to the millions of German and Italian immigrants, the Portuguese managed to contribute quite a bit to America: they discovered California, helped found the New York Stock Exchange and donated famous authors, musicians, athletes, actors and statesmen.



◆ On Thursday, September 28, 1542, Joao Rodrigues Cabrillo, a Portuguese sailing under the flag of Spain, entered San Diego harbor and landed near Ballast Point, becoming the first European to set foot on the Pacific coast. Further explorations by Cabrillo led to his discovery of Santa Catalina, San Pedro Bay and the Santa Barbara Channel.

◆ According to one legend, a group of Portuguese sailors with the Gaspar Côte-Real expedition sailed down the St. Lawrence River in 1500, believing it to be a passage to the Pacific Ocean. Upon discovering their mistake, they shouted out in disgust, "Canada," meaning "Here, nothing!" Natives on the banks of the river heard their shouts and, believing them to be a greeting, repeated the words when Jacques Cartier's expedition arrived in 1534. (Cartier's journal carries a different version of the story and claims Canada was derived from a Huron-Iroquois word, "kanata," meaning "village.")

◆ During the first week of September in 1654, 23 Portuguese Jews from Brazil arrived in New Amsterdam. They founded the congregation Shearith Israel with Saul Brown as their first rabbi; services continued to be conducted in Portuguese until the mid-eighteenth century. Shearith Israel is the oldest Jewish congregation in the United States; its services are currently conducted at Seventieth Street and Central Park West in New York City.

◆ The first meeting of what eventually evolved into the New York Stock Exchange took place at the Merchants Coffee House on May 17, 1792. One of the founders of the New York Stock Exchange was Benjamin Mendes Seixas, the son of a Por-

tuguese immigrant, Isaac Seixas, who had arrived in New York in 1730.

◆ Mass migration of Portuguese to Hawaii began in 1878 when the sailing ship *Priscilla*, which has been called the "Mayflower of the Portuguese," landed at Honolulu with 120 citizens from Madeira. Over the next 20 years almost 13,000 Portuguese came to the Islands seeking employment as farm laborers. By 1930 there were 167,891 Portuguese-Americans living in the continental United States, and 27,588 on the islands of Hawaii, where they comprised 7.5% of the total population.

◆ Although the ukulele was popularized in Hawaii about 1877, this small guitar originated on the island of Madeira. Known as the "machete" in Portuguese, this four-stringed instrument took its new name from a nineteenth-century British army officer, Edward Purvis. Purvis was a petite, lively man whose antics reminded his Hawaiian friends of a leaping flea—so they nicknamed him "ukulele" (jumping little flea). Purvis learned to play the machete and was responsible for the instrument's popularity throughout the islands, so when local craftsmen began to manufacture their own instruments, they began marketing them as "ukuleles" in honor of the lively little man who loved to play and dance.

◆ The first Portuguese school in America was established in Santo Christo Parish at Fall River, Massachusetts, in 1910. By 1973, almost 20% of the teachers in Fall River were of Portuguese descent, due to the large Portuguese-American population of that New England town.

◆ The first Portuguese-American elected to the House of Representatives was Frank B. Oliveira, the son of immigrants from the Azores, who served as a congressman from the State of Massachusetts from 1944 to 1958.

◆ The first U.S. soldier killed in World War I was a Portuguese-American, Walter Goulart.

◆ The first Portuguese newspaper published in the United States was the *Journal de Noticias*, which appeared in 1877.

◆ The first recorded Festival of the Divine Holy Ghost (Festa do Divino Spirito Santo), an annual event in California, was held at Sausalito, on San Francisco Bay, in 1887.

Lawson, co-founder of the press in 1894.

James Cagney; James Henie; Celeste Holm; Judith Blegen; Sally Matthews and Norwegian ancestry; Graves; the Andrews Sisters and Norwegian ancestry. Rolvaag, son of author Ole Olson, Governor of Minnesota; Albert H. Humphrey (1911-1972), Welsh and Norwegian ancestry.

Ole Singstad, engineering created the world's first turbine motor cars—the Holland

Rockne, head football coach at Notre Dame University's from 1918 to 1931. Over 100 teams scored 105 victories, 5 ties.

The Bird (of English and French descent), author of *Enterpris-*

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California, the ukulele to

Facts About the Other Side:

- Country:** PORTUGAL
- Capital:** Lisbon
- Official Name:** República Portuguesa (Republic of Portugal)
- Official Language:** Portuguese
- National Anthem:** "A Portuguesa" (The Portuguese). Words by Henrique Lopes de Mendonça; music by Alfredo Keil.
- National Flag:** Vertical bands of red and green represent the blood of Portuguese heroes and hope for the future. Unfortunately blood seems to outweigh hope, as the red band is twice the width of the green. The coat of arms represents the Christian faith and a never-ending search for true knowledge.
- Major Religions:** Most Portuguese embrace Roman Catholicism, although church and state have been separate since 1910.
- National Holidays:** June 10, Day of Portugal

Facts About Portuguese-Americans:

<i>Immigration to the U.S. (1820–1975):</i>	411,136
Peak Decade (1911–1920):	89,732
Recent Immigration (1966–1975):	120,508

1970 Census

Foreign-born Portuguese	91,034
Native-born, 2nd generation	149,532
Total Foreign-stock Population	240,566

Who's Portuguese?

John Philip Sousa (1854–1932), the "March King"	Benjamin Nathan Cardozo (1870–1938), Supreme Court Justice
John Dos Passos (1896–1970), author	Humberto Sousa Medeiros (1915–), Archbishop of Boston
Billy Martin (1928–), baseball manager	Jacques Loeb (1859–1924), biologist
Tony Lema (1934–1966), golfer	Robert le Roy Ripley (1893–1949), compiler of odd facts and other trivia in "Ripley's Believe It or Not"
Harold Peary (1908–), "the Great Gildersleeve"	

THE PUERTO RICANS IN AMERICA

Columbus landed on the island of Puerto Rico on his second trip to the New World in 1493, but the Spanish didn't settle on that island until 1508. For more than 400 years Puerto Rico was part of the Spanish Empire —until 1898, when it became a protectorate of the United States. The Foraker Act of 1900 made Puerto Rico an American territory, with an American governor, and the

Jones Act of 1917 granted U.S. citizenship to all Puerto Ricans.

In 1910 there were only 500 Puerto Ricans living in New York. Thirty years later their ranks had swelled to 70,000, most of whom settled in the section of Manhattan that came to be known as "Spanish Harlem." The peak year for Puerto Rican immigration to the U.S. was

1946, when almost 70,000 Puerto Ricans made the plane trip to the mainland. By 1969 there were over 1.5 million Puerto Ricans living in the United States, with more than 977,000 living in New York City, where they comprised about 11% of that city's population.

The Puerto Ricans became America's first "airborne" immigrants. Instead of sailing past Miss Liberty into New York Harbor, they flew into Idlewild airport. They did not have to suffer agonizing weeks of steerage-class travel aboard sailing ships; they were not isolated at Ellis Island detention centers; and there was no need for them to wait five years before applying for citizenship papers.



Almost 70,000 Puerto Ricans came to the mainland in 1946 to seek a brighter future for their children; many found that extreme poverty awaited them instead. (Courtesy: Culver Pictures)

Since the end of World War II almost one-third of the island's population, some 800,000 "immigrants," have found their way to the United States. During the 1970s a trend toward "reverse" immigration began, as many "Neoricans" (as they are called by their island-bred relatives) returned to Puerto Rico. Most either were born in the United States or had spent most of their adult life there, and now were returning to their native land. These "reverse immigrants" are for the most part skilled workers in their mid-thirties, and their average educational level was about tenth grade. In 1972, more Puerto Ricans re-

turned to the island than emigrated to the mainland, making the net flow minus 34,000 that year.



◆ New York City's French Hospital was founded in 1869 by a Puerto Rican immigrant, Dr. José Julio Henna (1848-1924). Dr. Henna became a U.S. citizen in 1872.

◆ The first Puerto Rican to play big-league baseball was Hiram Gabriel Bithorn (1916-1952). Born in Santurce, Puerto Rico, Bithorn played for two Chicago teams—the Cubs and the White Sox—in the 1940s.

◆ The First Catholic church in the United States to minister to the needs of the Puerto Rican community was La Milagrosa, located at 114th Street and 7th Avenue in Manhattan. A former synagogue, the building was "converted" in 1926 to meet the growing needs of the community, reflecting the ever-changing ethnic mix of the neighborhood.

◆ The first popularly elected governor of Puerto Rico was Luis Muñoz Marín, who took office in 1948. The Crawford-Butler Act, signed by President Truman in 1946, permitted Puerto Ricans to elect an official of their own choosing rather than having to accept an appointed governor.

◆ Herman Badillo (1929-) was the first Puerto Rican-born American to serve as a U.S. congressman. Over the years, in addition to earning degrees as an accountant and a lawyer, Badillo has served as Commissioner of the Office of Relocation in New York City (1962), Bronx Borough President (1965), and as a member of the House of Representatives.

◆ In 1977, Maria Fernanda Hernández ("Marifé" for short) was appointed as U.S. Deputy Chief of Protocol for New York. Born in Puerto Rico, Marife has a mixed ethnic heritage—she is descended from Puerto Rican and French ancestors, was raised in South America, and was educated in British schools.

◆ In 1978, Dionisia Perez celebrated her 118th birthday. A native of Peñuelas, in southwestern Puerto Rico, Mrs. Perez did not claim to know the secret of long life, but she advised the young to "Sing, sing, and be happy." Of her 14 children, only 4 were still living in 1977, but she also had 60 grandchildren, 40 great-grandchildren, and 20 great-great-grandchildren.

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AMERICA

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“GEE, YOU DON’T LOOK PUERTO RICAN”*

By Irma Alvarado

There was a time when hearing that gave me a high that lasted all day. How proud I was that others had not guessed I was of Puerto Rican heritage! What an ego trip to be able to speak without an accent!

Unfortunately, it went deeper than that. I can’t remember how or when I “learned” that it was wrong to be Puerto Rican. I must have been a small girl, because my memories of answering questions relating to my nationality never included “Puerto Rican.” In grammar school in the 50s, I was Spanish (very vague). In junior high school, I was either Spanish or combination Spanish/South American. By high school (a parochial girls’ school in the Bronx, N.Y.) I had narrowed it to Spanish father/Colombian mother . . . who knows *where* I picked up the “Colombian” part.

I’d like to be able to say that by the time I started college, I’d smartened up, but it didn’t happen that way. I did, however, become a bit more generous. I admitted to a Puerto Rican mother, but quickly added that *her* parents were from Spain!

It’s very sad when I think now of all the effort I put into avoiding any shame or embarrassment. I realize that my conditioning was the result of many different factors; growing up in a neighborhood where we were the only “Spanish” family didn’t help. Would I have been better off if I’d grown up in El Barrio? Who knows. But how I wish I could have shared my pride in being bilingual, learned to mambo earlier, appreciated my mother’s cooking sooner.

When did I change? I don’t know. I think meeting my husband-to-be had a lot to do with it (yes, a genuine P.R.!). For some reason, I always knew I’d marry a Latino; maybe my roots were working on me all along, or maybe I didn’t think anyone else would “accept” me. Most probably it was a combination of both. At any rate, he introduced me to a culture I hadn’t known. He took me to Latin dances where I met lots of young Puerto Ricans, most working and many in college. They were bright, exciting. I wished I’d had friends like that as I’d grown up.

Looking back, I see myself mostly as having been a victim of the society around me as I grew up; somehow I got it into my head that being Puerto Rican was wrong. By the time I was old enough to understand that this notion was wrong, look at how much time had passed. I get angry when I think about it too much — at “them” for making me feel that way and at myself for not being able to overcome it sooner.

That’s why it’s so important to me that *my* kids feel a pride and dignity in their heritage. I want them to know about and see Puerto Rico (one has); I’d like them to speak the language (I admit to getting lazy about this at home). The danger of not instilling a sense of pride and love for their heritage in our children is that, in later generations, many of the traditions we take for granted now will become memories and trivia for our grandchildren. I don’t want my grandchildren to miss out on the *fun* of being “different,” as I did.

What do I say now to people who say I don’t look Puerto Rican? It depends on my mood. If I’m feeling low, I’ll hit back with, “Just what *does* a Puerto Rican look like?” More often than not, I realize that someone who makes a statement like that is either innocent or ignorant, so a smile of affirmation is enough. But don’t knock it — that affirmation, in my case, was a long time coming.

Irma Alvarado is a New York Puerto Rican housewife.

Nuestro magazine, September 1977. Reprinted by permission.

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Who's Puerto Rican?

Sports: Angel Cordero (1942-), top jockey who rode 345 winners in 1968; Chi Chi Rodriguez (1935-), golfer; José Santiago, Roberto Clemente, Orlando Cepeda (the "Puerto Rican Babe Ruth"), Carlos Ortiz, baseball stars; pro boxers José Torres (1965 medium heavy-weight champ) and Sixto Escobar, the first Puerto Rican boxer to win the bantamweight world championship in 1936.

Music: José Feliciano (1945-), has been blind from birth, a victim of congenital glaucoma, but he was determined not to let blindness interfere with his musical career. José gave his first public appearance at El Teatro Puerto Rico in New York at the age of 9; Tito Puente, Tito Rodriguez—leading Latin musicians.

Entertainment: Freddie Prinze, the late star of the TV series *Chico and the Man*, was of mixed Puerto Rican and Hungarian Gypsy ancestry; Tony Orlando;

Chita Rivera is one-fourth Puerto Rican; Brunilda Ruiz, ballerina; Liz Torres, actress of Venezuelan and Puerto Rican ancestry; Erik Estrada, star of NBC's *Chips* series, and newscaster Geraldo Rivera. José Vincent Ferrer (1912-) made his New York theater debut in 1935 despite his father's objections that "It is not the career I would have picked for you, but it's your own life, not mine. Do what you must with it." His father was a successful lawyer, and hoped his Princeton-educated son would follow in his footsteps, but the lure of the stage was too strong for José. Raul Julia (1940-), a San Juan-born actor, has been performing in New York theaters for more than 14 years. His recent Broadway roles include *Dracula*, *Three-Penny Opera* and *Betrayal*. Julia has also appeared as Othello and in the 1978 film *The Eyes of Laura Mars*.

THE ROMANIANS IN AMERICA

Although Romanians trace their language and ancestry directly to the Romans, they are descended from several tribes, including the Goths, Huns, Slavs and Dacians, as well as the Romans who ruled their nation in the second century A.D.

Romania did not become an independent, unified nation until 1861, when Moldavia and Wallachia merged, and it wasn't until after World War I that Romania gained the provinces of Banat, Bucovina and Transylvania.

The first immigrant to America from what is now Romania was a Transylvanian priest, Samuel Damian, who came to our shores in 1748. The first major wave of immigration from Transylvania, Banat and Bucovina, the Austro-Hungarian provinces that were

to become Romania, was triggered in 1900 by a series of economic, social and political upheavals. Altogether some 53,000 refugees entered the United States in the first decade of the twentieth century.

By 1905, America had its first Romanian Orthodox Church, St. Mary's in Cleveland; its first Romanian Catholic parish, St. Helen's on Cleveland's East Side; and its first Romanian language newspaper, *Tribuna* (the Tribune), as well as its first Romanian mutual aid society.

Another 13,000 Romanians sought refuge here between 1911 and 1920, and in the first part of the 1920's over 60,000 Romanians settled here. The flow was stopped by the immigration law of 1924, which limited their quota to 603 new arrivals each year.

THE SPANISH IN AMERICA

Between 1820 and 1975, a mere 246,334 Spanish immigrants came to America, yet the Spanish-speaking population of the United States is one of our largest minority groups. Most of these Hispanic Americans have Spanish ancestry that has been filtered through the cultures of other lands, such as Mexico, Puerto Rico and the rest of Latin America.

The Spanish were the first settlers in Florida and the Southwest; they introduced the horse to North America, gave their language to some 12 million Americans, gave us place names in the West and Southwest, and lent their good name to such things as the "Spanish flu" (which spread wildly in 1918, killing almost 20 million people worldwide), Spanish fly (a reputed aphrodisiac made from beetles), and Spanish Moss (an epiphytic plant that hangs from trees in the Southern U.S.). They gave us Spanish mantillas and flamenco dancers, but *not* José Greco (who is Italian).



◆ Ponce de Leon discovered Florida in 1513 and claimed it for the King of Spain. In 1565, Spanish forces founded the first permanent European colony in America at St. Augustine, Florida, and did not relinquish their claim to that state until 1763,

when they traded Florida for the return of Cuba and the Philippines following the French and Indian War.

◆ In addition to the horse, the Spanish also introduced cattle, sheep and swine to North America between 1540 and 1565.

◆ The first Catholic parish was founded by Father Martin Francisco Lopez de Mendoza Grajales at St. Augustine, Florida, in 1565, to tend to the religious needs of the Spanish settlers.

◆ Los Angeles is not the original name of that California town. It was shortened from El Pueblo de Nuestra Señora la Reina de Los Angeles de la Porciuncula, "The Town of Our Lady, Queen of the Angels of the Porciuncula." There are more than 400 cities and towns in California with Spanish-origin names. The state itself is named for an imaginary island in Spanish folklore, meaning "an earthly paradise."

◆ Other Spanish place names: Texas (from *tejas*, land of tile roofs), Nevada (land of snow), Colorado (red land).

◆ The first Spanish newspaper ever published in the United States was *El Redactor*, which debuted on July 1, 1827, in New York City.

◆ The first opera ever produced in Spanish at New York's Metropolitan Opera House was Enrique Granados' *Goyescas*, in 1916.

Facts About the Other Side

Country:	SPAIN
Capital:	Madrid
Official Language:	Castilian Spanish
National Anthem:	Himno Nacional (National Anthem)
National Flag:	Horizontal bands of red bordering a yellow field twice their width
Major Religion:	Roman Catholic

Facts About Spanish-Americans:

Immigration to the U.S. (1820-1975):	246,334
Peak Decade (1911-1920):	68,611

1970 Census

Foreign-born Spaniards	57,488
Native-born 2nd generation	97,668
Total Foreign-stock Population	155,156

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Moldovan, baseball players in the
Ely Culbertson (1891-1955),
player.

Dagobert Runes, founder of The
ophical Library, a New York pub-
house; Mircea Eliade, Professor,
y of Religions, University of Chi-

: Ben Zuckerman (1890-1979),
ean of the American ready-to-wear
nd suit industry."

Who's Spanish?

Music: Carlos Montoya (1903-), flamenco guitarist.

Government: Elwood Quesada (1904-), first head of the Federal Aviation Agency, and former vice-president of Lockheed Aircraft Corporation.

Letters: Truman Capote (1924-), born in New Orleans of Spanish descent; Anais Nin (1903-1977), the diarist, was of Spanish-French descent.

Entertainment: Martin Sheen (1940-), of Spanish and Irish parents; Raquel Welch (1940-), whose real name was Raquel Tejada—her father was

a Bolivian immigrant of Castilian extraction; Imogene Coca's father was a musician of Spanish descent; Xavier Cugat (1900-), the "Rhumba King" was born in Barcelona.

Sports: Rosemary Casals (1948-), top tennis player, is the grandniece of cellist Pablo Casals.

Science: Severo Ochoa (1905-), biochemist.

Politics: Joseph Montoya (1915-1978), U.S. Senator from New Mexico whose parents were descended from eighteenth-century Spanish immigrants.

THE SWISS IN AMERICA

Some 350,000 Swiss people found their way to the United States between 1820 and 1975. The Swiss are one of America's smaller foreign-stock groups: according to the 1970 census they comprised 0.7% of our foreign-stock population.

Despite their rather small numbers, the Swiss have managed to make their mark on America in many different fields of endeavor. From the other side, the Swiss gave us: Swiss chard, a leafy green vegetable that was first cultivated here in 1806; dotted Swiss fabric, for curtains and party dresses; Swiss cheese; and the Brown Swiss cow, first brought to New England in 1869 as a dairy breed.

The Swiss immigrants and their descendants in America gave us: Hershey's milk chocolate; Sutter's mill; the Chevrolet; Waldorf salad; Lobster Newburg; the Lincoln Tunnel; and an assortment of Nobel Prize winners, diplomats, pioneers and military men. There were even two U.S. presidents of Swiss-German extraction—Hoover and Eisenhower.

The first Swiss citizen in America was Diebold von Erlach, a mercenary soldier in the service of Spain who fought and died in Florida in 1562. But despite the early arrival of a few scattered Swiss citizens, it wasn't until 1670 that the first Swiss settlement in America was established, near

Charleston, South Carolina. In 1683, Swiss immigrants settled in Pennsylvania at the behest of William Penn, who assured them of religious freedom. It has been estimated that almost 25,000 Swiss came to America in the 1700s, during which period they established colonies at Germanna, Virginia; Puryburg, South Carolina; and New Bern, Dakota, a settlement founded by Christopher de Graffenried (1661-1743) in 1710.

According to the 1970 census, there were over 49,000 Swiss-born residents and almost 169,000 children of Swiss immigrants living in the United States.

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◆ Colonel Henry Louis Bouquet (1714-1765) was the hero of Fort Pitt, and a military genius during the French and Indian War.

◆ Albert Gallatin (1761-1849) served as Secretary of the Treasury under both Jefferson and Madison, and enjoyed a full career as a diplomat, senator, U.S. Representative and, later, banker. He also founded the American Ethnological Society and New York University.

◆ Ferdinand-Rudolph Hassler (1770-1843) was the first Superintendent of the U.S. Coast and Geodetic Survey.

◆ Swiss-born Louis Agassiz (1807-1873)

14 MUSIC, ART AND ENTERTAINMENT

FOR A SONG . . .

ETHNIC STORIES BEHIND SOME POPULAR AMERICAN SONGS

Aloha Oe The traditional "farewell" song of Hawaii was written by Queen Liliuokalani (1838-1917), who was also known as Mrs. Lydia Dominis after her marriage to a native Bostonian. Queen Liliuokalani only reigned for two years (1891-1893) before being overthrown by a revolution.

Anniversary Waltz This melody first appeared in Romania in the 1920s as "Waves of the Danube." Written by the Romanian composer I. Ivanovici, it attained fame in 1947 when it was featured in the film *The Jolson Story*.

Auld Lang Syne It would be hard to imagine New Year's Eve without "Auld Lang Syne." Although Robert Burns, the Scottish poet, is usually credited with originating the song, he merely adapted this Scottish tune in 1799—it was already quite popular in his day. He rearranged the words of the first stanza a bit, added a second and third stanza, and combined the music from several Scottish tunes when he "wrote" this song.

Ballin' the Jack This song, which comes with built-in dance instructions, was written by Black American songwriter Chris Smith (1879-1949) in 1913. Smith also performed in vaudeville and wrote "Junk Man Rag," "Big Cry Baby in the Moon" and "Never Let the Same Bee Sting You Twice."

Beer Barrel Polka Better known by the opening line, "Roll out the barrel," this polka was originally written by Czech bandmaster Vejvoda. It was translated into English in 1939 by Lew Brown.

Carolina in the Morning This song was written by Gus Kahn, the son of Jewish immigrants from Eastern Europe.

Carry Me Back to Ol' Virginy Written in 1878 by James A. Bland (1854-1911), "the prince of Negro songwriters," this song became the official state song in 1940. Born to free parents in Flushing, New York, in 1854, Bland attended Howard University and studied law. He even worked as a page in the House of Representatives before he left school to join Calender's Original Georgia Minstrels at the age of 21. Virtually unknown in America, Bland was the idol of England's music halls for more than two decades.

God Bless America Written by a Russian-Jewish immigrant, Israel Baline, better known to the world as Irving Berlin, "God Bless America" was first performed by Kate Smith in 1939, immediately after the outbreak of World War II, (22 years after it had been written). The song became Ms. Smith's "trademark." All royalties received by Berlin were turned over to the Boy Scouts and Girls Scouts of America.

Green Eyes Originally known as "Ojos Verdes" when it was written (as an instrumental) by Cuban composer Nilo Mendendez in 1935, the song later became a hit with English lyrics.

Home Sweet Home Written in 1823 by John Howard Payne (1791-1852), the humble words are all-American, but the music is a foreign import. Some sources claim the melody comes from a Sicilian opera, while others hold that it was adapted from an old French folk song.

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ENTERTAINMENT

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Me Back to Ol' Virginny Written by James A. Bland (1854-1911), "the prince of Negro songwriters," this was the official state song in 1940. Bland's free parents in Flushing, New York, in 1854, attended Howard University and studied law. He even served a page in the House of Representatives before he left school to join the Original Georgia Minstrels at the age of 14. Virtually unknown in America until the idol of England's music halls in the 1890s, he had more than two decades.

Swanee Written by a Russian immigrant, Israel Baline, better known in the world as Irving Berlin, "God of Music," "Swanee" was first performed by Al Jolson in 1939, immediately after the end of World War II, (22 years after it was written). The song became Berlin's "trademark." All royalties received by Berlin were turned over to the Boy Scouts and Girls Scouts of America.

Sweet Home Originally known as "Ojos de la Mar," when it was written (as an instrumental) by Cuban composer Nilo Menéndez in 1935, the song later became a hit with its lyrics.

La Cucaracha Written in 1823 by John Howard Payne (1791-1852), the humorist and all-American, but the music is of Spanish import. Some sources claim the melody comes from a Sicilian opera, while others say that it was adapted from an old Spanish song. "La Cucaracha" or "The Roach" has done more to damage

the sale of raisins in the United States than all of Cesar Chavez's strikes. Written by a Spanish composer, about a cockroach who is hooked on marijuana, the song alludes to the fact that the cockroach has spent too much time in the sun, and now "he's just another raisin." Definitely one of the most unappetizing lines ever written.

Marie from Sunny Italy This song, written in Chinatown in 1907, was Irving Berlin's (1888-) first composition. The Russian-Jewish composer followed "Marie" with more than 700 other published songs during his long songwriting career.

Oh, Promise Me A favorite song at weddings, "Oh, Promise Me" was written by Reginald de Koven (1861-1920), whose first American ancestor was John Louis de Koven, a native of Germany. The song came from his 1890 Broadway show, *Robin Hood*.

Ol' Man River This "Negro" song was written by the Jewish songwriting team of Oscar Hammerstein and Jerome Kern.

The Star Spangled Banner The words to our national anthem, as every schoolchild learns, were written by Francis Scott Key on September 14, 1814, during the British bombing of Fort McHenry. The music, however, was composed by an Englishman, John Stafford Smith, a London composer who died in 1836. The original piece was known as "The Anacreontic Song" (the title was derived from the name of a British gentlemen's club). It was recognized as our national anthem in 1931 by an act of Congress signed by President Hoover.

Sweet Adeline The female inspiration

for this song was a sixty-year-old coloratura soprano, Adelina Patti, from Madrid. Patti was appearing in New York City when Henry Armstrong and Richard Gerard spotted her name on the marquee. "Sweet Adeline" was first performed in 1904.

Tea for Two Was written by Jewish songwriter Irving Caesar, who also penned "I Want to be Happy," "Swanee" and "Is It True What They Say About Dixie?"

Way Down Yonder in New Orleans This tune was written in 1922 by the Black songwriting team of Henry Creamer and Turner Layton. Creamer and Layton also wrote "After You've Gone" (1918) and "Strut Miss Lizzie" (1922).

Yankee Doodle The words were written by a British surgeon, Dr. Richard Shuckburgh, but the music comes from a traditional English folk tune. "Macaroni" has nothing to do with pasta, but rather was a term used for an English fop.

Yes, We Have No Bananas This silly song evolved from the confused reply overheard at a Greek immigrant's fruit stand in New York City in 1923. The words were written by Frank Silver and Irving Cohn, and the song was popularized by Eddie Cantor in his musical, *Make It Snappy*. The music comes from Handel's *Messiah*.

When Irish Eyes Are Smiling Ernest Ball and Irish tenor Chauncey Olcott collaborated on this Irish ballad, introduced in the 1912 musical *The Isle o' Dreams*.

When Johnny Comes Marching Home Again This song was written by Patrick Gilmore, a Dublin-born lad who emigrated to the United States at the age of nineteen to avoid being forced into the priesthood.

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SINGERS, SONGWRITERS, AND MUSICIANS

PATTI, LAVERNE AND MAXINE The singing Andrews Sisters, Patti (1921-), Laverne (1915-1967) and Maxine (1918-), who were born in Minnesota of Greek and Norwegian ancestry, attained national prominence in 1937 with their first hit song, a Yiddish composition, "*Bei Mir Bist Du Schön*," by Sholom Secunda and Jacob Jacobs! Their other "ethnic cross-over" hits included "Beer Barrel Polka" and "Rum and Coca-Cola."

PAUL ANKA (1941-) Canadian-born, of Lebanese ancestry, Anka started his career in 1956 when he bluffed his way into ABC-Paramount and auditioned his song, "Diana." Three years later he had 3 gold records and his first million dollars. By the age of 21 he had over 200 songs to his credit. Although he is credited with composing "My Way," the song Frank Sinatra made famous, Anka only translated it into English. The song was actually composed by Claude François, a French songwriter.

FRANKIE AVALON (1940-) Francis Thomas Avallone convinced his father to buy him a trumpet after he saw Kirk Douglas in *Young Man With a Horn*. He was only eight years old, and was considered something of a "child prodigy" on the trumpet. At age eleven, he appeared on national TV, but when his "cuteness" faded, he was reduced to playing with a neighborhood group—Rocco and the Saints.

Along with Fabian Forte and Bobby Rydell, Avalon completed the Italian-American triumvirate from Philadelphia during the late 1950s rock-and-roll explosion.

PEARL BAILEY (1918-) Pearl Mae Bailey holds an honorary doctoral degree from Georgetown University, but that wasn't enough for this talented Black performer, whose ancestral roots include Creek Indians on both sides of the family—in the late 1970s, Pearl enrolled as a freshman at Georgetown.

HARRY BELAFONTE (1927-) Born in New York to West Indian parents, Harry lived in Jamaica from the time he was 8 years old until he was 13. He gained fame singing folk songs and "calypso" in the 1950s. Ironically, one of his most famous hits, the "Banana Boat Song," was written

by a Jewish American, Alan Arkin.

IRVING BERLIN (1888-) Irving Berlin was born Israel Baline in Temun, Russia. Berlin's rabbi father fled a pogrom in his native land and settled in New York in 1892. Although Berlin never attended school past the second grade and he never learned to read music or to play the piano in any key except F sharp, he managed to become a millionaire as a result of the more than one thousand songs he has written over the past 70 years.

His first song, composed in 1907, was "Marie From Sunny Italy." Other "ethnic cross-overs" include "Easter Parade" and "White Christmas." He also composed "God Bless America," "Oh, How I Hate To Get Up in the Morning" and "There's No Business Like Show Business." "Alexander's Ragtime Band" launched his international career, but according to Berlin, "What I did was no more than being able to recognize what rhythm meant, and being with the times."

LEONARD BERNSTEIN (1918-) In 1958, this son of Russian-Jewish immigrants became the first American-born musician to head a major American orchestra, when he succeeded Dimitri Mitropoulos as musical director of the New York Philharmonic Symphony Orchestra.

Bernstein made his first New York appearance as a conductor three years after graduating from Harvard. Two years later, in 1944, he composed the music for *Fancy Free*, Jerome Robbins' ballet, which eventually was revamped as the Broadway musical *On the Town*. Besides a successful career as a symphony orchestra conductor, Bernstein has composed musical scores for Broadway shows (*Wonderful Town*, 1953; *West Side Story*, 1957), films (*On the Waterfront*, 1954), operas (*Trouble in Tahiti*, 1952) and his controversial *Mass*, which opened the John F. Kennedy Center for the Performing Arts in Washington, D.C., in 1971.

EUBIE BLAKE (1883-) One of the oldest living performers in America, Black pianist-composer Eubie Blake has been tickling the ivories for over 75 years. When he was 95 he saw a revue of his career open on Broadway. Will Eubie keep going, playing and performing, until he's 100? "I don't know nothing else but how to

Jewish American, Alan Arkin.
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His first song, composed in 1907, was "Swanee River From Sunny Italy." Other "ethnic favorites" include "Easter Parade" and "White Christmas." He also composed "God Bless America," "Oh, How I Hate to Get Up in the Morning" and "There's No Business Like Show Business." "Alexander's Ragtime Band" launched his international career, but according to Berlin, "I did was no more than being able to recognize what rhythm meant, and being able to write it."

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write and play music and I'll never quit until the man counts 8, 9, 10 and waves me out."

Despite his fame and wealth, Eubie lives, not on Manhattan's fashionable East Side, but in Brooklyn's Black ghetto—Bedford-Stuyvesant. Why? "Here I'm somebody. If I lived on Park Avenue people might think I was just another hustler or something like that. Besides, when I got married more than 30 years ago, my father-in-law owned this house. All I had to do was take off my hat and walk in." (*Newsweek*)

SAMMY CAHN (1913-), a German-Jewish songwriter, quips that his mother was known as the "Jewish Lourdes"—because people always came to her with their problems." His original name was Sammy Cohen, but he changed it twice —to Kahn, and then to Cahn to avoid confusion with another songwriter name Kahn. He studied violin and, after quitting school, played at "borscht belt" resorts in the Catskills and in Bowery burlesque houses. Cahn wrote his first song at the age of 16—"Like Niagara Falls, I'm Falling For You,"—but it wasn't until 1935 that he wrote his first hit. "Rhythm Is Our Business," with Saul Chaplin. With Jule Styne he wrote "I'll Walk Alone," "Saturday Night is the Loneliest Night in the Week," "Five Minutes More," "The Things We Did Last Summer" and "Let It Snow! Let It Snow! Let It Snow!" and during his association with Jimmy Van Heusen, Cahn wrote the lyrics to "The Tender Trap," "Love and Marriage," "High Hopes" and "Call me Irresponsible."

RAY CHARLES (1932-) dropped his last name, Robinson, when he began to perform professionally, to avoid being confused with the fighter, "Sugar" Ray Robinson. Born in Albany, Georgia, Ray Charles was totally blind by the age of seven. He attended St. Augustine School for the Blind in Florida, where he learned to read Braille, to play the piano and the clarinet and to memorize music.

Orphaned at the age of 17, the Black musician supported himself by traveling with hillbilly bands and rhythm and blues combos throughout the South. His first album was recorded in 1954, and in 1961 *Down Beat* magazine voted him America's leading male vocalist for his unique style of combining gospel music and the blues.

GEORGE M. COHAN (1878-

1942) Despite the song he wrote and made famous ("I'm a Yankee Doodle Dandy"), Cohan was *not* born on the fourth of July. He was born on July 3, but his patriotic father changed the official record to read July 4. Despite his Jewish-sounding last name, Cohan was a full-blooded Irish-American, whose original family name was Keohane (pronounced Ca-han or Co-han).

He wrote such famous songs as "Over There" (1917), "You're a Grand Old Flag," "Forty-Five Minutes from Broadway" and "Give My Regards to Broadway."

PERRY COMO (1913-) The seventh son of a seventh son and one of 13 offspring, Pierino Roland Como started his working life as a barber before touring with Ted Weems' band in 1934. In the 1950s he became a popular TV personality, known for his casual, relaxed, "laid back" style.

BING CROSBY (1904-1977) made "crooning" world famous when he stepped up to the microphones of America in the 1930s. Between 1931 and 1957 he recorded some 850 songs and sold more than 300 million records. It was fitting for Bing, an Irish Catholic, to win an Academy Award for his priestly role in *Going My Way* in 1944.

LEOPOLD (1832-1885) **AND WALTER DAMROSCH** (1862-1950), the musical father-and-son team from Breslau, Germany, emigrated to the United States in 1871. The father, Leopold, founded the New York Symphony Society in 1879, and his son, Walter, established the Damrosch Opera Company in 1895 for the sole purpose of introducing Wagnerian operas to the American public. When Leopold died in 1885, Walter succeeded him as conductor of the New York Symphony. Today, Damrosch Park at Lincoln Center commemorates this musical family's contribution to New York's cultural development.

DUKE ELLINGTON (1899-1977) has been called the "greatest single talent in the history of jazz." Born Edward Kennedy Ellington, Duke gained fame as a band leader and composer. Some of the best-known works of this Black musician are "Mood Indigo" and "Solitude."

ARTHUR FIEDLER (1894-1979), the son of Austrian-Jewish immigrants, came from a long line of musicians. Most of his ancestors had been violinists—hence the

surname "Fiedler," which comes from the German for "fiddler." Arthur took violin lessons as a child, but he viewed his early musical education as ". . . a chore, something I had to do, like brushing my teeth." (New York Times, April 2, 1972). After a brief career in the publishing field, Fiedler was swayed to follow in the footsteps of his ancestors, and in 1911 he was accepted into Berlin's Royal Academy of Music.

Fiedler debuted as a conductor at the age of 17. He conducted his first performance of the Boston Pops Orchestra in 1926, and in 1930 he became the Pops' permanent conductor—one of the few American-born maestros of his day. For almost five decades Fiedler conducted the Pops orchestra for the listening pleasure of radio, television and concert audiences.

GEORGE GERSHWIN (1898–1937) The famed composer was born Jacob Gershwin, but his Russian immigrant parents always called him "George." His first hit song was "Swanee," written with lyricist Irving Caesar. The duo composed it in about 15 minutes, introduced it to Al Jolson and became internationally famous as a result of the 1 million copies of sheet music and over 2 million records they sold.

Some of his most famous works include: "Embraceable You," "I Got Rhythm," "Love Walked In," "S' Wonderful" and "Rhapsody in Blue." His musical, *Of Thee I Sing* (1931) became the first musical ever to win a Pulitzer Prize; and his Negro folk opera, *Porgy and Bess*, has enjoyed many revivals on both the stage and the screen since it was introduced in 1935.

BENNY GOODMAN (1909–) was the first white bandleader to employ Black musicians in his band. He also made his name in "swing" by using the arrangements of a Black musician, Fletcher Henderson. Benjamin David Goodman was the eighth of eleven children born to impoverished Russian-Jewish parents. Benny notes of his childhood: "I can remember a time when we lived in a basement without heat during the winter, and a couple of times when there wasn't anything to eat."

He learned music at the Kehelah Jacob Synagogue, where lessons and instruments for rental cost only about 25¢ per week. Why did he take up the clarinet? It was strictly a matter of size and age! When Benny went to the synagogue in 1919 with

his two older brothers, Harry (12) was given a tuba; Freddie, the middle brother (11) was given a trumpet. Benny, the youngest (10), was given a clarinet.

OSCAR HAMMERSTEIN II (1895–1960) collaborated with Jerome Kern on the musical play *Show Boat*, which premiered in 1927. He later collaborated with Richard Rodgers on *Oklahoma* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951) and *The Sound of Music* (1959). But Oscar was not the first musical member of his family. His grandfather, Oscar Hammerstein (1847–1919) ran away from his home in Berlin at the age of 17 after his father beat him for skating instead of practicing the violin. Oscar sold his violin to pay for his passage to England, and from there he crewed on a ship bound for America to earn his fare to the New World.

Grandfather Hammerstein made a fortune in the tobacco business and used his profits to buy a part interest in two German-language theaters in New York. Between 1906 and 1910 his Manhattan Opera House rivaled the Metropolitan Opera House, which later bought out his interest with the stipulation that Hammerstein not produce any operas in the United States for ten years.

LORENZ HART (1895–1943) wrote almost 400 songs and 29 musicals in collaboration with Richard Rodgers (1902–). Rodgers later continued his career in collaboration with Oscar Hammerstein, writing such famous musicals as *Oklahoma* and *South Pacific*.

Lorenzo Milton Hart was born on New York's Upper East Side to German-Jewish immigrant parents, Frieda and Max Hertz, who had Americanized their last name to Hart.

JASCHA HEIFETZ (1901–), the Russian violin virtuoso, made his American debut at Carnegie Hall in 1917 at the age of 16. When asked about his life, after a career that had already spanned five decades, Heifetz remarked, "Here is my biography: I played the violin at three and gave my first concert at seven. I have been playing ever since."

VICTOR HERBERT (1859–1924) Composer of such famous operettas as *The Red Mill*, *Naughty Marietta*, and *Babes in Toyland*, Herbert also wrote musical scores for Ziegfeld revues and motion pic-

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tures of the early twentieth century. Born in Dublin, Ireland, and raised in London, Herbert acquired a love of music from his grandfather, who taught him Irish folk songs. By the time he was thirty he was considered to be one of the best cellists in the world, although he was to make his mark in another musical field.

SCOTT JOPLIN (1868-1917) The Black American "King of the Ragtime Composers" became a household word in America more than fifty years after his death. Joplin was born on November 24, 1868, in Texarkana, Texas, into a highly musical family. He began playing in cafés, brothels and saloons at the age of 14, and became famous for his syncopated rhythms (known as ragged time and later ragtime), but it wasn't until Joshua Rifkin recorded Joplin's rags in 1971 that a mass audience became familiar with his work. One of his most famous rags, "The Entertainer," was used as the theme for the hit movie *The Sting*, whose recorded sound track sold to the tune of 2,000,000 copies.

Unfortunately, Joplin never lived to enjoy the accolades of the public. He died in a mental hospital in New York, where he was committed after a nervous breakdown following the failure of his ragtime opera *Treemonisha*, about a Black woman who leads her people to freedom.

ANDRÉ KOSTELANETZ (1901-1981), inaugurated the "Promenade" series of concerts at Philharmonic Hall in New York in 1963. The son of wealthy Russian Jewish parents, Kostelanetz was born in St. Petersburg. The family fortune was lost in the Revolution of 1917, and when young André fled Russia in 1922 he had nothing but the clothes on his back.

During World War II, Kostelanetz trained GI orchestras in Europe and was awarded the Asia-Pacific campaign ribbon for his services. Over the years, André has sold some 52 million records and has conducted the orchestras of most major American cities.

LIBERACE (1919-1997) Half Polish and half Italian, with a name to match his ethnic heritage, Wladziu Valentino Liberace was a mere four years old when he began to play the piano by ear. Known as Walter to his school chums, Liberace began his career at the age of twelve playing in beer joints to earn money for his family. His

glittering clothes and flashy style have earned him continued popularity.

GUY LOMBARDO (1902-1977) Born Gaetano Albert Lombardo in Ontario, Canada, Guy came from a musical family. His father, an Italian immigrant, encouraged all of his children to study music, and "because he was the oldest" Guy's first instrument was the violin. Still, it was as a band leader, not a violinist, that he achieved fame in show business. The beloved "Mr. New Year's Eve" led his orchestra on that night every year for almost half a century.

HENRY MANCINI (1924-2000) A native of Cleveland, Ohio, Italian-American Mancini is famous for his film scores and theme music. Some of his most familiar works are "The Pink Panther," "Days of Wine and Roses," "Charade," "Peter Gunn," "Mr. Lucky" and "The Glenn Miller Story."

CHUCK MANGIONE (1941-2000) In 1978, Chuck Mangione's album, *Feels So Good*, became one of the biggest jazz "cross-over" albums in recording history. Such high sales are most unusual for a jazz recording artist, and that album propelled Chuck and his group into the world of popular music.

Until recently, Mangione claimed he only played clubs where "music was the third reason" people came there—most patrons were only interested in drinking and meeting friends. He hopes his newfound success will change all that.

Was his family musical? Not really. His father claims, "I played the cash register so I could put my three children through college." But on weekends, after a hard week at his Rochester, New York, grocery store, Papa Mangione would take his sons to the local jazz clubs to listen to the greats play. Afterward he would invite the likes of Dizzy Gillespie and Cannonball Adderly to come back to his home for a real Italian dinner and a jam session, so Chuck and his brothers got to jam with the greatest right in their own living room.

ZUBIN MEHTA (1936-2024) A native of Bombay, India, Mehta became musical director of the Los Angeles Symphony in 1962. His youth, good looks and reputation as a "ladies' man" earned him the nickname "Zubie Baby." In 1978, Mehta became conductor of the New York Philharmonic.

GIANCARLO MENOTTI (1911-) Born near Milan, Italy, Menotti came to the United States in 1928, where he became a musical man for all seasons. Two of his operas, *The Consul* and *The Saint of Bleeker Street*, have won Pulitzer Prizes, and his highly influential Festival of Two Worlds at Spoleto, Italy, has recently spawned an American offshoot. The yearly Spoleto Festival, USA, in Charleston, South Carolina, features operas, chamber concerts, dance programs and musicals.

CHARLIE MINGUS (1924-1979) Nicknamed "Jazz's Angry Man" because of his rage over racial inequities, Charlie Mingus grew up in the Watts ghetto of Los Angeles. His "passport" out of the ghetto was his bass fiddle, which he plucked with some of the greatest names in jazz—Lionel Hampton, Charlie Parker and Duke Ellington. According to Mingus: "Blues is a way of life. Society may lay it on you. Blues is a way of yelling back." In his autobiography, *Beneath the Underdog*, the "angry man" claimed: Jazz is "the American Negro's tradition . . . White people don't have a right to play it." But, despite his remarks, Mingus often used white musicians in his bands—referring to them as "colorless."

BORRAH MINEVITCH (1902-1955) Born in Kiev, Russia, in 1902, the youngest of seven children, Borrah became one of the most famous harmonica players in the world in the early 1930s. He received up to \$3,200 a week for performing on stage, and as a result of his influence, sales of harmonicas jumped to 30,000,000 per year within five years of his stage debut.

With his harmonica, Borrah could play such complicated arrangements as *Rhapsody in Blue*, *Liebesträume* and even *An American in Paris*. In 1934 he founded the Harmonica Institute of America, where he taught New Yorkers the fundamentals in four easy lessons. According to Borrah, "Half the world plays a harmonica, and the other half wishes it could."

DIMITRI MITROPOULOS (1896-1960) Mitropoulos emigrated to the United States in 1936 after enjoying a fine reputation as a conductor in Europe. Born in Athens and educated in Berlin, Mitropoulos once dreamed of becoming a Greek Orthodox monk. But, when he learned that the religious order forbids the use of musical instruments, Dimitri decided

he could not bear a life devoid of music, and he began devoting himself to the piano instead of the priesthood.

At the age of 10, Mitropoulos had already mastered the scores of *Faust* and *Rigoletto*. By the time he was 20, he had composed his first opera, *Sister Beatrice*. He emigrated to the United States at the age of 40 and became a citizen in 1946. During his career as a symphony conductor, Mitropoulos conducted the Minneapolis Symphony from 1936 to 1949 and the New York Philharmonic from 1949 to 1958.

ELVIS PRESLEY (1935-1977) Elvis proved "WASPs have rhythm too" when he electrified the world with his nonstop pelvis in the late 1950s. Elvis' first ancestor in America is believed to have been Andrew Presley, Sr., a Scottish immigrant who came to America in 1745, settled in Anson County, North Carolina, and supported his family by working as a blacksmith.

SERGEI VASSILIEVICH RACHMANINOFF (1873-1943) became a U.S. citizen a few months prior to his death in 1943. A graduate of the Moscow Conservatory, Rachmaninoff was awarded a gold medal in 1892 for his one-act opera, *Aleko*. Some of Rachmaninoff's most famous works are *Prelude in C Sharp Minor* (1892), *Second Piano Concerto* (1901) and *Rhapsody on a Theme by Paganini* (1934). Rachmaninoff's *Second Piano Concerto* is better known to popular music fans as "Full Moon and Empty Arms."

JOE RAPOSO (1937-) If you know any preschool children, you've probably heard Joe Raposo's most famous theme song, "Sesame Street." A Portuguese-American from the city of Fall River, Massachusetts, Raposo was urged to study medicine by his parents even though they taught him to play the piano, violin, bass viola and guitar. But, as Joe put it: "I couldn't stand the sight of blood, so I went to Harvard to become a lawyer." Sidetracked by his love of music, he abandoned his law studies in 1959 to concentrate on composing.

Besides the theme songs for *Sesame Street* and *The Electric Company*, Raposo has written many of the Muppets' best-selling hits. Most recently, three-quarters of a million copies of *Sesame Street Fever*, a disco record for tots, have been sold. The

he could not bear a life devoid of music, and he began devoting himself to the piano instead of the priesthood.

At the age of 10, Mitropoulos had already mastered the scores of *Faust* and *Rigoletto*. By the time he was 20, he had composed his first opera, *Sister Beatrice*. He emigrated to the United States at the age of 40 and became a citizen in 1946. During his career as a symphony conductor, Mitropoulos conducted the Minneapolis Symphony from 1936 to 1949 and the New York Philharmonic from 1949 to 1958.

ELVIS PRESLEY (1935-1977) Elvis proved "WASPs have rhythm too" when he electrified the world with his nonstop pelvis in the late 1950s. Elvis' first ancestor in America is believed to have been Andrew Presley, Sr., a Scottish immigrant who came to America in 1745, settled in Anson County, North Carolina, and supported his family by working as a blacksmith.

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album features "Loveable Grover" on the cover, decked out in a white suit à la John Travolta. "Cross-over" hits into the adult world include "Bein' Green," "Sing" and "You Will Be My Music."

BUFFY SAINTE-MARIE (1941-) A Cree Indian folksinger who rose to fame in the 1960s, Buffy is now married to a Sioux (Sheldon Wolfchild), and has become a regular on *Sesame Street* with her son, Dakota Starblanket Wolfchild, who's called "Cody" for short. Instead of "protest songs" and love songs (she wrote "Until It's Time for You To Go"), Buffy is singing her ABC's for the tots of America.

ARTUR RUBINSTEIN (1885-) Artur's parents gave him a violin when he was only three years of age. After Artur smashed it to smithereens, his parents decided he should take lessons on a more durable instrument—the piano. By the time Artur was five, he was performing at charity concerts in his native Poland. At the age of 12, Rubinstein appeared as a soloist with the Berlin Symphony Orchestra; he toured the United States for the first time in 1906. One of America's greatest pianists, Rubinstein became a U.S. citizen in 1946.

NEIL SEDAKA (1939-) Neil's parents were Sephardic Jews who emigrated from Istanbul, Turkey, to Brooklyn's Brighton Beach section. Neil studied piano and was accepted as a scholarship student to the preparatory division of the prestigious Juilliard School of Music at the tender age of nine. He started his pop-music writing career in the early 1960s and has written such famous hits as "Calendar Girl," "Oh Carol" and "The Immigrant."

JOHN PHILIP SOUSA (1854-1932) Known as the "March King," Sousa was one of the Marine Corps's most famous bandleaders, serving from 1880 to 1892.

His father, Joao de Sousa, changed his name to John Sousa when he emigrated to the United States from Portugal. He, too, was a musician with the U.S. Marine Band, and when his son, John Philip, threatened to run away and join the circus at the age of thirteen, Papa Sousa enlisted him as a boy musician with the Marines.

Sousa went on to write more than 100 marches for the Marines, including "Semper Fidelis," "The Washington Post March" and "Stars and Stripes Forever."

He also served as bandmaster for the U.S. Navy from 1917 to 1919. Sousa wrote the operetta *El Capitan* in 1896 and "The Chariot Race" (Houdini's theme song). The Sousaphone, a modified tuba that diffuses the sound over the musician's head, instead of having it project straight ahead, was patterned after designs suggested by Sousa.



"The March King," John Philip Sousa. (Courtesy: New York Public Library)

WILLIAM GRANT STILL (1895-1978), "the dean of Black classical composers," became the first Black musician to conduct a major American orchestra when he led the Los Angeles Philharmonic in 1936 at the Hollywood Bowl.

Born in Woodville, Mississippi, Still learned to play the violin, cello and oboe as

a young boy. His most famous work is the *Afroamerican Symphony* (1931). Other orchestral and choral works by Still include *Symphony in G Minor*, "And They Lynched Him in a Tree," "The Colored Soldiers Who Died for Democracy," "From the Delta" and "Songs of Separation."

LEOPOLD STOKOWSKI (1882-1977) brought classical music to the masses when he conducted the soundtrack for Walt Disney's *Fantasia* in 1941. Born in London of Polish and Irish parentage, Stokowski came to the United States at the age of 23 and became a citizen in 1915. His American career spanned 7 decades and more than 7,000 performances. Stokowski conducted the Philadelphia Orchestra for 27 years, and also led the NBC Symphony and the American Symphony Orchestra.

IGOR FYODOROVICH STRAVINSKY (1882-1971) fled his native Russia in 1914 and settled in Switzerland. Later he made his way to the United States, where he became a naturalized citizen in 1945. Stravinsky's most famous ballets include *The Firebird* (1910) and *The Rite of Spring* (1931). His symphonies and sonatas were also internationally acclaimed.

ELIZABETH SWADOS (1951-) presented her musical, *Runaways*, at Joseph Papp's Public Theater Cabaret in 1978. One of New York's youngest composers, Swados learned to play the piano at the age of five and was performing as a folk singer by the time she turned twelve.

Elizabeth Swados was born to a musical family. Her Jewish ancestors can trace their roots back to Vilna, Lithuania, where the family name was spelled Swiadisch. Liz's first theatrical work was *Nightclub Cantata*, which became an off-Broadway hit during the 1977 season.

DIMITRI TIOMKIN (1899-1979), the Russian-born composer of film scores, won four Oscars during his forty-year career in Hollywood. Altogether, Tiomkin composed the music for 160 film scores, yet he once complained that writing music for films was "like putting herring together with sugar." Despite his laments, Tiomkin enjoyed his work and won Academy Awards for the musical scores for *High Noon* (1952), *The High and the Mighty* (1954), *The Old Man and the Sea* (1958) and *The Alamo* (1960).

ARTURO TOSCANINI (1867-1957) conducted the Metropolitan Opera between 1908 and 1915. He returned to his native Italy to conduct at La Scala, but when Fascists gained control of the government Toscanini returned to the United States. He became principal conductor of the New York Philharmonic, and director of the NBC Symphony Orchestra, which was created especially for him by the network.

SOPHIE TUCKER (1884-1966) was "the Last of the Red Hot Mamas." Although she was born Sophie Kalish, she grew up with an Italian last name—Abuza—thanks to her father, who fled Russia to avoid military service and took on the identity of a deceased Italian friend. He eventually became a restaurant owner in Hartford, Connecticut, and was dead set against a career in show business for his daughter. Undaunted, Sophie set off for New York in 1906 with her eye on the vaudeville stage. Her best ethnic record? "My Yiddishe Momme."

LESLIE UGGAMS (1943-) has African, Scotch, Irish, Cherokee and Seminole Indian ancestry. This singer's unusual surname is said to be derived from an Indian word meaning "sweet one."

KURT WEILL (1900-1950) composed the music for the *Threepenny Opera* (*Die Dreigroschenoper*) in 1928, prior to emigrating to the United States with his wife, Lotte Lenya. The son of a Jewish cantor, born in Dessau, Germany, Weill studied music under the famous composer Engelbert Humperdinck at the Staatliche Hochschule für Musik in Berlin. While in the United States, Weill composed movie scores, including the music for the films *One Touch of Venus* and *Lost in the Stars*. He became a U.S. citizen in 1943.

LAWRENCE WELK (1903-) bought his first accordion with \$15 he earned by trapping muskrats and weasels near his North Dakota home. Born in a sod house to immigrant parents from Strasbourg, on the border of France and Germany, Welk was a failure at farming. He couldn't milk cows, was sickened at the slaughter of animals and once broke his arm while attempting to plow a field. He spoke German during most of his youth and, according to his brother, "he really didn't speak English until he was twenty-one and got away from here."

te and steel, to which he added bits
s, bottles, dishes, seashells and other
; he could scavenge, simple because
wanted to build something big for
ca."

RK ROTHKO (1903-1970) Mar-
othkowitz journeyed from his na-
ussia with his mother and sister in
o join his father, a Jewish pharmacist
ad already established a business in
nd, Oregon.

ko entered Yale in 1921, dropped
1923, and ended up at New York
Art Student's League. After his
xhibition in 1929, this basically
ught painter turned more and more
l abstraction—large canvasses char-
ed by diffuse rectangles of color.
ritic writhe of Rothko's art, "I know
any people only find it an insult to
ntelligence; but if by some miracle
o's attitude to painting were to pre-
e should all be on the way to becom-
nverts to Zen Buddhism." (*Architec-*
teview, Oct. 1957, R. Melville)

ko committed suicide in 1970, leav-
hind 798 unsold paintings; their sale
the early 1970s erupted into a major
d in the art world.

O SAARINEN (1910-1961) and his
ct father, **ELIEL (1873-1950)**, emi-
to the United States in 1923 from
latt, Finland. Together they designed
nt stainless steel arch that rises 630
ove the city of St. Louis, Missouri, as
f the Jefferson National Expansion
rial. They are also the creators of the
terminal at Kennedy Airport in New

OLO SOLERI (1919-) is an Ital-
rn architect famous for his "earth-
"—structures that are half in the
nd half out, with soil roofs covered
oncrete. Soleri coined the word
ogy" to describe his marriage of
ecture and ecology."

VARD STEICHEN (1879-1973)
the photographic geniuses of all time
n behind the 1955 *Family of Man* ex-
nd best-selling book of the same
was born, as few American immi-
have been, in the picturesque Grand
of Luxembourg. Steichen was direc-
he department of photography of the
m of Modern Art between 1947 and

JOSEPH BAERMAN STRAUSS
(1870-1938) was the designer of the
Golden Gate Bridge in San Francisco.
Born in Cincinnati, of Jewish parentage,
Baermann designed the Golden Gate with
36½-inch-thick suspension cables to make
it the longest single-span suspension bridge
of its day. First opened to traffic in 1937,
the Golden Gate cost \$35 million and was
described as the most beautiful bridge of
that decade. The board of directors were
so pleased, they gave Strauss a golden
pass which entitled him to toll-free access
to the bridge for the rest of his life.

SAUL STEINBERG (1914-)
makes his comments on modern life with
pen and ink drawings that regularly adorn
the cover of the *New Yorker* magazine.
Born in Rimnicu-Sarat, Romania, Steinberg
emigrated to America at the age of twenty-
eight. Although he was an alien, he was
granted a commission in the U.S. Navy in
1943 and later became a naturalized citizen.

In addition to his magazine work, Stein-
berg's watercolors have been exhibited at
galleries and museums around the world,
including New York's Metropolitan Mu-
seum of Art and the Museum of Modern
Art. Steinberg served as "artist in resi-
dence" at the Smithsonian Institute from
1966 to 1968.

MINORU YAMASAKI (1912-)
A Japanese-American born in Seattle, Ya-
masaki designed the 110-story twin towers
that dominate the skyline of lower Manhat-
tan. The World Trade Center has the same
number of stories as the Sears Tower in

Chicago, which is America's tallest build-
ing, but the Sears Tower tops it by 85 feet—
and even though the World Trade Center
has two buildings instead of one, it's height
that counts.

KORCZAK ZIOLKOWSKI (1909-)
is blasting a 641-foot-long-by-513-
foot-high statue of Chief Crazy Horse in the
Black Hills of South Dakota. When he
first came to the mountain Korczak had
\$174 in cash and a vision. Today, he has a
61-room home/studio/museum which is
open to the public, and financial security
for his project, which is financed by admis-
sion fees. Of Polish ancestry, Ziolkowski
started his project almost 30 years ago, after
working as Borglum's assistant at Mount
Rushmore. After all this time in the Black
Hills Korczak has only a scale model,
1/34th the size of the completed monu-
ment, and a vague outline of Crazy Horse's
arm carved in the rock to show for his
efforts. Korczak claims that when the
monument is finished, 4,000 people will
be able to stand on Crazy Horse's arm, a
five-room house will fit inside the horse's
nostril and the feather atop Crazy horse's
head will be 44 feet tall.

So far Korczak has removed 5 million
tons of rock from the mountainside. Will he
live to finish the project? Korczak answers:
"I've left three books of drawings. Any
competent engineer could finish it." Like
Borglum, Korczak has offspring who are
interested in the project—5 boys and 5 girls
whom he hopes will continue his work if he
leaves it unfinished.

"ALL THE WORLD'S A STAGE . . ."

NICK ADAMS (1932-1968) Born
Nicholas Adamchok, this Ukrainian-
American actor had the distinction of being
nominated by the Academy of Motion Pic-
ture Arts and Sciences for an Academy
Award as best supporting actor for his role
in *Twilight of Honor*. Unfortunately, the
members of the Academy viewed the film
before it was readied for commercial the-
aters. By the time the film was edited for
distribution, Adams' best scenes, and his
chances for the Oscar, had been excised
completely from the film. Hugh Griffith of
Tom Jones won the award in 1963.

JACK ALBERTSON (1910-)
The second half of television's *Chico and
the Man* was born in Malden, Massachu-
setts, of German and Russian-Jewish fore-
bears. He won an Academy Award as best
supporting actor in 1968 for his perform-
ance in *The Subject Was Roses*.

DON AMECHE (1908-)
Ameche was born in Kenosha, Wisconsin,
to a Italian father and a mother who
was of German and Scotch-Irish an-
cestry. He became interested in drama
while attending the University of Wiscon-
sin, and worked in radio before graduating

to the silver screen. Ameche starred in the movie *The Story of Alexander Graham Bell* (1941) and, on Broadway, in *Silk Stockings* (1955) and *13 Daughters* (1961), in which he played a Chinese father for the play's 28 performances.

ALAN ARKIN (1934-) Born in Brooklyn to Russian-German-Jewish parents, Arkin wanted to act when he was a child. But, as he noted, "I guess they didn't need a twelve-year-old character star." It wasn't until 1958 that he was able to join a summer stock group in the Adirondacks. Prior to his career in films, Alan sang with a folk group and wrote music. His most familiar tune is "The Banana Boat Song," which Harry Belafonte made famous. Arkin won an Oscar nomination for his role in *The Russians Are Coming, The Russians Are Coming* in 1966. Some of his other films are: *Wait Until Dark*, *Catch-22* and *The Heart Is a Lonely Hunter*.

LAUREN BACALL (1924-) In 1979 "Bogey's Baby" proved that, not only could she look good, act, sing and dance, but she could also write. Her autobiography, *Lauren Bacall By Myself*, told of her "nice Jewish girl" upbringing in New York City as Betty Perske, and her rise as model, actress, wife and mother. In her own words, she had it all: "love, family, career, recognition." Bacall's father was an immigrant from Alsace and her mother was born in New York of German-Romanian heritage.

CANDICE BERGEN (1946-) Candy is the daughter of ventriloquist Edgar Bergen. Her Swedish good looks have helped her become one of Hollywood's most popular actresses. In addition, she is a respected photographer and a bankable spokeswoman for Cie perfume.

ROBERT BLAKE (1933-) Born Michael James Vijencio Gubitosi in Nutley, New Jersey, Blake made his debut at the age of two in a song-and-dance act, "The 3 Little Hillbillies," that his father choreographed. Determined to have his children "make it" in show business, Papa Gubitosi packed the family up and moved to Venice, California, where Bobby Blake started his show-biz career as "Mickey" in MGM's *Our Gang* comedies.

By 1950 Bobby's career was over. He was thrown out of five schools in two years and ended up in the Army (stationed

at an Anchorage, Alaska, cold-weather experiment station) where boredom led him to a drug habit. "A bunch of us just fell into it. You'd shoot dope because it made you feel better . . . and pretty soon you couldn't stand not to shoot it." (*TV Guide*, May 10, 1975).

Therapy helped Blake kick his drug and drinking habits and in 1967 he got the proverbial "big break" of his adult career when he was chosen to play Perry Smith, a mass murderer, in the screen adaptation of Truman Capote's nonfiction novel, *In Cold Blood*.

Blake has been called the "Sicilian Mickey Rooney." In 1975 he won an Emmy as the year's outstanding actor in a drama series, for his portrayal of an undercover cop in *Baretta*.

YUL BRYNNER (1920-) probably has the most famous hairless head in America. Born Taidje Khan of part Gypsy ancestry on Sakhalin Island, Russia, Yul made the movie and stage versions of *The King and I* famous. He won an Academy Award as Best Actor in 1956 for his role as the King, and although he has sported hair once or twice since then, he has been "clean shaven" for over 20 years. Some of his other films are *The Magnificent Seven*, *Taras Bulba*, in which he played a Cossack; *Kings of the Sun*, in which he played a Mayan Indian; and *Flight from Ashiya*, in which Yul was a Japanese parachute expert.

ELLEN BURSTYN (1932-) Born Edna Rae Gillooly, this Irish-American actress won an Academy Award as Best Actress for her performance in the title role of *Alice Doesn't Live Here Anymore*.

JAMES CAAN (1939-), the son of a kosher meat dealer from the Bronx, made his name at the box office as the errant son-in-law of *The Godfather*. His last name is a Dutch variation of Cahn, and his ancestry is Dutch, German and Jewish, despite his success playing a "Mafioso" on the screen.

JAMES COCO (1929-) was born in Manhattan's "Little Italy" and dreamed of becoming an actor from early childhood. "My father was a shoemaker in the Bronx and I was a fat kid determined to be in show business. I used to shine his customers' shoes and while I did it, I'd tell them how I was going to be a big movie star when I grew up."

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While waiting for his "big break" Coco
worked as a short order cook, a switch-
board operator and even a department store
Santa Claus. Reporters have credited the
"customary pasta of an Italian-American
family" for keeping Coco's weight between
225 and 310 pounds, but once, Coco claims,
" . . . when I went down to 175, people
didn't seem to like me as much. My sister
(Lucy) broke out in tears and insisted I had
cancer."

FAYE DUNAWAY (1941-) won
an Academy Award nomination in 1967 for
her third film, *Bonnie and Clyde*, but it
wasn't until 1976 that the Irish-American
actress walked off with that coveted prize
for her performance in *Network* as a TV
executive who fights her way to the top.

HENRY FONDA (1905-) is one of
the few Hollywood actors to have a town
named after him. Fonda, New York, was
founded by Henry's ancestor Douw Fonda,
who settled in upstate New York in the
early 1700s. Fonda's forebears were origi-
nally from Italy, but they migrated to Hol-
land in the fifteenth century and made the
trek across the ocean to the New World in
1628. Henry's grandfather was born at
Fonda, New York, but later took his family
to Omaha, where Henry's father was born.
Henry himself was born at Grand Island,
Nebraska, and has yet to visit his name-
sake town in New York.

CARY GRANT (1904-) was born
in Bristol, England, with the unstagelike
name of Archibald Alexander Leach. After
being expelled from school at the age of
fourteen for attempting to sneak into the
girls' bathroom, Grant started his show busi-
ness career by joining a troupe of comedi-
ans and acrobats.

LEE GRANT (1930-) won an Aca-
demy Award as Best Supporting Actress in
1975 for her portrayal of a Beverly Hills
housewife who has more than her hair done
by Warren Beatty in the movie *Shampoo*.
Born Lyova Haskall Rosenthal in New
York City, Lee is a second-generation Rus-
sian-American—her mother emigrated from
Odessa.

KATHARINE HEPBURN (1909-
) is the only actress ever to win three
Academy Awards as Best Actress—for her
roles in *Morning Glory* (1933), *Guess*
Who's Coming to Dinner (1967) and *The*
Lion in Winter (1968). Hepburn is of Scot-

tish descent and was born in Hartford,
Connecticut.

JACK KLUGMAN (1922-) was
the youngest of six children born to poor
Russian immigrants in South Philadelphia.
His first roommate in New York was fellow
actor Charles Bronson, but Klugman is
probably best known as Tony Randall's
roommate, Oscar, from the long re-running
television series, *The Odd Couple*. Klug-
man has come a long way since then—Jack
formerly portrayed a disheveled sports-
writer, but he is now making his living
playing a medical examiner on *Quincy*.

ANN-MARGRET (1941-) Born
Ann Margret Olsson in the Swedish village
of Valsjobyn, Ann emigrated to the United
States with her parents in 1946. She at-
tained fame as a singer and dancer, but crit-
ics acclaimed her acting ability in *Carnal*
Knowledge and in the rock musical *Tommy*.

PENNY MARSHALL (1944-)
The Italian-American star of TV's *La-
verne and Shirley*, Penny is well con-
nected in show-business circles: her hus-
band is Rob Reiner, an actor and the son of
comedian Carl Reiner, and her brother is
the producer of *Laverne and Shirley*—
Garry Marshall. Penny once expressed the
suspicion that she was only getting ahead in
the business because of her connections.
Not so, insisted brother Garry. "Nobody is
that nice," he said. "I gave you one break.
That was nice. But the fact that I've had
you back . . . means that you're good."

ZERO MOSTEL (1915-1977) His real
name was Samuel Joel Mostel, but his press
agent gave him the name "Zero." The son
of a rabbi from Brooklyn, New York,
Mostel was known not only as a brilliant
performer, but as an artist. Some of his
paintings now hang on permanent exhibit at
the Brooklyn Museum.

PAUL MUNI (1895-1967) was born
Muni Weisenfreund in Lemburg, in the
Ukraine, which was once part of Austria-
Hungary and is now in Poland. His parents
were troupers with the Yiddish theater in
America after they emigrated to the United
States in 1902.

JACK NICHOLSON (1937-)
Born in Neptune, New Jersey, of Irish
ancestry, Jack went to visit his sister in
Los Angeles after graduating from high
school and never returned home—instead
he got an office job at MGM and began

studying acting. Some of his most famous movies are *Easy Rider*, *Five Easy Pieces*, *Carnal Knowledge* and *One Flew Over the Cuckoo's Nest*, for which he won an Academy Award as Best Actor in 1975.

LEONARD NIMOY (1931-) has been trying to shake the "Mr. Spock" stereotype for over ten years now, but his loyal fans don't want to forget that pointed-eared character from *Star Trek*. The son of Russian-Jewish immigrants, Nimoy speaks Yiddish fluently and professes not to know a single word in the "Vulcan" language.

AL PACINO (1940-) is of Sicilian extraction. Pacino's parents divorced when he was two years old, and he and his mother moved to the Bronx to live with her parents. He made his Broadway debut in 1969 as a psychotic junkie in *Does a Tiger Wear a Necktie?* and made his film debut in *Me, Natalie* the same year, again playing the part of a junkie. It wasn't until *The Panic in Needle Park*, in 1971, that Pacino began to reap the rewards from playing a junkie on the silver screen. That role led to his contract (no pun intended) for *The Godfather*, for which he won an Oscar nomination in 1972.

GEORGE RAFT (1896-) The son of a German father and an Italian mother, Raft not only lived the life of a racketeer in the movies, he was also somewhat involved in the real-life "underworld" as a youngster. He appeared in dozens of gangster films, including *Scarface* (1932), and played a gangster in the comedy *Some Like It Hot* (1959).

BEN TURPIN (1869-1940) A slapstick comedian, Turpin was born in New Orleans, the son of a French-American candy maker. His real name was Bernard. According to his own account, Ben's father gave him 100 bucks and his best wishes when he was 17 years old and sent him out to seek his fortune in the world. Ben lost his stake in a crap game and became a hobo before he drifted into comedy. At the height of his career success in the 1920s, his cross-eyed look, for which he was famous, was insured by Lloyds of London for \$1 million in the event that his eyes ever uncrossed.

RUDOLPH VALENTINO (1895-1926) This silent film star's real name was Rodolpho Raffaele Pierre Filibert Guglielmi de Valinetina d'Antonguolla. He was born in Castellaneto, Italy, the son of a vet-

erinary surgeon father and a mother who was the daughter of a Parisian doctor.

He arrived in America in 1913, penniless, and was forced to take the most menial jobs to support himself. A graduate of the Royal Academy of Agriculture, he had intended to buy a farm in the West, but instead made a name for himself as the silver screen's most passionate non-talking lover.

JOHN WAYNE (1907-1979) won an Academy Award for his 1969 performance in *True Grit*. Wayne was of Scotch-Irish descent; his true name was Marion Michael Morrison. He made his first few movies under the name Duke Morrison, but changed his name to John Wayne in the early 1930s.

JOHNNY WEISSMULLER (1904-) Best known as Tarzan and Jungle Jim, Weissmuller jokingly refers to himself as "the original swinger." In the best Hollywood tradition, Weissmuller, who is of Austrian ancestry (his father was a Vienna-born brewmaster), has been married five times. Johnny learned to swim in Lake Michigan, where he refined the technique that eventually led him to set over 67 world swimming records and win Olympic medals in 1924 and 1928 in the 100-meter and 400-meter freestyle events.

ETHNICS IN COMMERCIALS

◆ *Rabbi Dominic?* The star of Xerox Corporation's award-winning commercials, Brother Dominic—the monk who enlists Xerox's aid in copying illuminated manuscripts—is played by Jack Eagle, a Jewish actor in monk's clothing.

◆ *Kosher Albacore* The voice of Charlie the Tuna, that luckless chicken of the sea who has been rejected for over a decade by the Star-Kist canning company, is none other than Jewish actor Hershel Bernardi.

◆ *El Exigente* Savarin Coffee commercials feature a stern, sinister coffee taster known to the natives of Latin America only as "El Exigente." Who was this white-suited man with the Panama hat, who could instill fear into the hearts of impoverished natives by refusing to buy their coffee beans. The role of *El Exigente* is played by Carlos Montalban, a Mexican-born actor and brother of Ricardo Montalban.

◆ "Hey, Ann-thon-ee" Why does Anthony Martignetti rush home on Wednesday

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afternoons? Because, "as every family in
 the North End of Boston will tell you,
 Wednesday is Prince spaghetti day." Who
 was the twelve-year-old boy who ran
 through the streets of Boston, spurred on by
 the smell of Mama's pasta? His name
 really was Anthony Martignetti, and he
 really did live in Boston. The only facts that
 were changed in the commercial were the
 name of the street where he lived, and his
 mother's cooking habits—she makes pasta
 whenever she feels like it, not just on
 Wednesday.

Anthony Martignetti was a real, live Ital-
 ian immigrant from Montefalcione, a small
 town in the province of Avellino, who was
 discovered while walking down the streets
 of Boston's North End—an Italian enclave.
 They wanted to use his mother in the com-

mercial, but she didn't fit the stereotyped
 image of a "fat Italian mama." She was "too
 t'in."

◆ *Chiquita banana sings* The onetime
 emissary for the United Fruit Company,
 Chiquita banana sang her way to fame on
 radio and TV during the 1940s and 1950s.

The calypso-style song was written in
 1944 by the un-Hispanic team of Mont-
 gomery and MacKenzie, but at least one of
 the women employed to sing the song was
 Hispanic. The second "Chiquita" was
 Elsa Miranda, a twenty-four-year-old
 Puerto Rican immigrant who, like her pre-
 decessor, made all the top radio shows,
 such as Fred Allen's and Edgar Bergen's,
 and even managed to sing and dance with
 the likes of the Boston Symphony Orches-
 tra.

15 ETHNICS BEHIND THE CAMERA

PRODUCERS, DIRECTORS AND MOVIE MOGULS

MOUSTAPHA AKKAD (1933-)
 may not be as famous a director as Hitch-
 cock or Preminger, but he is probably the
 first film maker to inspire a terrorist attack.
 When *Mohammad, Messenger of God*
 opened in Washington, D.C., in March,
 1977, Hanafi Moslems held 134 persons
 hostage at three separate locations to draw
 attention to their cause, in hopes of causing
 a withdrawal of the film, which they con-
 sidered blasphemous. Akkad, a Syrian-
 born American who emigrated to Holly-
 wood in 1952 to study theater arts at
 UCLA, worked as an assistant to Sam
 Peckinpah and directed television docu-
 mentaries before tackling the first interna-
 tional movie about the birth and growth of
 the Islam religion.

FRANK CAPRA (1897-) was born
 in Palermo, Sicily, but emigrated to
 America at the age of five. He spent his
 sixth birthday at the Ellis Island Immigra-
 tion Center.

After a stint as a gag writer for *Our Gang*
 comedies, Capra directed his first film in
 1921. He won three Academy Awards as
 Best Director—all within a period of five
 years. His award-winning films are: *It Hap-
 pened One Night* (1934), *Mr. Deeds Goes*

to Town (1936) and *You Can't Take It With
 You* (1938).

JOHN CASSAVETES (1929-)
 The son of Greek immigrants, Cassavetes
 began his career in Hollywood as an actor,
 and later made a second name for himself as
 a pioneer director of American cinema
verite.

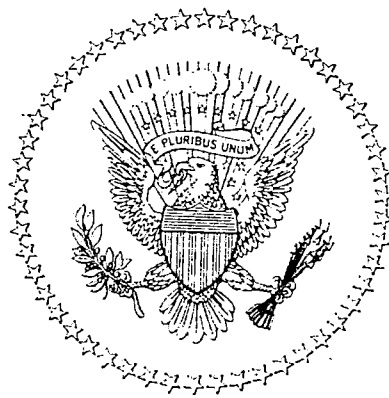
His first directorial effort, *Shadows*
 (1960), the story of a love affair between a
 White boy and a Black girl, won the Critics
 Award at the Venice Film Festival. His
 other movies include *Minnie and Mosko-
 witz* (1971); *Husbands* (1970), the story of
 three middle-aged men who overreact to the
 death of a friend; and *Faces* (1968), the tale
 of middle-aged, middle-class marriages on
 the rocks.

FRANCIS FORD COPPOLA (1939-)
) was born in Detroit, Michigan, the
 second of three children. His Neapolitan fa-
 ther, Carmine, is a musician who moved the
 family to New York in 1939 so he could
 perform and conduct at Radio City Music
 Hall.

Even as a young child Francis was inter-
 ested in film making, and in 1959 he
 enrolled in UCLA's film school. He won his
 first Academy Award 11 years later for his
 screenplay for *Patton* (1970). When *The
 Godfather* was released in 1972 it broke
 worldwide attendance records by grossing

PUBLIC PAPERS OF THE PRESIDENTS
OF THE
UNITED STATES

George Bush



1991

(IN TWO BOOKS)

BOOK I—JANUARY 1 TO JUNE 30, 1991

UNITED STATES GOVERNMENT PRINTING OFFICE
WASHINGTON : 1992

Remarks at the Ford's Theatre Gala March 10, 1991

Thank you all very much. Please be seated. You know, when Americans get together to celebrate country, we sure do it right. We sure do it in style. What a magnificent performance here tonight.

A lot of marvelous country songs—one I like is just a little story of an American family. And I know what it feels like for me and Barbara here tonight. The music and the words and all of these emotions remind us of what we truly are, each and every one, part of the proud and great American family.

To Andy Andrews I would only say, now I know exactly how I will treat with those 14 grandchildren of mine. *[Laughter]*

But tonight America's family is gathered here in America's theatre. And we all want to thank the people, all the people, who made this gala possible. Of course, Peatsy Hollings and Ann Simpson here, Mary Jane Wick, Frankie Hewitt. Her vision brought about this theatre's resurrection, and the others are saluting this theatre's reality every year.

I want to congratulate Bill McSweeney for his well-deserved honor. And I want to thank Lod Cook of ARCO also, and salute some of the country's special friends who are with us tonight. We have the Vice President and Mrs. Quayle here tonight. We have many members of our Cabinet. Perhaps it would not be inappropriate at this patriotic moment to single out Secretary Cheney and, of course, General Powell. We might ask them to stand. *[Applause]* We have many distinguished leaders in the United States Congress.

You know, for over 100 years after Lincoln's assassination this theatre was closed, a dark reminder of an American tragedy. But tonight shows how this place can come back to life as a living symbol of the American spirit. And I can't think of a better theme than "A Celebration of Country" because it means not just country music but also our country, the United States of America.

The incredible feeling here in this theatre tonight shows really what I love best about

country music: It hits all the right chords, like caring for your family, having faith in God—Ricky Skaggs' "Somebody's Praying" said it very well indeed, that part of it—songs about people who care for each other with the biggest hearts on Earth.

And country songs are about real people. Randy Travis, I must say I love that new song about the Points of Light. And—where did he go? And I want to thank Don Schlitz and Tom Schuyler for doing that. Senator Hollings told me this song has real merit, it has a real beat. *[Laughter]* But certainly the message does. And I think Don and Tom know exactly how to put our feelings into words.

I think that at this moment in our history, our family—American family, if you will—is closer than it's ever been. We know who made this exhilarating moment possible. I'm talking about the men and women that serve in the Armed Forces of the United States, as Morgan Freeman said, "thousands of miles from here." What a wonderful job they've done for all of us.

It is very, very exciting. And as they come home, I expect every family is like Barbara's and mine with the tears coming down our faces today and almost every day since they started back. But as they come home, we're going to take all the pride and the excitement that this country feels and give them the biggest welcome-home party that this country has ever seen.

And so, thank all of you here tonight, each and every one of you, for reminding us that we can dream and achieve together. A good night and thanks to all of you. And once again, Ricky, someone was praying, someone was praying.

Thank you very much.

Note: The President spoke at 9:49 p.m. from the stage of the theatre. In his remarks, he referred to comedian Andy Andrews, who performed at the gala; Rita "Peatsy" Hollings, wife of Senator Ernest Hollings, and Ann Simpson, wife of Senator Alan Simpson, general chairmen of "A Festival at